

UNPROOFED COPY

READING THE INDIVIDUAL AND THE COLLECTIVE, Juliet Odgers Architectures of Lawful Relations: Visual Design and the Pages of the Common Law Individual Autonomy in Urban Depth The Mapping Impulse: Representation of Space and Collective Life in the Early- Modern Europe	3	THE COMMONS AND PUBLIC SPACE, Alexander Michael Catina Architecture and Democracy. Alternative forms of urban transformation and its impact on citizenship: the current Italian scenario “Oku”, Publicness and Architecture in Tokyo: Exploring Building Typology, Human Behaviour and Collective Living in Hillside Terrace The Dubious High Street: Images of distinctiveness between gentrification and social value The Welfare State as Common	19
SENSING MEDIA ACTIVISM IN THE CITY, Anna Notaro The Algorithm that Ate the Street Do cities dream with new living forms? Or, how architecture becomes a shepherd for the collective imaginary.	4	DOMESTIC ARCHITECTURE: NARRATIVES OF SOCIAL TRANSFORMATION, Sandra Costa Santos Multi-Storey Individualism: Mass Housing in Hong Kong Towards Identifying the Possibilities of Representing the Contemporary Home within the Existing Dwelling Precedence in the North East of England Architectural identity and community planning Cumbernauld New Town: Community Architecture and Reception	20
CITIES IN CONFLICT, David Coyles Drilling down into regional spatial inequalities, a Belfast case study Reconstructing life and memories in Post-conflict Cities Hidden Barriers and Divisive Architecture: The Case of Belfast Collective Place Making & Hybrid Transformations: Mapping al-Zaatari refugee camp between 2012 and 2019	5	PRACTISING ETHICS AS A FORM OF COLLECTIVE LIFE, Jane Rendell Forms of (collective) life: towards an ontoethics of the urban (project) Researching Architecture and Urban Inequality: Towards Engaged Ethics Why now: the ethical act of architectural declaration Ethics as Critical Spatial Practice	21
TENEMENTS, TOWERS AND COLLECTIVE LIFE TENEMENTS, TOWERS AND COLLECTIVE LIFE, Florian Urban New Tenements – Architecture for Urban Cohesion? Tenement: The Collective ‘Close’ Engendered Collectiveness. Shifting Paradigms of Communal Living in Belgian Social Housing, from Garden cities (1919-1929) to the Modernist period (1947- 1965) Bucharest’ collective housing neighbourhoods and their emergent civic institutions	6	ADAPTIVE CITIES: MITIGATION, ADAPTATION AND INNOVATION, Stephanie Henrike Tunka	22
POETICS AS A FORM OF CRITICAL ENQUIRY, Mary Modeen An Architecture of Arrival and Departure: the Harbours of Desire. With Both Eyes Open: Revealing the Autobiographical Hinge in Architectural Representation. Neighbours & Citizens. Common or What?	7	BEYOND HISTORY BEFORE CRITICISM: ARCHITECTURE IN [AS] CONVERSATION, Teresa Stoppani & Doreen Bernath Architecture and the Dialogical Architecture as Autobiography Dis-located Visualities A Form of Questionable Fidelity	23
GEDDES: BY WEEDS WE LIVE, Joss Allen & Jo Vergunst	8	CITIES AND FAITH, Thomas Giddens [Re]Locating Urban Liturgies: Tracing the Journey of Eastern Orthodox Church Architecture in Modern Edinburgh Divide and Educate: The Enduring Projects of Foreign Missionaries in Beirut Faith in the City New Old Imagined Collectives of Islam	24
LANGUAGE, SITUATION, SPECULATION & ARCHITECTURE OF THE COLLECTIVE, Dorian Wiszniewski Gathered Idiolectics of Palermo: Situated Practices and Spatial Politics Literary and Literal Walks in Athens with Cavafy, Le Corbusier and Castoriadis’ Collective World (kosmos koinos) Calcutta, India: South Calcutta and East Bengali Community Housing, Post- Partition, 1905 – A Collective Life of Indian Modernity Warsaw Afterimages: Of Walls, Memories and Returns.	9	COMPETITIVENESS IN COLLECTIVE LIFE : ARCHITECTURAL AND URBAN MANIFESTATIONS OF CORPORATE / MERCANTILE ACTIVITY, Hazem Ziada Commercial Activity, Competition and Identity in the Festive life of Florence from the Middle Age. Re-evaluating Civic Continuity: Exclusivity and Inclusivity in the Corporate/ Commercial World. Alternative Presence? Competitiveness through Participation: Collective Life at the Interface between Confucianism, the Civil Service and Commercialism in China. Theatrical Space: Lost and Found	25
THE COMMONS AS ARCHITECTURAL RESOURCE, Tom Avermaete Il giusto Aldo! Architectural Typology and Linguistics Architecture as a common resource: Unlocking the right to the city in the SAAL- Porto operations (1974-76) Geographies of Sensuality - migrations of people, thoughts and experiences Collective habitats: Shared housing communities in London and Zurich	10	SPACES OF (DE)INSTITUTIONALISED COLLECTIVITY, Francesco Zuddas and Sabrina Puddu Learning from Asylum: collective life in the total institutions. We are two, and many – Collectivity and care in the university. Space out of time, spaces full of times and shaking the kaleidoscope of memory: investigating the temporalities of an urban mental health campus. Corporation takes command.	27
SUPER - GENTRIFICATION AND THE EUROPEAN GLOBAL CITY, Tahl Kaminer, Maros Krivy Strange Days in the Late Welfare State: Recent Typological Mutations in the Stockholm Suburbs Security in Numbers — Financialized Capitals, Hedging, and Urban Life The Liveable City? A Back to the City Movement by Human Capital Urbanising London’s Suburbia: The ‘Normalisation’ of Thamesmead Between Body and World: Resilience Gentrification We don’t need another hero: Tolhuistuin and the collection of actors in urban development	11	POST HUMAN SOCIETIES, Fionn Stevenson Tree/House/Street: site lines as fight lines Designing and Architectural Objects: the Dual Sense of Complexity in the Work of Enric Miralles Architecture and the Interspecies Collective: Dog and Human Associates at Mars Rethinking the individual – collective divide with algorithmic architecture	28
MODERNISM, David Smiley Fast Forward into the Past Estonian Housing Architecture in Postsocialist Transition: The Clash of Collective Lived Space and Privatization Policy Vienna’s Höfe: How Housing Builds the Collective Confiscation and Revolution - the Civilian Architecture of the Kommunalka	14	COLLABORATIVE PRACTICES, Stephen Walker Oblique Contributions: Practice, research and community) Oversize – from society to architecture and back to society “Utopian Building Consent,” Pageworks and Paperwork A world that exists, not yet... ...porous institutional boundaries as sites of resistance and desire	29
PERIPATETIC ARCHITECTURES : COLLECTIVE MOVEMENT AND URBAN LIFE, Nick Dunn & Dan Dubowitz Collective Hapticity: The Sensory Architecture of Japanese Festivals Walking The Mancunian Way: Psychogeography and gender on the streets of the “original, modern” city. Roaming Narratives: New Architectural Methods for Remaking the City What is a procession? What does it do?: Movement, place and identities Peripatetic sonic practice: sound art in urban space Intraventions in Flux: Towards a Modal Spatial Practice that Moves and Cares	16	THE CHANGING WAYS OF BEING TOGETHER, Helena Mattsson, Meike Schalk, Sara Brolund de Carvalho	30
COMMUNITY PRACTICE & CIVIC ENGAGEMENT, Nick Fyfe Gathering-in-action at the Grange Pavilion Design Activism: A Collective Practice in the Co-production of Urban Space Cultural Events as Social Space and Urban Activism		DISPOSITIF COLLECTIF : REVISITING FOUCAULT AND ARCHITECTURE, Joseph Bedford The Politics of Space Foucault’s Spatial Phenomenology Theories of Architecture, Biopolitics and Collective life in France, 1967-75 A genealogy of Habitat – from the Charter of Athens to French Post-structuralism	31
ELEVATIONS AND THE CITY, Graeme Hutton	17	TYPOLOGIES OF SPACE AND SOCIETY, Sandra Kaji-O’Grady A Proprietary Polis: Silicon Valley Architecture and Collective Life Container Village: A vessel for collective life Capsular Collective: Life in Lounge Space Communal Child Rearing on the Israeli Kibbutz (1920-1960): a Case Study Approach to the Study of Relations between Built Environment and social visions.	32
LACAN AND THE BIG OTHER, CRITICAL APPROACHES TO COLLECTIVE LIFE, John Shannon Hendrix The Architectural Other The Ultimate Big Other Announces the End of the World Thinking space, boundaries and the Other with Lacan’s Discourse of the capitalist Junk Space and the Death of the Symbolic	18		

LOCAL ECOLOGIES AND SOCIETIES, Brian Smith Parallel Sprawl Plecnik, urbanist: from the Secession (& Wagner) to Prague (& Masaryk) to Ljubljana (& Tito). New New Orleans: The Impact of Architecture and the Environment in the Deep South	33	ABSENT PERIPHERAL SPACES, AS A STITCHING SYSTEM OF THE URBAN INFRASTRUCTURE AND THE COLLECTIVE IN THE CONTEMPORARY CITY, Alona Martinez Perez The absent spaces in the European city, as a stitching system of the urban infrastructure and the collective in the contemporary city. Stitching together urban development nodes using hybrid mapping tools. The Leftover Architecture in the Township-Unlearning from the Corridors of Freedom in Orlando, Soweto. Water as ground: An alternative mode of urbanisation in Lagos. Learning from informal settlements.	47
THE CITY MUSEUM AS ARCHITECTURAL PUZZLE, Monica Degan & Michael Hebbert Museum of London - Collective Memory at the Barbican Finding the Sacred in War Museums Museum Architecture Matters Future imaginings of the Museum of London at Smithfield	34	MEMORY, CONFLICT AND THE NEO-LIBERAL CITY, Husam Alwaer Las Aradas Memorial Site, Chalatenango, El Salvador. The ratio between solid and void - a possible representation of life in Banja Luka. Translating performative civic pedagogical tactics to re-think and critically produce public spaces in Amman. Reading Public Monuments in the Political Present	48
ARCHITECTURE AND THE POPULAR ARTS WITHIN A FLUID CULTURE, Kevin Fullerton Architectural Graphic Novels As A Potential Method For Practice-based Research—A Detailed Case Study. Paul Schrader: A Cinema of Sick Cities and Lousy Landscapes. Cinematic Spaces of Lasem's Tiongkok Kecil Heritage.	35	READING CITIES PHILOSOPHICALLY, Dominic Smith The Right to The City and The Production of Space in an Age of Total Planetary Computation. Zero-Institution Culture. Architectural Subcultures and the Ethics of Commitment. Architecture as Cultural Capital: After Pierre Bourdieu and Erwin Panofsky.	49
PEDAGOGIES, Helen Mary O'Connor Cocreative Interplaces for Solidarity Pedagogy Radical Urban Pedagogies: The City as a Learning Resource for Civic Engagement and Collective Action The University, Collective Intelligence and Transdisciplinary Transformation	36	HIDDEN IN PLAIN SIGHT, Andy Milligan	50
ARCHITECTURE VS ART HISTORY: WHAT DO HUMANITIES THINK OF ARCHITECTURE, Richard Williams and Mark Crimson	37	MATERIALS AND QUANTITATIVE ENVIRONMENTS, Suzanne Ewing System Fail: A Review of the Systems Approach as a Heuristic Device for Lifeline Infrastructure Systems Marble: Society through the lens of material Learning from Loutraki: Thermalism, hydrochemistry and the architectures of collective wellness	51
AROUND THE TABLE. HANNAH ARENDT, ARCHITECTURE AND COLLECTIVE LIFE, Hans Teerds An Architectural Reading of The Human Condition (Reception and Analysis of Hannah Arendt's Writing according to Kenneth Frampton's «The Status of Man and the Status of his Objects») '... Relates and Separates Men at the Same Time'. Co-Constructing with Hannah Arendt: building together as political action.	38	FEMINIST APPROACHES TO CITIES, Sarah Lappin Collectivism Must Be Insured In the Guidance of Architectural Creation. The Female Body Politic: Re-drawing The Book of the City of Ladies. Situated Architect and the collective production of space	52
CONSTRUCTING AND THE COLLECTIVE: STATE PLANNING AND THE PUBLIC SECTOR, Tilo Amhoff Save Latin Village : Corbynum, radical municipalism, and neoliberal planning in London, UK Authorship and Political Will in Aldo Rossi's The Architecture of the City. White Walls, Designer Trenches: the feudal socialist form of neo-liberal collectivity. The Whitehall plan and the rise of neoliberal technocracy in the British state.	39	PERIPHERAL CONDITIONS IN CITIES, Alona Martinez-Perez Constructed landscapes for collective recreation: Victor Bourgeois' open-air projects in Belgium. The Collective vs The Public: Collective Inhabiting in Nanjido Landfill (Seoul) and the Landfill-turned-Public Park. Welfare Spaces, Tourist Areas and Peripheral Sites. After Work: The Territory.	53
ARCHITECTURE AND SPATIAL AESTHETICS IN CHINA, Jonathan Hale The Return of the Repressed Subjectivity: Feng Jizhong and Wang Shu Collective Practice in Drum Tower, Dong Village, China New "New Village." Ma Yansong's Shanshui City: Voids, Charm, and Core Space of an Ethos of Architecture.	40	WRAPPING RUINATION AND SCARIFICATION, Lars Teilhet Waldorf	54
DESIGN IN THE NEO-LIBERAL CITY, Igea Troiani Ethics of the Open Types. The Politics of the Welfare State and the Neoliberal Turn: In Great Britain and China. The World Between.	41	MEDIA AND PUBLIC SPACE, Natasha Lushetich Larger, anonymous and machine-driven collectives. How algorithms transcend private into the public life of individuals. Fourfold Living in the Age of Convergences. Disruptive visual urban forcefields: reconstructing the social. Social beings, virtual places, public spaces.	55
ALTERNATIVE URBAN MODELS AND PRACTICES, Stewart Murdoch Geographies of Opinion: The UK Landscape Evaluation Movement, 1965-1980 Action oriented research in Urbanism. Working Methods And The Development of Cities.	42	ECOLOGY AND THE ARCHITECTURAL IMAGINATION, Penny Lewis	56
SETTLEMENT SCOTLAND, Malcolm Fraser Howff n. Scots: a sheltered space; a place of resort, a favourite haunt, a meeting place. Performing societal arrangements in (civic) space: past and present. The Nature of Disorder: The Clachan as a Model for Contemporary Settlement? 'Towns for Tomorrow': the material culture of Scotland's new towns	43	THE FUTURE OF ARCHITECTURAL HUMANITIES, Tilo Amhoff	57
ACADEMIA AND INDUSTRY: DYNAMIC MODELS OF COLLABORATION, Jessie Turnbull, Will Hunter & Adam Scott	44		
READING CITIES POLITICALLY, Cameron McEwan Cities as Arenas for Social Change – Restatement and Emulation of Urban Form. The Critical Project: Between Authorship and Multitude. Burning House — The Fundamental Architectural Problem. "Architecture as the Substance of Things Hoped for:" Manfredo Tafuri and Tel Aviv-Jaffa City Center Competition (1964)	45		
PROTEST TRANSGRESSION AND DEVIANT PRACTICES IN CITIES, Stephen Walker Yellow Vests And/In the Polis: an essay. Earth Games: Collective environmental action and Olympic mega-events. Architectures for Resilience - Housing occupation as a means for attaining spatial rights - The case of Sao Paulo, Brazil.	46		

Architectures of Lawful Relations: Visual Design and the Pages of the Common Law

Thomas Giddens, University of Dundee, United Kingdom

In witnessing the marks left by design activity—be it on paper or in the built or digital environment, or elsewhere—we are connected and given the conditions of our existence. Visual design maintains a community of subjects who exist and are constituted in relation to it. This is significantly true in relation to the visual design at play in the legal institution, which—given its prominent place in the constitution and regulation of human and social living and relating—is a key site of the development and maintenance of collective life. On this view, communal life is enabled and sustained through the visual design of legal texts and material inscriptions wrought more broadly. From the design of legal buildings—courts, prisons, parliaments—to the architecture of the visually designed pages of court reports, the impact of law's visual design upon our world is profound. Indeed, through the work of Jean-Luc Nancy, the way the hermeneutic of law's visual design operates through the common law to build a community can be encountered. This paper proposes to approach such an encounter, by reflecting on the spatial and design elements at work in the restless flow of the pages of the common law, with the judicial text—as material design object, as a shared point of contact between subjects and the ordering power of law—enabling a kind of communal touching of law that sustains the collective life of the community. This is a small scale architecture of the page, which over the *longue durée* of the common law gives rise to and interacts with both the conditions of lawful relations in general, and the large-scale organisation of communal life.

Individual Autonomy in Urban Depth

Ben Colburn, Jane Clossick, London Metropolitan University, United Kingdom, Glasgow University, United Kingdom

A collaboration between a philosopher and an urbanist, this paper examines two public buildings, a hairdressers (London) and a sports centre/library (Glasgow), using the analytical framework of depth to understand how places help or hinder people's capacity to exercise their autonomy. Depth is social life made concrete in space (Clossick 2017): a structure of boundaries, physical or indicated subtly through other signifiers, denoting changes in decorum, norms and behaviour expected of actors who enter the zones they contain. Such boundaries reflect the cultural matrix of social conventions, values and norms (Clark, 1973; Mumford, 1970; Rapoport, 1969) and shape, although do not dictate, action (Duffy and Hutton 1998:8–21; Heismath 1977; Steele 1981). In urban space, the depth structure is predictable. Towards the front of a block/building, its zones tend to have a more public character (Goffman, 1959). While signifiers of where we are in the landscape of publicness are sometimes easy to interpret, they can also be unclear, difficult or misleading. It is therefore possible for people who control the making of places to afford or restrict decision-making opportunities to others. Using the case studies, we argue that where the depth structure is explicit, i.e. easy for the majority of people to interpret, people's range of choices are clear to them, hence their capacity to exercise autonomy is greater (one cannot make autonomous choices without full knowledge of the range of choices available). This matters, because autonomy - an ideal of self-authorship, where the individual decides for herself what is valuable and lives her life in accordance with those decisions - is a key component of the flourishing life. Finding ways to use communicative space to facilitate autonomy (e.g. by providing information about a rich range of valuable options) is central to developing a fully ethical pattern for urban space.

The Mapping Impulse: Representation of Space and Collective Life in the Early-Modern Europe

Gordana Korolija Fontana-Giusti, University of Kent, United Kingdom

In responding to the conference question of how the individual and the collective are constructed in public and private life, I propose this interdisciplinary study based on my long-term research on the role of perspectival representation in formation of cities and urban design in the early-modern Europe. From there, the parallels are being drawn to the contemporary condition. As an anchoring point, I have selected the context of Dutch seventeenth-century painting and the concept of 'mapping impulse' as discussed by prominent art and architectural historians and theorists such as Svetlana Alpers and others. Alpers' starting point was the observation that there was perhaps never before such a coincidence between mapping and picturing as in the case of Dutch painting and Vermeer in particular. This was based on the common notion of knowledge and that it is to be gained and asserted through pictures. Alpers began by analysing Vermeer's *Art of Painting* that contains a representation of a map on the wall of the painter's studio. Vermeer's painting thus works as source of knowledge about cartographic history. Alpers reminds us that the Dutch were the first to produce maps as wall-hangings amongst other ways of dissemination of maps in the society which implies a particular kind of collective attitude. The main purpose of this paper is to demonstrate the hypothesis about how the northern style of perspectival representation based on 'description' (that is different from Albertian perspective as 'intersection') has been an important mechanism that consciously and unconsciously aimed and struggled to establish and reconcile the notion of identity both individual and collective in the seventeenth-century Europe. For this, I shall examine the representation of space in the works of Vermeer, Hollar and Rembrandt and compare it to the work of Italian authors such as Jacopo de' Barbari and Leonardo.

Sensing the Media City: Experience, Emotion and Exploration

Anna Notaro, University of Dundee, United Kingdom

“What is the city but the people?” (Coriolanus) Cities have always been dynamic, evolving zones of transformation. And just as cities can offer rewarding complexities of buildings and streets to navigate, leading to surprises, delights, mysteries, beauty, and are, at their best, about human dreams and human fulfilment, so mobile/interactive art urges one to navigate its many layered multi-media realities. Not surprisingly the old metaphor of the map and the ancient art of storytelling have emerged as some kind of ‘city survival kit’ to cruise through the rough waters of the new multi-media realities. As one moves through space, a constant double movement connects interior and exterior topographies, the exterior landscape is transformed into an interior map – the landscape within us – as, conversely we project outward, onto the space we traverse, the motion of our own emotions. Space, as Giuliana Bruno cogently recognized in her *Atlas of Emotions* (2002) is, totally, a matter of feeling. It is a practice that engages psychic change in relation to movement. While Richard Sennett was highlighting the central role of the body and the productive role of sensory experience in the historical development of cities (1994), the so-called ‘affective’ and ‘emotive turn’ were making their appearance in the humanities and social sciences. The so-called ‘emotive turn’ has sought to address the neglected yet important subjects of touch and smell in the city that Joseph Rykwert identified in *The Seduction of Place* (2002). This paper builds upon the above intellectual context by adopting a multi-disciplinary approach which blends aesthetic, historical, rhetorical and mediated dimensions of urban spaces and places, in order to explore their visual, material, aural, sensorial, and multimodal dimensions. The focus is on the (media/interactive) art which is less concerned with representation and expression and more with radical construction and imaginative realization.

The Algorithm that Ate the Street

Paul Guzzardo, Gustavo Cardon, Rodrigo Martin Iglesia, Geddes Institute for Urban Research Washington University in St. Louis, University of Buenos Aires, National University of La Matanza

Patrick Geddes’s synoptic vision is no longer possible. Hannah Arendt’s public-private sorting is hopeless. Both are bent by intractable technologies, mechanisms uncontrollable by their digerati designers and behemoth corporate holders. But it’s not futile. The Geddesian-Arendtian Street is still out there. It’s what she called “a space of appearance”, and he “a thinking machine”. The Algorithm that Ate The Street proposes a street tool. A tool to help see, map, and maybe act. The tool is tagged “The Digital Street Lab in a Box” (DSLDB). It is a hammer and a triage system, a Geddes-Arendt mashup. It’s a hammer in the face of weaponized data, those predictive machines whose goal is to create a perfect model of who you are, what you want, and what you’re going to do. And it’s triage gear, kit to keep us _ the half-seeing _ standing in the face of an unceasing data assault. Tool Brief: Turn the street into a media ecological dig. Dig while you drift. Calibrate your evolution / devolution “on the go.” Guardrails, prop boxes, and a squad team are the recipe. The guardrails include modular, and interlocking street platforms. They serve as venues and hardware for digital remix, data culling, and performance. The prop box contains application brimming intelligent systems, cameras, projectors, and drones. The squad team is the recursive working crew, what Arendt deemed people “... acting and speaking together... the simultaneous presence of innumerable perspectives.” Tool History: DSLDB is a new example. Its development includes installations, workshops, presentations in the United States, Argentina, UK and UNESCO. The tool history also involved litigation. Lawsuits entangled a muscular managerial realm, an advanced research program, and a patronage network. An architectural school was a defendant. Hannah Arendt knew that if you want to show a new example you need to show a bad one. radical construction and imaginative realization.

Do cities dream with new living forms? Or, how architecture becomes a shepherd for the collective imaginary

Carlos Tapia Martín, Jorge Minguet Medina, Higher Technical School of Architecture. University of Seville., Spain, School of Architecture at the University of Málaga. Spain

In 1884, at 52 Broadway, a later called skyscraper with only 8 stories, was a remarkable landmark in the collective imaginary, not only for New York city, but for the dreams of the rest of the cities around the world. Born after a dream, as his author stated, Bradford Gilbert, not without a kind of blush in his face, its birthing inaugurated the irrational(?) genealogy of a oneiric architectural lineage. No more than 45 years before, the renowned architect Charles Robert Cockerell painted “The Professor’s Dream”, in 1848, vindicating his historicist age, riding the Francesco Colonna’s Hypnerotomachia Poliphili hypnagogic impulse, inside the architectural “psyche” since 1499. Cockerell’s paint, as well as the another Thomas Cole’s “The Architect’s Dream” (1838) put the focus not in the architecture, nor an architect, but in The Architect, resting in the humanistic conception of Man supported by knowledge accumulation. From the “Tower Building” in NY, created by Gilbert, to the proposal of the famous Chinese architect Ma Yansong for rebuilding the World Trade Center in there, as a cloud inspired, (as could not be otherwise for affiliation with this Modern(?) tradition) in a dream after desperate nightmare’s nights, to dream together has become the last assault from the “actually existing neoliberalism,” as Neil Brenner appoints to the late capitalism ultimate creations. China is not extraneous to this creative destruction. As a proof of it, the “Infrared process” based in the American Dream and described by Koolhaas is a nap in comparison with the Chinese Dream composed by his paramount leader Xi Jinping. Our paper will interpret this genealogy widely, critically (as J.Crary does) trying to delimitate the role of the architect feeding and shepherding the collective, which is no more the selfish group of A.Rand and A.Greenspan in a high-rise penthouse in NY in 1990’s.

Drilling down into regional spatial inequalities, a Belfast case study

Mark Hackett, Ashton Community Trust and Queens University Belfast, United Kingdom

A theme in Brexit debates has been the long-term failure to address regional spatial inequalities within the UK, whereby previously industrialised active towns and cities have suffered a sense of loss which has not been addressed or managed. This paper argues that attempts to balance structural resources at a regional level often fail to address finer grain disparities at a local level. In consequence, spatial inequalities persist and indeed are often repeated. A case study of Belfast looks at how the earlier use of roads and planned blight to create spatial division, ostensibly for regional modernisation and security reasons, also had an economic and social class dimension. Whilst a 'peace process' has subsequently sought to address the issue of religious barriers and the legacy of the conflict it has largely ignored the disguised spatial barriers erected by government in the past that now serve the useful function of sequestering resources by local elites. For the first time since the 1972 imposition of direct and region wide rule, Belfast City Council is in the middle of a new Local Development Plan (LDP) process. During the conflict years city decisions were made by region wide political-administrative structures with a distinctive technocratic culture servicing generalist civil servants trapped in departmental 'silos'. In this new LDP however, the old spatial structures of division are being used for new purposes. This paper presents both retrospective analysis and current examples of proposed policy to evidence how elite or class structures covet or sequester opportunities and entrench social inequalities by failing to act on evidence or to adopt corrective actions. If processes of addressing spatial inequality within Europe or within the UK are not monitored at the finer grain level of disparities within towns and cities then spatial and hence socio-economic inequalities will persist.

Reconstructing life and memories in Post-conflict Cities

Hiba Alkhalaf, King's College London, United Kingdom

The architecture and the collective life of several cities in the MENA region have seen massive destruction and changes recently. The destruction of the city of Aleppo in Syria, for example, represents not only the destruction of a city but also marks an end to the set of socio-economic relations that had sustained and structured the city. The collective memory of the people in Aleppo played a significant role in shaping the character of the city- following Rossi's argument (Rossi,1982). However, the new memories of the Syrian people are related to violence and destruction, especially for the new generation that was born and raised during the conflict. This generation had no chance to create a positive attachment to the place, or good memories. Considering the notion of cultural violence, as Dacia Viejo Rose argued, reconstruction after a violent conflict can be itself violent through the advancement of certain narratives (Viejo-Rose, 2011). Incorporating or excluding these narratives should illustrate the future identity of a post-conflict society. That is by challenging the segregation of communities and allowing individuals to reflect their collective memory and perhaps to nurture a renewed sense of shared identity. The author argues that using the sense of place as a tool helps to overcome confessional divides and psychological barriers around identity by introducing an opportunity to negotiate and shape the future of the city based on its collective values. That is by helping to build shared memories that aim to develop appropriate resources as a starting point for dialogue between people in Aleppo. Therefore, this paper explores the possible ways to develop sense of place as a tool for peacebuilding in post-conflict cities, and/or to overcome conflicts of contested places based on moderating the shared memories and values related to the place from various users and stakeholders' perspectives.

Hidden Barriers and Divisive Architecture: The Case of Belfast

David Coyles, Ulster University, United Kingdom

The conflict in Northern Ireland taking place between 1969 and 1994 (often referred to as 'the Troubles') has profoundly impacted the social, political and economic structures of Belfast. Less recognised, is the wider spatial and material legacy that the conflict has left behind. The 'peace-walls' which continue to separate some of Belfast's most contentious communities, have come to be widely recognised as the embodiment of this spatial and material legacy. This paper presents original findings from a three-year multi-disciplinary investigation, funded by the Arts and Humanities Research Council, that significantly extends this current understanding of physical and social division. The paper reveals new evidence of a distinct and important, yet largely unrecognised, body of divisive architecture and infrastructure: a realm of 'hidden barriers' stemming from a confidential process of security planning taking place between 1978 and 1985, at the height of the Troubles. This highly visual paper presentation uses detailed architectural mapping and immersive fieldwork photography of six research case-studies to comprehensively illustrate the complex ways in which these 'hidden barriers' continue to promote social, economic and physical division across Catholic and Protestant communities in present-day Belfast. These forms of intervention range from larger-scale uses of road-planning and land-use zoning to permanently divide formerly connected areas; to the use of smaller-scale architectural barriers to deliberately fragment spatial connectivity and restrict movement within inner-city community streets; to the formation of invisible barriers now manifest in everyday elements of public space which have come to be recognised locally as marking the territorial boundary between two communities. Through an examination of their contemporary social, economic and physical effects, the paper examines how these 'hidden barriers' escape the popular attention that is paid to Belfast's peace-walls, and commensurately raises a series of critical questions about the role of architecture in conflict-transformation and peacebuilding processes.

Collective Place Making & Hybrid Transformations: Mapping al-Zaatari refugee camp between 2012 and 2019

Husam AlWaer, Magda Sibley, University of Dundee / Social Sciences, United Kingdom, Welsh School of Architecture, Cardiff University, United Kingdom

Refugee camps are often considered as temporary places built in response to an emergency crisis caused by wars and natural disasters. They are put in place with the view that a more permanent settlement will be provided elsewhere in the medium term for the displaced population. However, this is rarely the case as demonstrated through various previous studies which shows that they often end up being permanent. Because of the urgency in providing basic shelters for a large displaced and distressed population, it is frequently the case that the design of these camps follows a 'top-down' humanitarian aid strategies. These strategies are frequently based on universal standardization of settlement layout, allowing for a rapid and temporary provision that will eventually be removed. Taking as a case study the Syrian refugees Zaatari camp in Jordan, this paper illustrates the processes of adaptations and transformations that have taken place between 2012 and 2019, as initiated collectively by the residents of the camp. It illustrates how in situations of social stress, collective initiatives empower refugees to customize and adapt their environment, expand opportunities of income generating activities and social interaction and to thereby allow them to find dignity, meaning, and create a sense of place form a non-place. This paper illustrates how from an initially rigid masterplan and sterile environment, the collective spirit of self-organising and creativity, transformed the camp into a more sophisticated hybrid urban environment. It demonstrates how refugees navigate through rigid regulations to creatively transform their living environment by collectively repurposing, adjusting, dismantling, merging spaces, producing patterns of urban living that resonate with their recent past. This paper argues that when refugees collectively reimagine the camp as a hybrid urban space, they can make positive changes to both their individual and collective lives. Lessons of 'bottom-up' collective place making will be presented.

New Tenements – Architecture for Urban Cohesion?

Florian Urban, Glasgow School of Art, United Kingdom

The drive for “new tenements” - dense medium-rise residences in the inner city that were built in many European countries since the 1970s - was accompanied by claims that these buildings would foster social cohesion, civic engagement, and participatory action that was allegedly absent in modernist tower blocks. My paper will analyse the discourse connected to these residences, as well as to the ideal of a dense, multifunctional, and socially integrative city that is connected to it. Based on examples in Glasgow, Copenhagen, and Berlin it will show how the alleged civic value of inner-city residences was the product of the socio-political conditions in the 1970s and became subject to rapid change. While new tenements were first tied to the ideal of a collectivist life enabled by a benevolent welfare state, they were later seen as the architecture of neo-liberalism, connected to the idea of a competitive, socially and economically successful individual.

Tenement: The Collective ‘Close’

John Joseph Burns, Holmes Miller, United Kingdom

The Tenement typology and the social development of Glasgow have been intrinsically linked since the late 1700's. They have feed into each other's development, the tenement creating the domestic & urban spaces that forms the backdrop of collective life with the societal progress informing architectural changes to the tenement. The story of Glasgow can be told through the architectural development of the tenement as a housing type that has naturally developed in response to the population increases of industrialisation, crusades to improve living standards and the reactions to the imposed ideals 20th Century masterplans. It is a building form that has pragmatically grown along with the society it has come to define not only as the dominate urban form but in the social self-perception of Glasgow as a city and how it views itself not only historically but also currently. For many the restrained beauty of tenemental proportions and the urban block has been the backdrop to their collective urban life. On a domestic scale their community is defined by the ‘Close’ of their tenement and the communal area of the backcourt shared with their immediate neighbours. In the wider urban community areas are defined by their gridded urban blocks with a hierarchy of streets lined with shops with quieter streets branching off. The collective life of Glasgow has been and has continued to be defined by this typology. By exploring the architectural history of the Tenement and describing it through drawings and historic sources the story of Glasgow's social history over the past two hundred & fifty years will be revealed. Telling this story of the naturally evolving tenement will reveal the collective history of Glasgow itself. The changing form of each period reflects the standards, restrictions, aims, ambitions and even failings of the society that built them.

Engendered Collectiveness. Shifting Paradigms of Communal Living in Belgian Social Housing, from Garden cities (1919-1929) to the Modernist period (1947-1965)

Andrea Migotto, Ku Leuven, Belgium

During the 20th century, public programs for the construction of affordable dwellings for the lower classes have triggered two specific architectural transformations: within the private space of the dwelling, the process of rationalization of domestic spaces and their functions; outside of it, the rational design of large-scale ensemble which integrated residential units with open spaces, civic buildings and services, defining new logics for urban planning. The latter aspect shows the centrality that the spatial definition of a collective dimension came to play in new residential neighbourhoods, disclosing a novel task for architecture: that of giving a spatial translation to the relation between autonomous individual living patterns and the social needs of everyday life. The paper reviews the transformation of social housing projects in Belgium during the 20th century, focusing on the rise of two planning paradigms, the garden city in the '20s and the Modernist neighbourhood units of the '50s and '60s, where the question of collective life became central. To do so, three main aspects are considered: the rise of reformist ideologies which recognised in the construction of subsidised housing a mean to redefine social relations, the impact that national and local administrative policies and regulations had on the features of affordable housing complexes, the models developed by architects and planners to realise residential neighbourhood where collectiveness was understood as a way to enhance social welfare. The paper shows how considered planning paradigms found their origin in ideological and architectural claims to define planning logics able to realize the emancipatory promises of the social living dimension, proposing alternative logics to the dominant, increasingly individualist, model of ‘domesticity’ embodied in the suburban family house. The changing form of each period reflects the standards, restrictions, aims, ambitions and even failings of the society that built them.

Bucharest' collective housing neighbourhoods and their emergent civic institutions

Alexandru Axinte, University of Sheffield, UK, studioBASAR, Bucharest, Romania

Most of Romania's urban population lives in collective housing estates built in the socialist period. Following, and feeding, a massive process of urban industrialization, these neighborhoods abruptly spatialized the dream of “social homogenization” (Mihăilescu, 2005) through modernist housing ensembles. Explicitly operated as “containment structures”, they adjusted tensions within the working force beyond the factory walls (Petrovici, 2018). Inherent to the relationship between factory and neighbourhood, networks of solidarity, care and resistance emerged. This conducted to a distinct living paradigm, nurtured by a ‘relational practice’ among workers-neighbours. After 1989 the neoliberal policies thrived, facilitated by a hegemonic anti-communist narrative. The collective housing estates were radically privatised, reaching a “super-home-ownership” of 98%. Despite such profound socio-economic changes, demographic transformations and exacerbated individualism, the relational practice within the collective living survived, being empirically evidenced through spatial manifestations, everyday practices and informal protocols. With the end of the industrial city, Michael Hardt and Antonio Negri stated that it is the city itself that takes the role of the factory in producing what they call ‘the common’ (2011). From this perspective, the collective housing neighbourhoods could be seen as becoming a critical production site for place-based and commons-driven civic acting. In the broader framework of my practice-based PhD, the paper will empirically evidence how place-making facilitated by participative design and operated through live education allows for engaging emergent civic manifestations and ‘spatial agencies’ (Awant et al, 2011). This process can conduct to the participative transformation and democratization of the spatial production in the neighbourhood towards the creation of “open” urban commons (Stavrides, 2016). Using interviews, focus groups and relational mapping (Petrescu, 2012), the research engages in a case-study inquiry research over the collective use and management of a piece of public infrastructure attached to a public neighbourhood library, developed within the spatial practice of studioBASAR.

An Architecture of Arrival and Departure: the Harbours of Desire

Mary Modeen, University of Dundee, United Kingdom

If one starts with the premise that all architecture starts from an origin based in human desire, then it is not a great step to accept that some architecture must also be built with the express purpose of adapting to the shifting vagaries of human desire. What V. S. Naipaul called 'The Enigma of Arrival' might be equally well suited to 'an architecture of arrival and departure'. Humble piers, harbours, marinas, wharves, waterfronts, quays and ports, all sites of coming and going, are designed and facilitated by their of transit and their shelter from the storm. Some of these sites have been the foundations for great cities to have been built-- and destroyed--but others are exactly the opposite: refuges from the rest of the world. Amsterdam, Athens, and other cities at various historic points stand as examples. Whether havens from the world's woes or centres of mercantile exchange and social intercourse, these ports harbour great human longing, metaphorically figuring the sites of demarcation in the meeting of land and water, and giving shape to partings and welcomes. The ways in which the physical environment bears out this multifold paradox must be complexly overlaid, even before the architect begins a practice of shaping functional spaces. And of course, there are buildings without architects, as Bernard Rudofsky (1964) reminds us, which in many ways bear out the witness to desires. Water, as aligned to the psychology/poetics of liminality, is contrasted with the solidity and shifting grounds of the land itself, beguiling and repelling the human desire for certainty. In this illustrated presentation, various sites of meeting points between ship and shore, land and water, are considered with their attendant architectures of desire, through a perspective of metaphors of the collective and multiplicity.

With Both Eyes Open: Revealing the Autobiographical Hinge in Architectural Representation

James Alexander Craig, Newcastle University, United Kingdom

In his comparative experience of working between a school of fine art, and a school of architecture; the architectural historian Robin Evans observed the peculiar disadvantage under which architects labour – the difference being that architecture students, unlike fine art students, never work with the objects of their thought directly, but instead work through an intervening medium (often the drawing) to speak of a context that lies far beyond the realm of the object itself (the building) (Evans et al., 1997). It could be said that this distance between the subject and the object limits the potential for subjective exploration, denying the subject of the opportunity to reflect on why they may be drawn to a particular mode of working over another. In this paper, I posit the idea of the 'autobiographical hinge' as a way of framing the 'intermediate area of experience' between architects and the objects of their creation (Winnicott, 1971). I present this 'hinge' as a meeting point that links both the inner life of the subject with the outer world of creation, recognising the ordinarily sealed nature of subjective experience in the representation of architectural ideas. Furthermore, I adopt my own autobiographical experience of growing up during the Troubles in Northern Ireland to show how the autobiographical hinge can be revealed, focussing on a visual dialogue with a mural of King William of Orange. Through the following text, models and complimentary drawings, I attempt to widen the hinge's flanks, and show how unconscious processes can be brought into the space of architectural representation; seeking to offer an enhanced communicative link between the subject and the object that in-turn disrupts perspectival hegemonies.

Neighbours & Citizens

Apolonija Sustersic, KHIO - Oslo National Academy of the Arts, Norway

Neighbours & Citizens is the title of an art project that I would like to talk about in relation to urban commons and commoning (Linebaugh, 2009) not only as a proposal for urban strategy as a theoretical proposition but as well as an example from the practice. The project started with research of Gavlehov (an area in the city of Gävle, Sweden) and its relationship to the city. I was looking for the potential to work with different groups of people at the site: users of the area coming from the neighbourhood. Crucial to the project was the communication and interaction between the two neighbouring parts of the city, both built at the end of the 1960s: Sättra and Stigslund. Two areas that has grown into city parts with very different socio-cultural profiles. The project started to take form when three elementary schools from the immediate neighbourhood were invited to participate in the project. The result of the activities subsequently took material form in three now realized interventions in the landscape of the Gavlehov surroundings: The Sand Court, a 12 m in diameter circular sand area; The Meeting Bench a circular bench made for meeting friends with three apple trees growing together into one crown, and finally, the third and most ambitious of the three parts of the projects: The Apple Orchard composed by the 21 apple trees that will give fruits from early summer to late fall. It is interesting to look at Neighbours & Citizens within the realm of genealogies in Swedish politics connected to contentious trees. It turns out that trees have often simultaneously built communities and triggered civic resistance towards authorities. This has also been the case in the city of Gävle and the project Neighbours & Citizens dwells on its history.

Common or What?

Angela Kyriacou Petrou, University of Nicosia, Cyprus

The language of humour, as a vernacular informal folk knowledge has the potential to create an awareness of reality and a sense of self-transcendence. The paper explores how humour can be used as a mechanism of thought and language. Drawn by the need for (linguistic) clarity and concision it is understood as a way activating potential and giving access to hidden or latent knowledge. The subject of focus will be the space of labour as an action that brings man into common existence. Atelier BowWows' Pet Architecture characterises an ethnographic parody of city living which spills out from the well designed and organised city through the messy caricatured buildings of everyday necessity. The archiving and revealing of these structures through domesticated spaces of labour brings everyday actions and structures into the collective existence, impersonating architectural language and transforming the public realm. Looking for signs of labour in the rural environment we find pastoral landscapes void of 'Pet -Land', an absence of common practice that is reflected in the collective image of the idyllic landscape appears to satisfy a common quest for the absence of chaotic collective living. Applying a similar parodic revealing of the rural landscape the paper will attempt to undertake a study of rural activities and spatial constructs using a parallel mimicking of the landscape in search of space and action that evolves and is reproduced through labour. Reference will be made to the rural landscape of seventeenth and eighteenth-century England, the paper will refer to English literature of the period as a way of accessing information and investigating the removal of signs of human activity. A satirical understanding of the enclosure of commons will be used to reveal the erasure of labour on the land, employing a populist ethnographic understanding of actions and simple truths.

GEDDES: BY WEEDS WE LIVE, Joss Allen & Jo Vergunst

Place – work – folk: Patrick Geddes, design and social life

The polymathic Scottish botanist-planner Patrick Geddes (1854-1932) is a key figure in the history of community planning. His ‘synoptic’ approach to planning and civics, as set out in *Cities in Evolution* (1915) encompasses the arts, social sciences, and humanities. Arguably, he spent his life attempting to articulate the connections between communities, identities and politics, and the environments and ecological processes that support them. The material environment in which we live is, for Geddes, a knowledge environment upon which are inscribed the social, economic, political relations of each place, and their relations to the world. In this panel, papers will explore the implications of Geddes’ ideas and activism for planning, architecture and the humanities in the 21st century. Contributions will draw upon Geddes’ thought to identify and address problems of the rural and urban local within an increasingly globalised world. We will begin with ‘By Weeds We Live’, a conference field trip led by Joss Allen of Deveron Projects in Huntly to investigate the ecological importance of weeds and based in Geddes’s ideas. For those unable to join the field trip, the paper session will begin with a recap. Three papers will then be presented. From an anthropological perspective, Jo Vergunst will explore the relevance to contemporary Scottish landscapes of Geddes’ ideas of social change and his methods of observation and survey. Camille Sineau will present a specific example of the coastal village of Catterline using techniques of architectural survey and anthropological research (Camille Sineau). Finally, Elaine Morrison-Jures will explore the renewal of the Scottish literary tradition and ideas of culture, identity and place from a Geddesian perspective.

Participants:

Joss Allen

By Weeds We Live

By Weeds We Live is a guided walk and tasting session of plants, normally considered weeds, taking inspiration from Geddes’s intriguing maxim ‘by leaves we live’. Weeds are only weeds from a human point of view. They represent our failure to master nature, and highlight our inability, and the impossibility, to fully control our own environment. Yet, we believe, weeds bear essential lessons for us to learn. In ecological terms, weeds play critical roles in the overall biodiversity of an area. They often act as a pioneer species, reclaiming damaged land, extracting valuable minerals and actively contributing to the fertility of the soil. They thrive in conditions in which many cultivated plants simply cannot. As such, weeds may be examples par excellence of a collaborative adaptation that, we suggest, is needed to survive within human-disturbed ecosystems, or what Anna Tsing calls “contaminated diversity”. Finally, many weeds also have healing properties, and not just for the land: they are edible, and contain nutrients important for our own diets. Through this guided walk and tasting session we wish to collectively investigate the ecological importance of weeds and how we might learn from their stories. How might a better understanding of weeds benefit our community, and what might a weedy sociality be? What do weeds have to tell us about living well in the ruins of the anthropocene?

Jo Vergunst

Back up the valley: Geddes in small town and rural landscapes

This paper reflects on the value of Patrick Geddes’s concepts of social change and his methods of mass observation for understanding rural landscapes and places. In particular, can we reverse his rural to urban regional flow, in which the city is the culmination of social evolution, to focus specifically on the rural? And what value would practice in the arts and humanities be, as opposed to social, economic and technical sciences? Secondly, my paper enquires into what kind of methods would be useful for exploring rural landscapes. Taking Geddes’s urban architectural form of the Outlook Tower as a starting point, we might seek small town and rural alternatives based in developing forms of self-understanding through observation. Rather than the powerful top-down gaze created by the Outlook Tower, however, could a survey from the ground up be formed through participatory and arts-led means? Geddes’s methods of civic survey and exhibition provide possibilities for how this could be conceived.

Camille Sineau

Learning from Catterline

“Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way; that is, to question how we look at things.” (1)

In their eponymous book *Learning from Las Vegas*, Robert Venturi and Denise Scott Brown invited us in 1972 to shift our gaze to the suburban, its ordinary architecture and all its complexity. In today’s context of climate breakdown, a reset of the architectural gaze is again necessary, and I would like here, as Sebastien Marot’s recent exhibition in the Lisbon Triennale proposes, to “take the country’s side” (2)

This panel is for me an opportunity to open up a conversation with Patrick Geddes’ ideas on ecology and rural development and put them into perspective with some first-hand account of architectural and anthropological surveys that I undertook in the small coastal village of Catterline. Through the local study of everyday practices of inhabitation and informal structures on the landscape around South-Row, I am interrogating the practice of bricolage and its theoretical implications for architectural practice. More over, in redefining the act of survey, both as record and fiction and as a primary mode of knowing which combines anthropological and architectural concerns, I am attempting to define a possible practice between architecture and anthropology. In place of a top-down gaze, usually conveyed by architectural planning, could we conceive a ground-up approach to architectural practice, not solely participatory, but a standpoint from within where the architect is also an inhabitant? What implications such an approach would have on the notions of project and planning?

Elaine Morrison-Jures

Finis Scotiae? Scottish Cultural Renewal and the Literary Influences of Patrick Geddes.

In the first edition of *The Evergreen – a Northern Seasonal*, published by ‘Patrick Geddes and Colleagues’ in the spring of 1845, Geddes sets out his vision of a Scottish ‘Renaissance’. He refers to an opportunity, like spring, for cultural and political rebirth – for renewal, for hope and optimism for the future of society. With a particular focus on the four volumes of *The Evergreen*, this paper will argue that Geddes’ thinking and praxis took inspiration from and gave legacy to Scottish literature, which is deeply informed by vernacular culture and the politics of place and identity. It considers the works and influence of literary figures associated with the Scottish Enlightenment, Romanticism, the Scottish Renaissance, Modernism, and through the post-war period to the ‘New Renaissance’ of the 1980s. It will ask, as Geddes did upon the deaths of Robert Louis Stevenson and Professor John Stuart Blackie, the perennial question: Finis Scotiae? As contemporary Scotland faces a political and ecological urgency associated with place and identity, this paper suggests that in order to respond effectively, it necessitates a cultural renewal informed by Geddesian thinking for the modern-day, based upon his aim of ‘unity of science and literature and art’, and putting community at the core of praxis.

LANGUAGE, SITUATION, SPECULATION & ARCHITECTURE OF THE COLLECTIVE,

Dorian Wiszniewski

This is a proposal for a panel session of four speakers who will each present a paper on the relations between language, situation, speculation and the architecture of the collective in a specific city. The proposal is to have four speakers on four cities. All parties in this first panel belong to a shared research group called City Speculations, two currently operating from the School of Architecture, ECA, University of Edinburgh and two (at this point) academically nomadic. The work is speculative in character but projected from understandings of deep cultural patterns in specific urban situations in different cities across the world. In dealing with language the panel is concerned less with Linguistics and more the everyday communication in specific places, enriched by deep and rich traditions of literary and cultural lives in the cities in question. The consideration of situation encompasses a full materiality of socio-political, economic and cultural life. The interest in the speculative refers to a particular relationship between the collected data and the interpretive/translative dimension of a specific situation; the approach allows, simultaneously, for traversing lightly across whilst also mining deeply into cultural practices. The work on each city looks more for enduring practices that colour a particular character of memory, rather than the enduring monuments of instrumental narratives of place. The speculative manner, although is aware of such tendencies, is unburdened by truth-narratives, problem-framing and problem-solving objectives. The speculative approach, arising from a research-by-design sensibility, not only asks the question of how to collect and present the data of collective life, it also asks how to do so differently, i.e. specific to the lines and sensibility of enquiry the research prompts and follows.

Gathered Idiolectics of Palermo: Situated Practices and Spatial Politics

Chris French, University of Edinburgh, United Kingdom

This paper will present la Vucciria, one of the ancient market districts of Palermo, as means to discuss how idiolectic expressions contribute towards “sociolectic” public space. La Vucciria—meaning ‘confusion’ in Sicilian and deriving from the French *la boucherie*, for the butchers who were the original market’s occupants—already speaks of the layered idiolectic specificities of this situation. Much-destroyed by bombing in World War II and an earthquake in 1968, contemporary developers, with the support of public officials, have recently purchased a series of palaces in the district and plan to rebuild these as luxury apartments. However, the proposals have stalled in the face of threats from the mafia and local squatters and activists. The area is, therefore, caught within various crises of collective-life: architecture, conservation, illegal interests and varied forces of gentrification and globalisation. The paper will give an account of Palermo and la Vucciria comprising three different idiolectic cultural outputs, each of which express something of a relation between politics, language and spatiality. It will open with an imaginary of Palermo, La Vucciria (1974), presented through a painting by Renato Guttuso, an artist who worked in the city alongside notable Sicilian intellectuals and anti-fascist activists, including poet Ignazio Buttitta. It will zoom into the urban “miniature” of ZEN,[1] a housing scheme in northern Palermo designed by Vittorio Gregotti in 1969, discussed here in light of Gregotti’s description of the city as “a corpus formed through the succession of its reinterpretations, with its own diachronic and structural installation rules.”[2] It will weave through the various political interests in la Vucciria through the intertextuality of contemporary performance artist Uwe Jäntsich.

Literary and Literal Walks in Athens with Cavafy, Le Corbusier and Castoriadis’ Collective World (kosmos koinos)

Maria Mitsoula, University of Edinburgh, United Kingdom

In the summer of 1901, Constantine Cavafy, the Alexandrian-Greek “poet-historian” visited Athens for the first time, one of only three visits he would make in his lifetime. He recorded the visit in a diary, written in English, describing everyday artefacts and social encounters entangled with public edifices—most of these architectural and urban spaces are still visible in contemporary Athens. His travel diary was published only recently as a tourist guide entitled *Walking in Athens with Constantine Cavafy* (2016). The parallel walking/reading of fin de siècle and contemporary Athens, which this recent publication offers, reflects something of the diachronicity of Cavafy’s poems. Ten years later, in September 1911, Le Corbusier, accompanied by art historian August Klipstein, visited Athens as part of his “Voyage d’Orient.” Every day, for three weeks, Le Corbusier walked to the Acropolis and recorded the city through sketches of the artefacts of the Parthenon; Le Corbusier described this as the deepest architectonic experience of his journey. These sketches were documented in notebooks (carnets) that were first published fifty-five years after his journey in *Journey to the East* (1966), and again (posthumously) as a facsimile of these sketchbooks in *Voyage d’Orient: Carnets* (1982). This paper will elaborate Cavafy’s and Le Corbusier’s written and visual languages through Cornelius Castoriadis’ notion of the *kosmos koinos* (collective world). The paper will present the poet’s diachronic view and the architect’s peripatetic view as a diachronic promenade architecturale. The paper argues such a view becomes not only the basis upon which contemporary Athens can be seen as a collective world, but also how the architecture of the city of Athens, and of the city more generally, might be perceived as an architecture of a transpositional collective life.

Calcutta, India: South Calcutta and East Bengali Community Housing, Post-Partition, 1905 – A Collective Life of Indian Modernity

Dorian Wiszniewski, University of Edinburgh, United Kingdom

Bengali Community Rhythms – The Band Box Laundry, “rawks” and much “adda” about everything. This paper will mark a relation between the sonority and rhythmic patterns of the Bengali language, calling upon Tagore and Amit Chaudhuri’s translations and critical theorisation of his modernity, and the spatiality and specifically unique urban paradigm of some areas of housing in South Calcutta. Following the first partition of Bengal in 1905, Hindu East Bengalis, even if not particularly religious, were faced with the urgency to re-house themselves in West Bengal. This paper will present, for the first time in Western Architectural Research, two streets in South Calcutta built for the exiled East Bengali middle classes by Bengali builders in what was then wetlands on Calcutta’s urban margins. Built without architects, but nonetheless evidencing commitment to shared cultural expression and collective aspiration, these streets accommodated individual family plots whilst bearing testimony to a shared economic and social enterprise and, which, perhaps, establish a claim to lay the foundations of a uniquely Indian architectural modernity. The presentation will talk around specific artefacts and arrangements of these houses and argue that although they show clear understanding of western paradigms, they are of a specific Bengali and Indian tropical modernity, but also a cultural modernity arising from being steeped in the patterns emerging from the humanities of the Bengali Renaissance. It is no accident, then, that from the layout of the streets, the specific arrangement of buildings, the spaces within and between each building, right through to the name-plate fonts (which name the owners and their occupations in both Bengali and English), these streets carry the confident sonority and rhythm of a well-educated literary society of modest means but with generosity and optimism of spirit towards a new collective, architectural and urban life.

Warsaw Afterimages: Of Walls, Memories and Returns

Ella Chmielewska, University of Edinburgh, United Kingdom

This essay is concerned with personal and collective, generational memories of the 1960s city: memories of spatial reconfiguration in the city still retaining marks of war trauma while major urban transformations are taking place. Informed by the theory of seeing and concept of afterimage (*powidok*) developed by Polish avant-garde artist Władysław Strzemiński, the essay examines these memories as spatial ‘afterimages’ of Warsaw held in poetic and filmic memoirs. Opening with a close reading of spatial and architectural imaginary in Paweł Pawlikowski’s filmic essays *Ida* (2013) and *Cold War* (2018), it explores formal aspects of images (format, composition and colour) as poetic forms of witnessing. The first film has been shaped by Pawlikowski’s return to the city of his childhood, the second by the memories of his parents. Both films were composed by writing in Polish and in-formed by vivid memories of a place left behind, its sounds, rhythms, geometries, patterns of light. The essay then closely reads descriptions of urban spaces and surfaces in the writing of Warsaw poet/librarian Piotr Matywiecki whose work and biography have been shaped by Warsaw walls and spaces of reading, and whose poems are constructed of forms of afterimages and “photographs of memory”. Considering spatiality of afterimages in working through translation from Polish to English, following Matywiecki’s “thinking with both sides of the same thought”, it examines a series of his poetic works on walls, torn-off book covers, and the memoirs of the University Library. Close attention to forms of describing, recording and remembering the city’s surfaces, to materials, urban topography, typography, and toponymy - and to working between texts and images - will shape this reflection on the formative place of one’s childhood and the imaginaries formatted and in-formed by textures and architectures of specific place and its language.

In her Nobel prize-winning book *Governing the Commons* (1990), Elinor Ostrom framed the notion of the commons as an alternative economic model defined by three elements: material resources that are collectively owned and managed, the community of users that enjoys access to these resources, and the explicit rules and implicit conventions by which the communal use of goods is reproduced. Despite the city being a crucial material manifestation of the commons in society, this fast-expanding research field has so far focused on ephemeral and makeshift conditions rather than on durable architectural configurations. In the context of architecture, we may place the triple conditioning of the commons under the headings of *res communis*, *lex communis* and *praxis communis*, referring respectively to the material resources, the conventions and legislative frameworks that govern their use, and the practical exchanges enabling their daily functioning (Avermaete 2018). We intend to use this tripartite framework as an entry point into a new architectural historiography, using ‘the commons’ to address the alternative actors and values that influence architecture and the city. This session will examine the idea of the commons as a resource for architecture, approaching it through the exploration of its architectural manifestations along the three categories, material, legislative and participative. Irina Davidovici will look at the formal and iconographic motifs of cooperative housing as a manifestation of *res communis*. In the field of *lex communis*, Angelika Schnell will address the codes and conventions as related to architectural typology, Christoph Grafe will approach the topic from the perspective of common knowledge, using the acquisition and transmission of craft to explore *praxis communis*. Showing the interpenetration of these fields, Nelson Mota will focus on the agency of the architect as mediating between the community of users and buildings as the material resource.

Il giusto Aldo! Architectural Typology and Linguistics

Angelika Daniela Schnell, Academy of Fine Arts Vienna, Austria

In 1985 Aldo van Eyck replied polemically to the question by Casabella's editor Vittorio Gregotti whether architectural typology is still relevant. He complained about the contemporary “typological hocus-pocus” and signed at the end: “Aldo – not the wrong one!” The quotation reminds us that words, names and other codes are arbitrary signifiers with more than one possible meaning, in particular when they stand for collective interests, ambitions and knowledge. The same is true for building types that are seen as “architecture of the city” – title of the other Aldo's renowned book. Even though Aldo Rossi legitimized this idea of the city as the most obvious physical and cultural reality of a “collective memory” by referring to several (and sometimes contrary) theoreticians and their work – Claude Lévi-Strauss, Maurice Halbwachs, Antonio Gramsci, Gilbert Ryle etc. – he did not succeed in providing a substantial notion of architectural typology as a design method. An “ontology of the city”, as Anthony Vidler tried to flank Rossi's thoughts in a more comprehensive way, becomes easily schematical and collides with the historicity of a Marxist approach, with the inherent vitalism of Halbwachs' “collective memory” and with the permanently overlooked fact that in structuralism the structure is not a physical imprint of social relations, i.e. not identical with a building type. However, in his drawings, where he constantly repeated similar elements and types in free arrangements, Rossi developed almost something like a linguistics of the design process as such. Like his role-model Raymond Roussel he played with the types without giving up their common rationality. From the perspective of today's interest in design-based research a close look on Rossi's design drawings might lead to a fresh and at the same time more critical insight into the relevance of architectural typology.

Architecture as a common resource: Unlocking the right to the city in the SAAL-Porto operations (1974-76)

Nelson Mota, Delft University of Technology, The Netherlands

The housing politics promoted by the dictatorial regime that ruled Portugal from 1926 until 1974 were socially bigoted. Housing as a material resource was kept outside the reach of the urban poor. It was instead promoted as a commodity and an instrument of social control. In the short period between the collapse of the regime in 1974 and the first democratic elections in 1976, a new paradigm gained momentum. During this period, the transitory governments pursued social housing policies engaged in devolving the power to the people. The most notable initiative was the SAAL programme, in which architects played a vital role as agents of a new paradigm of spatial agency. The guidelines of the SAAL programme stimulated experts (architects, engineers, sociologists) to perform as mediators for a new social organisation of the demand for housing. This mediation, organised in the so-called “technical brigades”, became instrumental to establish the codes and conventions in which citizens' participation played a role in the design process and was used to unlock the urban poor's right to the city. The operations developed under the coordination of the SAAL-Porto brigades paved the way for the emergence of a new disciplinary challenge for a generation of architects born and raised under the dictatorial regime: using architecture as a common resource. In this paper I will review some of the operations developed under the auspices of SAAL-Porto and examine how architectural codes and conventions were used to either block or unlock the participation of new actors in the design decision-making process. This paper will contribute to expand the discussion on the agency of the architect as a mediator between a community of users and buildings as their material resource.

Geographies of Sensuality - migrations of people, thoughts and experiences

Christoph Grafe, University of Wuppertal, Germany

This presentation explores the experience of the architectural construction from the perspective of its production. Building is a collective process in which many actors are involved. Although it is essentially a matter of working on site - in one place - many of the participants have undertaken a journey to take part in the collective endeavour. At a time when the construction industry is recruiting its workforce from all over Europe, the mobility of people, not only within the EU, is tangible in many places. The realisation of building projects would hardly be imaginable without the work of many workers from a variety of cultural backgrounds and the exchange of knowledge and experience. This contribution would examine the transmission of different forms of knowledge about architecture and building that is facilitated by migration. This involves both the travel of concepts and ideas by means of written media (treatises, handbooks and manuals) and the migration of labour and craft knowledge. The phenomenon is illustrated in the dissemination of disciplinary knowledge in quadratura paintings and prints and pattern books for the decoration of interiors from seventeenth and eighteenth Italy to Northern Europe, and the movements of stucco plasterers from Northern Italy across the Alps, and their employment in bourgeois domestic architecture in, for instance, Amsterdam canal houses in the same period. The historical episode will be subjected to a comparative examination with the dissemination of the sophisticated architectural production in post 1945 Italy in the architectural cultures of the Federal Republic, Britain, Belgium and the Netherlands and the simultaneous emergence of everyday interiors for commercial initiatives of migrant entrepreneurs in the same period, which often also showed the expertise of migrant craftsmen.

Collective habitats: Shared housing communities in London and Zurich

Irina Davidovici, ETH Zürich, Switzerland

David Harvey has shown that neoliberalism globally creates “cities of ‘fortified fragments’”, split along fault lines of social and economic inequality (Harvey 2007). As a contested urban commodity, housing is central to this problem: not only due to its scarcity or cost, but in the misalignment between nuclear family dwellings and the changing demands of an urban society characterised by ageing, migration and fluid family structures. Based on a collectivist rental culture, the Zurich cooperative housing model provides an exemplary bottom-up solution to this critical situation. Rejuvenated in the 1990s by the unlikely partnership of politicised youth movements, neighbourhood associations, local municipal officials and commercial developers, this model has generated new prototypes of intergenerational, socially inclusive, sustainable collective living. Comparatively, London's established how ownership culture has only allowed a proportionally diminished output in the field of collective housing, challenged by unfavourable policies and market conditions. The paper proposes a comparative study between the two types of collective habitats, co-housing in London and cooperative operations in Zurich, that match the criteria of citizen participation, self-governance, sustainability and social inclusivity. Conducted from an architectural perspective, the paper will query the potential for typological innovation held by such self-governing enterprises in isolation from the market, as well as social landlords. Focus will be placed on the interface between communal living and design processes, identifying the causalities between predominant housing cultures, local architectural and urban configurations, and new modalities of communal living.

Gentrification, a process that has shaped Western cities in the last half century, exemplifies the transition of abstract forces into the concrete spatial form of the city. It has profoundly transformed city centres and inner cities, a transformation, first and foremost, of population and real-estate values, but also of the character and role of the gentrified areas vis-à-vis the city as a whole and its economic, political and social raison d'être (Smith 1987; 1996; 2008; Slater 2011).

Up until recently, gentrification studies, architectural and urban projects have focused on the 'revitalisation' of inner cities. But the effects of recent 'super gentrification', driven by finance capital, operating through biopolitical processes, and applied to already-gentrified inner-city neighbourhoods (Lees 2003), are now impacting the suburban belts of global cities such as Vancouver, New York and London. The outward migration of poor and middle class is urbanising suburbia, upping densities, altering local culture, modifying political outlooks and introducing new morphologies and typologies. In the process, the clear distinction between the urban role of inner-city neighbourhoods and that of the suburban belt has been eroded. The proposed session will study 'super gentrification' through the lens of Europe's global cities (Sassen 1991). It will attempt to explain the contribution of finance capital and biopolitics to 'super gentrification', identify the relevant spatial and cultural manifestations, and outline the trajectory of the process. The session will include papers interrogating gentrification theories' upending by 'super gentrification', as well as papers analysing the social, cultural and formal changes taking place in the suburban belts of Amsterdam, Berlin, London and Stockholm. The session aims to develop a more rigorous conception of the phenomenon and a better understanding of the form and logic of the emerging 'urbanised' suburbia and other 'super gentrified' urban patterns.

Strange Days in the Late Welfare State: Recent Typological Mutations in the Stockholm Suburbs

Helen Runting, Karin Matz, Rutger Sjögrim, KTH Royal Institute of Technology, Sweden

In the years following the deregulations of the first decade of the twenty-first century, the Stockholm region has witnessed an increasingly sharp increases in the length of "queues" for rent-controlled apartments, steep hikes in household debt level and the price of apartments, and increases in the volume of housing being built. The past decade has been dubbed "golden times" by Architects Sweden, the country's union and interest organization for architecture, but what is the legacy that this period leaves new residents in the coming 2020s? With little land available in the inner city, a ring of new development areas along the commuter train and subway lines is visibly changing the city's geographic and cultural landscape; these shifts run deep, reorganising space at the level of the apartment. In this paper, we address an archive that we compiled which includes a complete set of apartment plans from all multi-family housing that was a given building permit in the 26 municipalities that make up the Stockholm region in 2017 (the highest point in the recent real estate and construction boom). Carefully tracing shifts in the placement and permeability of walls, the treatment of fenestration, and in the size, type, and sequence of rooms that make up an apartment, we identify and describe contemporary spatial norms and locate deviations and mutations in the heavily rationalized design of Swedish apartments. "Strange Days" is a guide to the new typologies (the apartment-villa and the portable mansion, the micro-apartment fishbone stack, the shrouded tower, and the swollen block) that have emerged as a result of the negotiation between the expectations of a suburbanizing middle-class, the vestigial remnants of Welfare State regulation, and the demands of an entrepreneurial development industry testing new forms on a population compelled to return to a suburbia that is radically under construction.

Security in Numbers — Financialized Capitals, Hedging, and Urban Life

Leonard Ma, New Academy, FI, Estonian Academy of Arts, EE

In major cities around the world, issues of property speculation and housing accessibility have become matters of growing political concern. Blame is often cast on a putative foreign capital speculating on real estate or seeking shelters to launder money and avoid taxes. However, in a financialized economy, with instruments of mortgages, credit ratings and public debt, the ease with which global capital enters the city extends beyond direct investment in real estate, into a "portfolio society" of securitized assets (Ascher 2016). This paper will examine gentrification in relation to the financialized economy as a new regime of capital accumulation (Davis 2009) and consider strategies to expand on architectural approaches to ownership, typology and regulation that have been characterized as 'the new communal' (Maak 2015). While 'the new communal' has galvanized architects to consider ways of life beyond traditional understandings of domesticity and development, they have also been limited in scale to those who have access to credit and capital. Building on Michel Feher's notion of investee politics (Feher 2018), this paper considers the financial mechanism of hedging in relation to urban life. With hedging, assets are grouped together to reduce their exposure to adverse price fluctuations. Assets are valued not only in exchange, but on their risk—for their predictability in generating returns. While glossy real estate marketing images attest to a fungible idea of a livable city, they also imply a level of predictability for investment. As real estate values appreciate and life in the city becomes inaccessible to more and more people, the predictability of urban life is paradoxically threatened. Architectural approaches toward collective life, may now rest not only in mobilizing the right to the city (Harvey 2008), but in reclaiming the 'means of prediction.'

The Liveable City? A Back to the City Movement by Human Capital

Maros Krivy, Estonian Academy of Arts, Estonian

In the 1970s, Neil Smith introduced the now-classic theory of gentrification as "a back to the city movement by capital, not people," which challenged then-dominant consumer sovereignty explanations. Gentrification, he argued, was not caused by lifestyle or cultural change, but by speculative developers who took advantage of the gap between the actual and potential ground rents. This "rent gap," as Smith called it, is a disparity between the rent capitalized under the present land use and the rent that could be capitalized under the land's "highest and best use". What are the historically specific mechanisms, techniques and imaginaries of assessing and reproducing the highest and best use? Since the 1990s gentrification has become a comprehensive policy for urban regeneration, focused on attracting the creative classes. In the last decade, however, the "creative city" and its landmark buildings have been gradually displaced by the "liveable city," with a distinct blend of pedestrianisation, "convivial" urban atmospheres, ecological restoration and focus on individual well-being. Do these developments pose a challenge to gentrification theory, especially if the latter assumes that the highest and best use is tantamount to the most profitable use? This paper reflects on the rent gap mechanism in the context of the liveable city. Drawing on cultural theorist Michel Feher, it contends that the highest and best use needs to be better conceptualized in terms of capital appreciation, including the appreciation of human capital. What is the role of Copenhagen-styled sidewalks, High-Line-styled linear parks and other ostensibly "public" spaces in the reproduction of human capital? Can the neo-Marxist gentrification theory avoid reverting to the sovereign-consumer thesis, while still account for the creativity and lifestyle questions—not as individual but as biopolitical questions? What are the mechanisms of subjectification and exclusion in the liveable city?

Urbanising London's Suburbia: The 'Normalisation' of Thamesmead

Tahl Kaminer, Cardiff University, United Kingdom

Thamesmead, the infamous brutalist backdrop to *A Clockwork Orange*, is undergoing large-scale regeneration led by the London-based housing association Peabody. Thamesmead appears, at the moment, largely unscathed by the recent transformation and gentrification of much of London's East, preserved in a post 1970s leafy, suburban tranquillity. But nearby, in Woolwich, luxury residential towers are already being erected and much of the impoverished area radically transformed. With a Crossrail station planned just south of Thamesmead, luxury residential towers will in all likelihood follow the regeneration. The regeneration, in effect, targets much of the unique characteristics of Thamesmead, supplanting them by familiar – and, importantly, tried and tested – solutions found in other, denser, parts of London. High street and town centre morphologies and typologies are introduced, 'liveable' and 'activated' streets are imagined, 'critical' densities and footfall are encouraged, new forms of culture are provided, while experimental housing typologies are being demolished, routes through the area are being reduced. The few original features of Thamesmead, which are integrated into this future vision rather than removed, are those that can be reduced to a mere symbolic function. A familiar potpourri of ideas gleaned from Jane Jacobs, Kevin Lynch, Leon Krier and Jan Gehl is responsible for remedies that prepare the deprived neighbourhood for change. The paper argues that the regeneration of Thamesmead has a specific function: 'grooming' the area for the forthcoming influx of newcomers, dislocated from inner-city boroughs by international investment in property and its resulting 'super gentrification'. 'Grooming', in this sense, means making the area more palatable to incomers and investors by introducing inner-city typologies, programmes and lifestyle options, by transforming Thamesmead into an extension of the (distant) inner city. The paper examines Thamesmead and its regeneration through the lens of 'super gentrification', placing it within historical forces now penetrating London's suburbs.

Between Body and World: Resilience Gentrification

Ross Exo Adams, Iowa State University, United States of America

This paper examines how, across a variety of practices, resilience urbanism may be opening up forms of gentrification that, in the face of climate change, represent a new paradigm of enclosures. By exploring an emerging complex of interrelated research initiatives and design projects, I will argue that resilience operates by monopolizing the language of climate change as a state of emergency, which it articulates in both policy and design, emphasizing both the inevitability of climate change and that the only alternative in the face of this is policies and spaces that are resilient. In so doing, it exacerbates the existential nature of life already deeply divided across socio-economic lines through new techniques of enclosure. While such divisions may be seen quite easily in the spectacular financial enclaves of climate security being constructed in the world's economic and political centers, the application of resilience in the spaces of production and extraction reveals resilience as a disciplinary framework for reorganizing social relations around capital production and labor exploitation, dispossessing and enclosing bodies in new forms of risk that, in the context of architectural scholarship, go largely unaccounted for. Through a network of power built on the confluence of private foundations and multinational firms, global governance frameworks, university research 'laboratories' and municipal governments, resilience has come to identify a new kind of 'pre-emptive' developmentalism—a renewed urban entrepreneurialism, recoded with the language humanitarian aid, whose imperial overtones and colonial legacies should not go unnoticed. This phenomenon, I will argue, should be thought together with gentrification theory in order to reveal its implicit and overt modes of coloniality.

We don't need another hero: Tolhuistuin and the collection of actors in urban development

Timothy Moore, Monash University, Australia

The municipality of Amsterdam North is Amsterdam's largest borough, and also one of its poorest. But the municipality is changing. In 2016 The Guardian, New York Times and BNE Magazine declared Amsterdam North a must-see on any visit to the Netherlands' largest city even if, as one writer for The New York Times jested, "you can't see the cows anymore for all the BMWs". Much of this transformation has been influenced by a top-down planning approach by the City of Amsterdam that combines landmark buildings, mixed-use development and smaller citizen-led projects. This paper reviews the last decade of urban development in Amsterdam North through the case study of Tolhuistuin, which replicates and amplifies the City of Amsterdam's temporary-use policy, one common of inner-cities, which continues the shift of urban development policy towards a narrative of entrepreneurship and creativity to the suburbs. The replication of temporary-use projects - seen ad nauseum in other European centres by citizens, property developers and local government, including in London and Berlin - leverages the use of the urban development mechanism as a tool to symbolise cultural renewal during a lengthy and often invisible process of property and policy development. This mirrors a shift from the emphasis of creating iconic buildings to strengthen the identity of a place, such as the nearby Eye Museum or A'DAM Torren, to the importance of small- and medium-scale architectural projects. This paper uses the conceptual framework of transitions theory to contest the caricature that creative actors collected together in a temporary-use project embedded in market- or state-led urban development are capital tools. The duplication of temporary-use projects to the suburbs provides an extended timeframe to evaluate this urban mechanism through focusing on relationships between the ad-hoc constellation of state, market and community actors that contribute to urban development.

Fast Forward into the Past

Frederick C. Biehle, Pratt Institute, United States of America

The design of affordable housing is a pursuit inextricably linked to the project of modernism. The reduction of built form to unadorned containers and the standardization of the program of living to its most minimally efficient dimensions was always counterbalanced by an appeal to light and air, a healthy orientation toward the sun and separation from the shadows of context. In Germany, this was a post-war idea realized along the city's periphery. In the United States, the federally financed public housing project came with a different objective- to decongest the poorest of urban areas through a process called "slum clearance". The achievements of the New York City Housing Authority would become immediately recognizable for their uncompromised realization of the modern future – heroically reductive, programmatically essential, and sited by eliminating the antiquated 19th c urban fabric- an exercise that would fundamentally distinguish them from the larger city itself. This experiment resides with us still. Without the idealistic cover of modernism, however, it is now understood as a destructive, even anti-urban idea from the start. As New York City today fills in and scales up its fabric amidst an unabated building boom, the superblocs of affordable housing continue to stand alone as stigmatized suburban anomalies. This paper attempts to look at our current circumstance and to ask two questions 1. What if in 1937, following the completion of both the First Houses by Frederick Ackerman and the Williamsburg Houses by William Lescaze it was the First Houses that had been embraced as the more appropriate template? What would our city look like today and how might it be significantly different? And 2. What exactly can we do about it now? Are there design strategies for reinventing and restoring the urbanism of our existing public housing that are achievable?

Estonian Housing Architecture in Postsocialist Transition: The Clash of Collective Lived Space and Privatization Policy

Sonia Sobrino Ralston, Princeton University, United States of America

Estonia's landownership policies and its subsequent effects on architecture in the postsocialist transition period are illustrative of conflicts between state ideology and lived space. With the development of a narrative for a landowning, agrarian populace residing in rural, private housing in Estonia's first period of independence (1920-1940), a strong architectural as well as political narrative were imprinted in the national narrative. During the soviet occupation (1944-1989), particularly under Nikita Khrushchev (1953-1964), a strong emphasis on developing rural areas with the urban microrraion model lead to the construction of large-scale, collectively managed superblock developments across Estonia. Following the dissolution of the Estonian Soviet Socialist Republic in 1989, the newly sovereign Estonian state turned to neoliberal shock therapy to return to the national ideal of the 1920s and 1930s: collective land and buildings in both urban and rural areas was privatized irrespective of architectural designs and collective management structures. The Estonian government thus rejected the soviet modernist collective spatial legacies as evidenced by the dismantling of all central planning, the favouring of private suburban development, and an inadequate framework for managing urban prefabricated housing blocks. The result, however, illustrated a disconnect between the state's ideological basis for housing policy driven by private ownership, and the lived spaces within architecture designed for collective ownership; despite collective ownership being dismantled, de facto collectivism appeared in the form of tenant cooperatives to manage buildings in both rural and urban areas. The architecture was therefore at odds with the Estonian state ideology in the postsocialist transition period; buildings designed for collective living, despite privatization, required collective management. The work of cooperatives indicates that despite the government's rigid assertion of Estonian private values from the 1930s, the representation of Estonia as purely rural and private is ideologically fueled and not necessarily representative of lived space.

Vienna's Höfe: How Housing Builds the Collective

Alessandro Porotto, Ecole Polytechnique Fédérale de Lausanne, Switzerland

The aim of this paper is to look back on some valuable accomplishments built in Vienna during the Interwar period. The housing projects were realised adopting a specific architectural model: the Hof. The Viennese examples represented an architectural idea and a vision of society, founded on 'living together'. This collective dimension takes its spatial form in the design of the layout and exterior spaces of the large courtyard blocks. Besides broadening the limited understanding of these instances, this paper assesses their inspiring qualities concerning morphology and spatial sequences. Höfe interact with the individual sphere of the dwelling and the public one of the streets in order to define the collective space. The main question is the following: how does architecture produce the collective dimension of the courtyard? This paper investigates the spatial characteristics of the Hof in order to identify the main architectural elements that define the collective courtyard space. Selected case studies – analysed through original items and novel drawings done by the author – provide a clear framework to stress the elements to build the collective housing. As sociologists and urbanists claim, in our individualistic society, the collective dimension of the city and common living becomes even more important for a critical reflection. In recent years, Höfe have been renovated, adapting easily to contemporary living requirements and needs, but they embody spatially the collective life. Far from a mere process of revising history, this paper stresses how the architectural components were able to produce the collective dimension of the Hof and why even today they could provide key suggestions for the contemporary housing design and urban policies. In this perspective, Höfe's heritage and the Viennese long-lasting continuity concerning social housing policies are prime examples of architectural solutions to promote collective life within the city.

Confiscation and Revolution - the Civilian Architecture of the Kommunalka

Elisheva Levy, University of Pennsylvania, United States of America

The architectural achievements of the Soviet experiment are usually manifested in models, blue-prints and plans that were never executed. These are deemed delirious utopian projects archived under the names of celebrated artists and architects. But the reality of life under real existing socialism made possible a very different and practical communist spatial and material reality. The architectural legacy of Soviet experience lays in the re-distribution and re-organization of existing private spaces; this is the Kommunalka. The Kommunalka was formed through the appropriation of aristocratic urban private dwellings, and the redistribution of their spaces: civilians seized the house and quickly re-divided it, by cutting it up into many small rooms. These hastily constructed rooms multiplied rapidly across the city of Petrograd, allowing it to grow from to be a dominant revolutionary force. Through the Kommunalka, the structure of cities, houses, and apartments changed and with them building codes and housing laws. The spontaneous and once temporary arrangement of spatial occupation produced a prevalent form of collective life that continues to this day. In my paper, I will give an account of the Kommunalka as a vernacular design of Soviet reality. Through memoirs and historical records, I will describe the evolution of this form of architectural appropriation and will analyze it in relation to Marxist theory and Leninist practice, together with an evaluation of the influences of the Paris Commune and the Russian Feudal Dvor. As a conclusion, I would like to draw our attention to the achievements of the Kommunalka especially within the context of our current urban affordability crises. The Kommunalka can inform a variety of anti-gentrification and right to the city movements, as it offers a model for a progressive relation between architecture and collective life.

What is a city but its people? The latent question here is not necessary concerned with who but when. The diversity and temporality of places, their differences, and reinterpretations reminds us of their ‘open and provisional’ character (Massey, 1994). Thinking further about the nature of urban space raises issues of belonging, identity, and appropriation through the mutuality between place and behaviour (Cresswell, 1996). Peripatetic architectures are redefined here not as buildings on the move but as mobile organisations of people that through their interaction with urban space shape its meaning and determine its future use. This session is concerned with how collective life is constructed, performed, and what it affords. Collective movement here is positioned as a method for activating space with all the cultural, political and social implications such a process brings with it. The ‘situational spatiality’ that evolves through the interaction of bodies, collectively mobilised in urban space provides new narratives for that place through what can be done in it rather than what it appears to be (Merleau-Ponty, 1962). Sharing knowledge of different approaches to how collective movement builds urban life and vice versa from a range of disciplines enables us to redefine our sense of place in the world and develop new practice for how it can be transformed in conceptual, temporal and material terms. Key to this is the plurality of different experiences and critical readings constructed through imaginative and creative engagement with urban places presented across the session. It will examine the complex interrelationships between authority and authorship, and how these formulate and are informed by spatial practices and narratives. To explore these themes holistically we have assembled a panel of activists, academics and practitioners. This multi-disciplinary collective brings contributions from the fields of architecture, anthropology, cultural tourism, events management, geography, and urban design.

Collective Hapticity: The Sensory Architecture of Japanese Festivals

Ray Lucas, University of Manchester, United Kingdom

This paper will present a short film of spring festivals in Tokyo, including Sanja Matsuri, Kanda Matsuri and Kurayama Matsuri. The paper argues that Japanese urban festivals represent not only a form of architecture, but are an embodied and multisensory rewriting of the city experienced as a collective act. These collectivities contain several distinct constituencies, with various groups of participants, organisers and city authorities, tourists and photographers. The festivals are a demonstration of the city, making it both apparent and manifest. The aim is to reveal the tactile and olfactory registers of the event as well as the usual kinetic, aural and visual data revealed by film. Using video allows these aspects of this alternative architecture to be heightened and communicated through the suture and identification of the audience with the events on screen. Modelled after Chris Marker’s poetic documentary ‘Sans Soleil’ (1983) and Laura Marks’ discussion of tactility in film, the methodology integrates inscriptive practices with video and audio from the festivals, consistent with the author’s work in Sensory Notation Filmic Architecture and Graphic Anthropology. Presenting the festival as a heightened ordinariness, the focus of the film is on group dynamics and how these are arranged. Much in the manner of graphic anthropology’s use of film-making ethnographically, this project seeks to use film-making architecturally: showing alternative ways of making and being architectural through a holistic and haptic engagement with an event.

Walking The Mancunian Way: Psychogeography and gender on the streets of the “original, modern” city.

Morag Rose, The University of Liverpool, United Kingdom

This paper explores creative walking in Manchester, UK and how psychogeography can illuminate, complicate and challenge dominant place-making narratives. It will draw on work with The LRM (Loiterers Resistant Movement), a psychogeographical collective of artists, activists and curious citizens. Co-founded by the author in 2006 The LRM organise a free, communal derive or drift on the First Sunday of every month alongside occasional performative tours and ludic interventions such as CCTV Bingo and giant cake maps. The LRM website explains they want to “decode the palimpsest of the streets, uncover hidden histories and discover the extraordinary in the mundane. We aim to nurture an awareness of everyday space, (re)engaging with, (re)mapping and (re)enchancing the city.” The LRM bear witness to the impact of regeneration and neoliberalism but also resist and challenge its claims. The city is affectively remapped according to desire and a peripatetic, free floating community is formed for the duration of LRM events. Stories are shared, friendships are formed and plans are hatched which can resonate at a range of scales. These reflections will be enhanced by findings from one-to-one walking interviews with women in Manchester. They describe the city as alluring but troubled and frequently express ambivalence about their environment. Their movements are limited by material concerns such as inaccessible architecture, intersectional oppression and harassment. However, they continue to assert their right to be mobile, expressing both a strong sense of place attachment and empathic connection to historical struggles. Both strands reveal tensions and struggles over public space. LRM manifesto states “our city is wonderful and made for more than shopping. The streets belong to everyone and we want to reclaim them for play and everyday fun.” This paper will conclude with glimpses of how and where this dream may be at least partially realised.

Roaming Narratives: New Architectural Methods for Remaking the City

Nick Dunn, Dan Dubowitz, Lancaster University, United Kingdom, Glasgow School of Art, United Kingdom

Who is the city for? With public space under increasing pressure from market-led ideologies and development practices, questions of identity are urgent. We are developing architectural methods to engage people in writing the city’s future and form new urban narratives. This is in part a response to existing opportunistic practices of city-branding that have co-opted the notion of narrative for place making, its marketing and investment. Until city making provides people with a meaningful role in determining an area’s transformation, regeneration is often experienced as a process done to collective life rather than with it. Perhaps there is another way? To establish a new framework for urban projects we need new architectural methods that work with collective life. In this paper we present our ongoing fieldwork that is developing a range of peripatetic practices for architecture and urbanism. We identify the limitations of existing methods and then explain how practices of collective movement inscribe new patterns of use and behaviour, providing emergent modes of remaking the city. This is a reciprocal relationship as collective life in turn becomes restructured. Using field notes and documentary photography, we will draw on three bodies of ongoing work in peripatetic practice spanning twenty-five years: nightwalking, wastelanding, and collective nightwalking. We then discuss what collective movement affords in relation to the identity of place. This is area development that is slow, accretive, inclusive and plural in its nature. Practising from a place outwards our approach is action-based to empower people through ownership and sense of belonging, understanding the continuous evolution of identity. We conclude with how peripatetic practices are able to respond to the ephemeral city and may lead to a more sustainable form of regeneration than many existing approaches and removes a high degree of the risk of failure inherent to these.

What is a procession? What does it do?: Movement, place and identities

Louise Catherine Platt, Manchester Metropolitan University, United Kingdom

The paper asks: what is a procession? However, this question is being positioned as an inquiry into the nature of processions. Previous examinations of processions have often focused on the socio-historical meaning that the event has for places and people, with little attention paid to what a procession does. Indeed, a procession is a collective movement of bodies and other matter through spaces, usually the streets of a town or city. I seek to open up analysis of the processional form as an embodied and bodily engagement with spaces and other affective and vibratory matter. To do this, the paper looks to new materialism and dance theory in order to unpack the idea of a procession. By drawing on the example of a 217-year-old religious walking procession in Manchester, UK - a procession which has almost become invisible in the post-industrial city of Manchester - I will pose questions of effort, flow, weight and space to render it as more-than-walking. The affective dynamics of attunement to the kinaesthetic, reinscribes the visibility of the procession. By attending to the movement the analysis will contribute to a new way of thinking about the processional form whereby identities, places and faith become reimagined as more-than-representational and positioned within a procession assemblage.

Peripatetic sonic practice: sound art in urban space

Sarah Lappin, Conor McCafferty, Matilde Meireles, Queen’s University Belfast, United Kingdom

Sound artists have questioned the making, control and use of urban space for decades. In contrast to most architects’ work, sound artists’ interrogations of urban spatial issues engage with the transitory and ephemeral nature of sound in relation to place. The Recomposing the City group (2012-) is keen to learn from sound artists who engage urban publics through mobilization of sound and movement of groups through cities. Here we examine specific works of sonic artists/art collectives in varied contexts. Mendi and Keith Obadike’s Compass Song (2017) is an app-based composition that asks users to move through NYC’s Times Square in ways not normal to its inhabitants. It encourages people, both individually and in groups, to “hear beyond” the built environment for alternative spatial and social possibilities. (<https://www.compassong.com>). The sound collective Ultra-Red deploy sound to investigate varied political issues from HIV/AIDS activism to migration to public housing. Over decades they have developed “protocols” as a means to harness collective sonic activity; attendant actions, like “Untitled (for small ensemble),” make activist statements while reconfiguring public space through collective movement, voice and gesture (<http://www.ultrared.org/pso8m.html>). Constructing a River (2018) by Matilde Meireles and Chrysoula Drakaki requires its participants to engage with an often-overlooked but nonetheless critical piece of urban infrastructure in Belfast: the Lagan River. The project, which includes both sound and visual recordings of the river, invites listeners to confront the river’s constructed presence in the city and imagine the economics and politics that shape its flow from source to the Irish Sea. We will use this paper to investigate how such peripatetic sonic practice can help those who make cities – architects, planners, policy makers – better understand public space in our cities.

Intraventions in Flux: Towards a Modal Spatial Practice that Moves and Cares

Alberto Altes Arlandis, Oren Lieberman, TU Delft, The Netherlands, The University of Portsmouth, United Kingdom

We have introduced elsewhere the notion of intravention – qualitatively different from intervention – implying both the need to inhabit a situation throughout time (in the ever-present now) in order to become part of it, and a performative approach that focuses on the transformative character of practices, and privileges what a thing does. We are now approaching the development of this notion through a care for movement that we believe can help us develop forms of responsible practice with respect to co-existence, commons, and collectives. We believe in the power of intraventional work to inform processes in which architectural practices emerge from the relations developed through inhabitation understood as moving along (Ingold, Machado) to question static descriptions of urban space and understandings of place as extension. Thinking with Haraway, we approach situatedness as a process of growing through inhabitation that a responsible, in-flux, attentive presence develops in relation to what happens, and in contact with those (humans and non-humans, living and inanimate things) involved in a particular situation. Questioning both authority and authorship, in-flux intraventions travel with care through littoral landscapes, demanding an amphibian (Nilsson), ever-changing identity that emerges from engagements with what is going on. Intraventions in flux are non-cynical practices of care which interrogate methodologies and embrace the modal. They think through movement, emphasize attention and foreground the way(s) in which we are moved (by things), questioning the usual understanding of movement as a property of subjects. Movement is something that happens to us, rather than an identified ‘us’ performing it. We will discuss our claims in a series of examples articulated through instances of an exercise that we refer to as ‘taking an object for a walk’, and secondly, through a more philosophical and theoretical trajectory that coalesces around affinity, interdependence through minor gestures (Manning), and love.

Gathering-in-action at the Grange Pavilion

Mhairi McVicar, Cardiff University, United Kingdom

'Underneath that simplicity there is a complexity but just getting that simple thing is important. It's a café, with a space, with some growing space', a resident noted as our university-community partnership prepared to select an architect. A small group of residents had met around kitchen tables for several years, acting as a catalyst for the redevelopment of a vacant building in a popular neighbourhood park. Their ambition of enabling a civic space of long term quality addressed a context of austerity cuts in Wales' most ethnically diverse ward, one frequently defined through multiple deprivation index statistics. The Grange Pavilion project began in 2012, with residents of Grangetown, Cardiff, partnering with Cardiff University to test what a Community Asset Transfer might mean for all involved. As activist, participant, educator and researcher, my research and teaching has intertwined with the project since its inception, pursuing the questions it raises. What does a 'space for all' mean? How do ambitions for quality reconcile fears of gentrification? How is 'value' defined? What role does the architect play before and after design? How can care be constructed? What are the ethical consequences of a Community Civic Transfer? How can a small building in a small park act as a catalyst for actions amongst fluid networks of residents and private, public and third sector partners? Before we begin construction, we are in a position of reflection to frame our next steps. Weaving through appreciative inquiry, co-production, action research, grounded theory, and philosophical, linguistic, economic, and ethnographic studies, the writings of Henri Lefebvre, Marianna Mazzucato, Karsten Harries, Suzanne Hall, and seven years of emails, meeting minutes, interviews, notes and post-its, this paper reflects on what a micro-study of a Community Asset Transfer might offer to the ongoing gathering of a community for a civic space.

Design Activism: A Collective Practice in the Co-production of Urban Space

Daniel Mallo, Armelle Tardiveau, Newcastle University, United Kingdom

In parallel with a surge of social movements and citizen's initiatives over the last decade, we have witnessed a renewed interest in the social significance of design disciplines. Much of the debates around 'social design' (Armstrong et al. 2014, Julier 2013, Stickells 2011) point out towards a myriad of design approaches and disciplinary fields interwoven with grassroots initiatives and social movements. Among these, design activism has gained traction as socially engaged practice whose approach overlaps participatory design but also works in the fringes or the interstices of the system sitting "outside commercial or governmental structures" (Armstrong et al. 2014, p 29). This paper contributes to the emergent academic literature that envisions design activism as vehicle for promotion and intensification of democratic practices and values. It seeks to understand how design actions permeate socio-spatial spheres, mediate power asymmetries and ultimately contribute to empowerment and co-production. Drawing on ESRC IAA research funded work, the authors present their own case study for the transformation of an underused urban space in Newcastle upon Tyne with view to re-think design activism as necessarily entangled with other communities of practice (gardening, making, co-producing) (Wenger 1998). The authors conceptualise their design activist approach mobilising social practice theory as analytical framework, in particular understandings of 'material, competence and meaning' (Shove et al. 2012, Reckwitz 2002, Kimbell 2012). The paper interrogates the potential of social practice theory in capturing the contribution of design activism to dynamics of change in everyday life, thus conceptualising the legacy of design activism as transfer of 'material, competence and meaning' to the collective, in other words, communities of practice that are catalysed / coalesce around the design practice.

Cultural Events as Social Space and Urban Activism

Lizzie Smith, University of Edinburgh, United Kingdom

The proposed paper studies the deployment of cultural events and artistic processes as a form of grassroots urban activism; generating ideas and action for town centre regeneration whilst also producing social space and encouraging particular spatial practices. It analyses four specific cultural events curated by an arts-led community organisation, The Stove Network (TSN) in Dumfries, Scotland. The paper stems from case study participant ethnography, with wider applicability to the understanding of community organisations using cultural work to change urban space. The paper argues that the organisation is significantly innovative through its production of events; each event analysed offers explanation that TSN are not engaged in typical neoliberal use of creativity within regeneration, described by Pritchard and Peck as 'artwashing' as part of the urban 'creativity script' (Pritchard 2019, Peck 2009). Instead, TSN create events as discursive spaces which highlight, rather than obscure, the problems of neoliberal control over urban space. The organisation's events take many formats, encompassing ludic art and festivals, 'discourses' formulated through public meetings, roundtables, workshops, making exercises, affirmative protest and disruptions. Some events enable diverse forms of collective action and association amongst the public, whilst others specifically involve interrogating the urban by empowering use value of derelict spaces in the town. The four events studied here are snapshots of social-spatial actions; occupying and continually moulding physical space in the form of a public arts centre; appropriating town centre streets for artistic statements; and most significantly, generating an arts-led town centre development project, surpassing, at least, the ambitions of local authority town centre development programmes, if not yet, the delivery. The study's analysis of social space is based on Lefebvre's spatial triads (1974:1991), and Soja's Thirdspace (1996). Procedurally, a backdrop of urban community buy-out, asset-focussed development, and current approaches to town centre repurposing provide other significant impacts.

ELEVATIONS AND THE CITY, Graeme Hutton

Unlike the plan and section, elevations visibly frame our collective urban domain - the architecture of the city. Expressions of ownership and authority are easily seen in individual buildings just as anonymity cloaks the less significant. The autonomy of elevations may be argued both on its own terms – as an historic typological continuum – and as a more individualised socio-economic product of its time. Each critical position contributes to how we conceive and receive the architecture of collective life - our cities. Working outward from critical examples – buildings or proposals – the panel will ask fundamental questions about the architectural elevation and its contribution as an expression of collective life.

Panel Introductions:

Graeme Hutton is an architect engaged in practice and education for thirty years. His work has been exhibited at The Royal Academy, Royal Scottish Academy and Venice Architecture Biennale. His recently completed 'Zinc-House' was shortlisted for RIBA Grand Designs 'House of the Year' and has won numerous architectural awards, including a 2016 RIAS Award. The design exemplifies a deep commitment to designing contemporary buildings appropriate to sensitive rural environments.

Stephen Taylor

Principal at Stephen Taylor Architects (STA)

With a continuing commitment to architecture's social dimension, as well as its capacity for artistic and cultural expression, STA recognise the collective process by which buildings and cities are made as part of an ongoing economic, social and cultural continuum. Amongst their interests lies a strong concern for the direct emotional effect that architecture can have through its physical and pictorial presence, material association and constructional directness.

Oliver Richards

Founder and Director of Orms

Oliver has been closely involved with projects of all kinds throughout the practice's history, but since the early 1990s has specialised in finding new uses for former commercial buildings. His passion for architecture of all ages has informed a nevertheless contemporary design approach. He says, "Throughout my career I have worked closely with both end users and developers to establish the principles and motives upon which a strong project can be created, resulting in major commercial schemes. Oliver has been Vice President for Education at the RIBA and is currently a chair of Croydon Place Review Panel.

Neil Gillespie

Design Director Reich & Hall Architects

"Architects are necessarily influenced by the conditions that prevail at a given time, responding to the opportunities that arise, and shaped by the cultural background they grow up in. ... There is great pressure for architects to perform, and while that may occasionally be the appropriate thing to do, I think the work that touches me is grounded in fact and material yet alludes to a more willful, imaginative fiction. By that I mean something that transcends the brief and the situation, regardless of budget."

Themes/Provocations:

History

It might be said we enjoy cities where a certain urban continuity is evident. Historic cities with an 'ordinary matrix' of dwellings/offices/shops and so on. A matrix that is relatively suppressed in terms of individualism, a matrix which is then enlivened by socially and thus architecturally significant 'monuments'. Both monument and matrix it might be argued historically, were recognized expressions of 'collective life'. In an increasingly agnostic digital age that is changing the nature of collective space it is more difficult to build meaningful collective 'monuments'. Likewise, development economics - land ownership and procurement processes are conspiring against us in allowing the building of a more homogenized 'matrix' – whole streets are something of a rarity. If we accept this premise what is the architect's responsibility in attempting any expression of 'collective life'?

Sustainability

Perhaps our single biggest collective concern and one which patrons and the profession has a somewhat quixotic attitude to. Contrast Milan's 'Bosco Verticale' (Green Towers) with the recent Stirling Prize winning 'Goldsmith Street' – the latter a return to the past, if in microcosm. What does the sustainable city look like is an interesting question. Edinburgh's New Town, for example, has a uniformity from which we might learn. Well planned, well built, well lit, well ventilated good rooms which have proven a model of adaptability for over two centuries. Should we be building a more adaptable generic urbanism in our expanding cities? One that looks much further to the future?

Regulation

I was interested in Bob Allies recent observation where he noted the conflict between regulation – In this case the need for dark glazing, extending to the ground floor, to comply with solar gain - and the desire for transparency to encourage 'active streets'. It touches on a broader issue which is the problem of increasingly 'inactive streets'. As most people's experience of city elevations is at street level, what are the possible implications for civic life of stringent environmental regulation coupled to the 'failing high street'? How do we revision the ground floor? Especially with the challenges of retail and its impact on the high street. Is there a need for more intelligent 'joined-up' regulation embedding civic ambition with long-term adaptability?

LACAN AND THE BIG OTHER, CRITICAL APPROACHES TO COLLECTIVE LIFE,

John Shannon Hendrix

‘The Other must first of all be considered a locus, the locus in which speech is constituted.’ Lacan, *The Psychoses*. ‘The unconscious is the discourse of the Other.’ Lacan, ‘The purloined letter’. The aim of the panel is firstly to articulate Lacan’s concept of the big Other in and for architecture, and secondly to use it as a critical tool in understanding architecture and cities, in particular, the way they spatialise public and private life and the social formations that bind individuals into civilisations. For Lacan, the big Other is the site for authority and power, alterity, the law, and language. Arguably, it shifts his discourse away from the reserve of signifiers to the authority embedded in it. It is that place from which our voice is authorised. It has certain spatial properties, paramount among them that as an order of signifiers, it is incomplete. It is not insignificant that one of the places where Lacan first develops the distinction between the little and big other is in Seminar 3 *The Psychoses*; the big Other is not a bad starting place for understanding the current condition of political discourse in the US and the UK. Architecture is a rule-determined practice, which is host to forms of political power and the togetherness of people. We hope to use this panel to critique socially constructed forms of authority, forms of individual and forms of collective, trace the efficacy of unconscious desire in public life, and to relate them to typologies of architecture and cities. This paper panel will include leading theorists of architecture and psychoanalysis, whose desire has yet to materialise in the form of individuals. Potential participants who draw on the text of Lacan as a theoretical frame for architecture include John Hendrix, Donald Kunze, Tim Martin, Francesco Proto, Angie Voela.

The Architectural Other

John Shannon Hendrix, Roger Williams University, United States of America

Jacques Lacan defines the Other as the linguistic superstructure of the unconscious. It is the collective network of relations into which the subject is inserted as the subject is inserted into language. It is the matrix of laws, rules and customs that define the subject. In architecture, “the architecture of the city is the field of the Other” and “the city is the discourse of the Other,” according to Lorens Holm (*Architecture and the Unconscious*, pp. 101, 113). But Holm continues, “this locus or field or scene of the Other is always incomplete, there is always a signifier missing” (p. 110). The missing signifier is the absent subject for Lacan, as the subject becomes a signifier when it is inserted into language, or the Other. According to Peter Eisenman, truth in architecture (its Other) “is a managed item developed by committees, produced by writers, and sold by media spokesmen” (*Eisenman Inside Out*, p. 203). What is the role of the individual in architecture’s contribution to collective life? The relation of the subject to the Other determines the relation of the subject to the other, the other person or object (building). Desire for the other is determined by desire for the Other. But the subject does not have access to the unconscious desire of the Other to regulate its conscious discourse. The subject is split, and alienated within the Other, the symbolic order, collective life (Lacan, *Seminar II*, p. 286). How does this play out in architecture? How might it be resolved in architecture? How does the relation between conscious ego ideal and unconscious Other play out in buildings and cities? What effect does collective life have on the psyche of the individual subject? Does collective life (civilization) have its discontents?

The Ultimate Big Other Announces the End of the World

Don Kunze, Penn State University, United States of America

The Lacanian big Other is definitive. Without an authoritative “power figure” holding keys to success or failure, imposing severe rules while exempting him/herself, and commanding the subject to “Enjoy!” without specifying how, the Lacanian subject cannot enter the Symbolic order to face the unhappy inevitability of misrecognition, alienation, and separation. The alternative is the foreclosure of psychosis. Two other features, retrieved from the shadowiest recesses of the Freudian legacy, complete the triad that Lacan models as Borromean knot rings: the death drive and the inside–out phenomenon, extimity. In a loose way, these correspond, respectively, to the Lacanian Real and Imaginary. But, more important, the big Other, death drive, and extimity allow the RSI system to extend to cultural spaces and objects in those spaces. In Robert Wise’s 1951 film, *The Day the Earth Stood Still*, a space alien and his all–powerful robot land on earth at a site that epitomizes political big–Otherness: the U. S. Capitol Mall. This site affords a perfect confluence of big Other themes and variations: the place–ment of power, power’s technological indifference (the automaton Gort), and an extreme authoritarian demanding that earth residents abandon their destructive practices or face annihilation by the galactic confederation of the other intelligent civilizations “out there.” I examine how the space–alien Other brings together all of the main components of Lacan’s theory (death drive, Big Other, extimity) to confirm the “antagonistic unity” of the RSI system — for the issue is not how elements harmonize but how they maintain the “primal element” of lack, which, more than any other theme, distinguishes Lacanian psychoanalysis from variants and makes it particularly effective for studying landscapes, architectures, art, literature, and ethnography as evidenced in traditional practices as well as popular culture.

Thinking space, boundaries and the Other with Lacan’s Discourse of the capitalist

Angie Voela, UEL, United Kingdom

Lacan’s fifth discourse, or discourse of the capitalist, provides a theoretical formulation for the possibility that old processes of productive difference are being cancelled, immobilised or rendered redundant. In this formulation, the big Other, ‘the one who knows’ or acts as a guarantor of reality, subsides. What we are left with, the theory goes, is a variety of strategies with which we try to keep the Other alive, to the extent, at least, that we need a modicum of consistence and ‘reality’. And yet people ‘exist’, enjoy, keep dreaming and engage with others in real spaces and environments. Drawing on diverse examples, from how university students ‘inhabit’ a university campus and climate protestors ‘protect’ their occupied space in order to keep the Other out, to the claustrophobic scenes of the early films of Yorgos Lanthimos and the total fragmentation of space in Jean-Luc Goddard’s *Goodbye to Language*, this paper tries to establish a dialogue between evidence-driven experiences of space under late capitalism and a theory-driven ‘optics’ of the capitalist Other-in-space, a rapid succession of roles bereft of symbolic content, an acting, reacting and passage to the act which does not produce any clear cut and does not inaugurate a new reality. The paper asks: is controlling space and enforcing spatial boundaries the last strategy of keeping vestiges of the Other working and postponing the inevitable, the total collapse of spatial distances, vision and reason?

Junk Space and the Death of the Symbolic

Francesco Proto, Oxford Brookes University, United Kingdom

With the notion of junk space, Rem Koolhaas opens the way to a different understanding of architecture: one based on a perennial and totalizing ‘work in progress’ rather than the accomplished, coherent and ideal version we have become used to by centuries and centuries of architectural theory and practice; hence the question arises of what is left of architecture - where a whole new plethora of technological devices undermines the most fundamental of its ideological assumptions. However, more a description of a status quo rather than an accomplished theorization, junk space never provides a sound answer to the questions that it poses, thus leaving much to desire at least in terms of both a practical and intellectual engagement with this notion. Where does such a phenomenon originate? What is its ultimate meaning? And, most of all, where is it leading us? These are issues that remain unanswered. Building on the combination of Jean Baudrillard’s concept of simulation with Jaques Lacan’s.... Following Lacan’s description of Baltimore in the early morning, his understanding of the subconscious as a linguistic realm, as well as the theorization of capitalist discourse as the last stage of a civilization where the schizophrenia of the market is reflected in the schizophrenia of the subject and vice-versa, the paper represents the last part of a genealogical study bringing to the fore Western ideology as translated into its artificial counterpart: Western architecture and the city. The demise of God, the upsetting of existing social privileges, the birth of capitalism, the obsession for representation and, most of all, the consequences of long-termed choices acquire here the dimension of a larger-than-life narrative where the birth of the Western city, its meaning and decline - and most of all its future - look inevitably linked to the fate of its creator, both retrospectively and anticipatorily.

Architecture and Democracy. Alternative forms of urban transformation and its impact on citizenship: the current Italian scenario

Ioanni Delsante, Nadia Bertolino, University of Huddersfield, Independent researcher

A recent book by Settis (2015), titled *Architecture and Democracy*, puts into question architects' ethic and role in shaping our cities and landscapes. The paper draws on that and on current literature on urbanisation vs capitalist process of accumulation (Harvey, 2012), planetary urbanisation (Brenner, 2015), urban commons and commoning practices (Dellenbaugh, 2015), to unfold alter forms of urban transformations in the Italian scenario. Several cities and towns have adopted strategies and tools to manage urban commons (among them Naples and Bologna) in partnership with local communities and grass roots movements. Moreover, the actual (national) debate is informed by the notion of Beni Comuni (literally, common goods) (Iaione, 2013), even if it has attracted some criticism both in terms of its notion and its implementation (Moroni, 2013; Vitale, 2013). The introduction of urban commons/commoning practices together with communities' 'right to use' available or under used resources (public and/or privately held), have a significant impact on cities in terms of urban governance, policies and citizenship. In that respect, the Rodotà Committee (2007) suggests a link in between common goods and the (historical) institute of civic uses (Usi Civici). By doing so, it explicitly brings into discussion the role of local communities, the notion of citizenship and ultimately democracy. The paper aims at bringing together findings from several case studies and demonstrating the impact of these on democratic life.

“Oku”, Publicness and Architecture in Tokyo: Exploring Building Typology, Human Behaviour and Collective Living in Hillside Terrace

Yang Yang, Florian Kossak, Tetsuya Yaguchi, The University of Sheffield, United Kingdom, Waseda University, Japan

Public space together with the activities it supports present the interconnection between society and individual. Yet what is traditionally considered in Western theories as public spaces – the “plaza”, “park”, “avenue”, etc. – are the spaces between buildings, and they are hardly existent in the high-density urban environment of Tokyo (Miao and Kinoshita, 2001). The dominant type of public spaces in Tokyo, in contrast, is intricately embedded within architectures, creating interior or semi-interior public spaces that work with the Japanese concept of “Oku” or “deep layers”. Surprisingly, this prevalent form of public and collective space has not been well studied or paid much attention in previous literature. This paper fills this gap by expanding the existing literature with an exploration of above-mentioned public spaces in the concrete situation of Tokyo. It addresses the inconsistencies between architectural design and users' preferences by focusing the study on the interactive relationships between building typology and human behaviour. It explores and aims to explain what and how architectural forms support and enhance collective, and public living; and how people's behaviour, in turn, shapes the physical environment of urban building typologies (Moneo, 1978). Based on interviews and the observation of user behaviour in public spaces embedded in four chosen case studies, built between the 1970s. This paper improves the understanding of public space design and the various needs and expectations entrusted upon it from various perspectives. This is complemented with series of typological elements and spaces (Alexander, 1977), which can be extracted as design parameters from those Japanese architectures and that are determinant to the generation of “Oku” and its specific form of “publicness” (Maki, 1964). Together with architectural and urban theories (Krier, 1979), this paper provides an alternative approach for architects to engage in urban design through working on and with these typological features.

The Dubious High Street: Images of distinctiveness between gentrification and social value

Alexander Michael Catina, London Metropolitan University, United Kingdom

This paper focuses on the idea of distinctiveness in guidance documentation for high street regeneration projects. It investigates how the perceived value of cultural precedents is framing the agenda of place-making initiatives related to an envisaged experience economy. Understanding the working definitions of distinctiveness can help us outline how the relationship of architecture with the community and the public realm is currently shaped by fuzzy, self-contradicting social agendas. The gap between an understanding of distinctiveness in theory and in practice is symptomatic of the wicked problem of the high street. A brief synopsis of relevant policy and reports on high streets in London aims to bring into focus the problematic relationship of this ill-defined concept in relation to the socio-economic sustainability of high streets as real places. Looking at the work of Jan Kattein Architects, a leading office in the field of public realm renewal, the second part aims to present a set of indicative case studies in London for further analysis. It considers the contingencies of applying 'design thinking' on the public realm, and posits that architectural practice holds valuable insights that can assist this critical review. Further discussion on the conception and planning of the artificial of high street regeneration will investigate the potential for social and cultural significance of an architectural practice that aspires to engage with the grass-roots of the community. It is essential to understand that the ever-changing ways in which the social is communicated through images reflect wider cultural shifts. Therefore, the characterisation of distinctiveness as 'dubious' also creates room for new appreciations; it opens the subject to dialogue and interpretation.

The Welfare State as Common

Meike Schalk, Helena Mattsson, Sara Brolund de Carvalho, KTH School of Architecture, Stockholm, KTH School of Architecture, Stockholm, ArkDes, Stockholm

The legendary Swedish model of the welfare state included, on its smallest level, an infrastructure of “common spaces” in communal housing estates for tenants to meet and organize themselves politically. Governmental planning saw them as important to the “democratic citizen.” Common spaces were one element of nationwide spatial structures, such as Folkets Hus (house for the people) organized as associations for the local populations to come together, to foster biopolitical governing and to reproduce the welfare society. Since the beginning of the 1990s, common spaces have disappeared from housing production in Sweden, while they are still a central part in Viennese housing policies with the roots of social housing dating back to Red Vienna 1918–1933. In this text, we explore common spaces as a spatio-social concept inspired by the commons, as studied by the political scientist Elinor Ostrom since the 1970s. We argue that common spaces had been fundamental to the Swedish welfare state until the 1990s, and that the divorce of the spatial dimension from the social apparatus contributed to its demise. We ask, is the welfare state a model for the future? Based on our empirical studies of common spaces in housing projects in Stockholm suburbs built between the 1950s-1970s and newly produced subsidized housing in the development area of Nordbahnhof in Vienna, we show how collectivity is influenced by changing policies, with common spaces receiving new attention regarding policies for sustainable housing. On a micro level we explore how the management of common spaces can lead to the accumulation of rules and regulations, what we have termed paranoid constructions, but also to reparative acts and rituals of care for common spaces.

What can domestic architecture tell us about society? Domestic architecture is designed for a social unit: the individual, the family, the community.... As such, the domestic plays a fundamental role in constructing and reproducing ideas of what society should be, and about the role of the individual within society. Dominant understandings of the social unit are represented by architecture through spatial means. See for example the tenement houses sharing a close, in which spatial segregation was primarily aimed at stressing social status and gender (Forty, 1986; Markus and Cameron, 2002); or the “undifferentiated” open plan of the Modern movement (Madigan and Munro 1991, p. 123) that “seriously questioned” the received social and gender divides of Victorian society (Attfield, 2002, p. 249). Such compelling narratives of social transformation are rehearsed by public housing programmes (Wright, 1991) through the spatial articulation of individual and collective spaces. But social transformation is also concerned with the reception of domestic architecture; the reception of public housing by the individual involves a process of negotiation between ideal and real society. Let us not forget that the domestic can also be the site of conflict, frustration or anxiety (Sibley, 1995; Dowling, 2008); the site where normative understandings of society are contested.

Multi-Storey Individualism: Mass Housing in Hong Kong

Miles Glendinning, University of Edinburgh, United Kingdom

In Europe, postwar social housing was chiefly envisaged as an integral element within collective structures and strategies of planned social provision - whether these were the welfare states of Western Europe or the state socialist systems of the Soviet bloc – and the role assigned to the individual within it was a subordinate one, even within relatively capitalistic welfare-state variants such as the ‘social market’ of Christian Democrat West Germany. By contrast, in the somewhat later mass housing programmes of the capitalist statelets of Hong Kong and Singapore, where large-scale state intervention was an egregious exception within an otherwise extreme laissez-faire system, the relationship of collective and individual was more complex – and remains so, as (unlike almost all social housing in Europe and North America) these programmes continue in full flow up to the present day, as part of the ongoing ‘developmentalism’ of Eastern Asia. While the story of public housing in Singapore, documented in numerous published accounts (often of a somewhat triumphalistic character) partly resembled the European experience in its reliance on strong state planning controls, the narrative in Hong Kong, with its laissez-faire land system and overwhelmingly powerful private developers, featured a more even balance between individual and collective, with dramatic fluctuations and tensions between the building of public housing for low-income rental and for middle-income home-ownership, both overwhelmingly dominated by the government Hong Kong Housing Authority (HKHA). This paper will focus on the policy and building narrative in Hong Kong, especially the HKHA’s nearly half-century old (from 1976) Home Ownership Scheme (HOS), emphasising the way in which both the ‘individual’ and ‘collective’ strands of the programme were housed in ultra-tall, ultra-high density towers, with the HOS taking the lead in the late 1980s in raising storey-heights up to 40 storeys and beyond.

Towards Identifying the Possibilities of Representing the Contemporary Home within the Existing Dwelling Precedence in the North East of England

Heba Modamed Sarhan, Rosie Parnell, Northumbria University, United Kingdom

The spatial qualities of the home are acknowledged in this research as manifestations of the residents’ home-life which are sensitive to the cultural changes which may occur over time (Rapoport, 1969). According to Lefebvre (1991), space plays an active role in this process of change which allows the assumption that space in the home can sustain the flow of cultural change and the reproduction of home ideals. Contextually, the UK government’s plan for implementing new residential developments within existing urban contexts raises the question as to what extent the architectural space of existing dwellings can sustain changing home life ideals? Particularly, the impact of diversity in the households’ cultural background and structure on home life practices in England. Comparing such impact to former domestic paradigms, indicates a gap in the notion of the ideals and spatial manifestations of the contemporary home life. In this stance the design of a dwelling which represents the ideologies of the diverse actors involved in its production. By time, qualities of space of an inhabited dwelling represent the residents’ continuous attempts to regenerate the pre-existing space into their home. Accordingly, the methodology for this research reveals the spatial dynamics underlying this process within diverse individual home life cases. Taking a qualitative approach, multimodal methods are employed for exploring diverse home experiences in Tyneside flats. This housing type has undergone two phases of regeneration representing changes in home life ideals from the Victorian to the modern dwelling model (Northern Consortium of Housing Authorities, 1979). Furthermore, it has capacity of providing multiple options for expanding the confined lived spaces for responding to diverse spatial needs. Drawing upon the outlined theoretical framework, this case study allows exploring the performance of space in responding to the changing conception of the home on each of the social and spatial levels. The HOS taking the lead in the late 1980s in raising storey-heights up to 40 storeys and beyond.

Architectural identity and community planning

Sandra Costa Santos, University of Dundee, United Kingdom

This paper utilises the concept of architectural identity as a lens to revisit the relation between architecture and community. Through the case study of Claremont Court housing scheme (1952-1962) in Edinburgh (UK), the paper explores how contemporary residents construct and enact ideas of community, and how these ideas are mediated by the modernist identity of the housing scheme. The paper uses semi-structured interviews to explore the domestic narratives of five socially-mixed contemporary households in the Court. The findings reveal the ways in which the identity of the Court draws residents into wider narratives of belonging and membership, mediated by dominant external discourses. Thus, the paper expands on a body of work on urban and architectural thinking that theorises that certain design elements may promote the creation of communities through social interaction. As this body of work mostly overlooks affective aspects of community such as identification and membership, this paper adds insights to the problem with identity in community planning. This paper’s investigation is based on empirical work supported by the Arts and Humanities Research Council under grant AH/N002938/1.

Cumbernauld New Town: Community Architecture and Reception

Diane Watters, Historic Environment Scotland

This paper will concentrate on the UK’s only Mark II New town. Cumbernauld was of international architectural standing as one of the first large-scale built realisations of a new generation of more intensely planned urban settlements. It reacted against the spaced-out individual ‘neighbourhood unit’ layouts, and in 1963 it received the acclaimed American Institute of Architects R S Reynolds Award for Community Architecture. This paper has a dual purpose: to examine its original design principles, and provide a brief overview of its development and reception. Its housing layout was deliberately more compact and urban, and its residential zones formed an elongated doughnut-shape slotted together around the towering multi-purpose ‘megastructure’ Town Centre on the crown of the hill. Its overall plan upturned the landscape patters found in earlier Mark I towns, with their grand traffic boulevards where town and country was merged. By contrasted Cumbernauld residents were to be aware of living in an urban setting, with a ‘close visual and physical contact with the surrounding countryside.’ But, the New Towns were foremost concerned with building vibrant new communities and establishing new economic regional centres in strong contrast to Glasgow’s urbanity and sprawl. How Cumbernauld fared as a new community is the second focus of this paper. From the outset Cumbernauld was a focus of strong passions and conflicting views, and remains so today. The broadly positive 1960s and 70s accounts of the town by mainstream media and the townsfolk themselves, contrasted with the growing architectural ‘elite’ critiques of the failed Town Centre concept. But by the early-1990s this award-winning set-piece of post-war community architecture, had acquired a notorious reputation as one of Scotland’s most reviled products of that era. This paper will attempt to challenge that dominant narrative.

In this session we will address the role of ethics as a relational practice capable of connecting individuals to resist forms of neo-liberal urban production, and, through different modes of co-production, create alternatives. The panel consists of four papers each of which are located at an interdisciplinary nexus between theory and practice, raising a philosophical concept of ethics in relation to a particular mode of co-production. Following Grosz and Agamben, Boano will examine how ontoethics constructs a politics of life, through concepts of the gestural and incorporeal, to consider a number of co-production projects he has been involved in, in Lebanon, Myanmar and Chile. Exploring the politics of co-production in North-South research collaborations in greater detail, Padan will investigate how ethics procedures governing research are themselves bound by the social norms of western modernity and apply medical and legalistic approaches that prioritise the individual. Rendell will position ethics as a form of critical spatial practice, one that allows a constructive institutional critique of notions of work-life balance in the neo-liberal university, involving home and housing on the one hand, and the fossil fuel funding of research on the other, and tying this to philosophical work on ethics, life, subjectivity and critique by Arendt, Butler and Foucault. Finally, based on a close analysis of the role of ethics in codes and manifestoes related to the architectural profession, Roberts will look at the possibility of a hippocratic oath for architecture.

Forms of (collective) life: towards an ontoethics of the urban (project)

Camillo Boano, University College London, United Kingdom

Is there space for an ontological urban design? or better still, following the words of Elisabeth Grosz, is there space for an 'onethics' of the urban (project?). This paper attempts to contribute to the debate around the ontological turn in urbanism that has emerged as response to the progressive domination of epistemology, bringing a discussion on ethics and politics and their imbrications in material surface of the city. This aims to highlight the implications that ontology and ethics have in constructing a politics of life as they bring differences in how we live, act, what we value and how we produce and design. Two gestures serve as interconnected intellectual scaffoldings. On the one side, an elaboration of Elizabeth Grosz's 'incorporeal' as the immaterial conditions for the existence and functioning of matter and the varieties of urban life. On the other side, Giorgio Agamben's ethics contracted around a notion of life that is inseparable from its form aiming to offer a gesture in shaping the-whatever-nature as resistive and alternative. Navigating the encounters between architecture and philosophy, this paper engages in the dialectical tension between theory and practice drawing from a number of territories of enquiries in Lebanon, Myanmar and Chile.

Researching Architecture and Urban Inequality: Towards Engaged Ethics

Yael Padan, University College London, United Kingdom

This paper reflects on approaches to conducting 'ethical research' on architecture and urban (in)equality in cities in the global south. It focuses on two themes: the formalisation of institutional ethics procedures and protocols for conducting such research, and the need to move away from ethical frameworks that emerge from western structures for knowledge production. The paper will question whether ethical principles are universal or specific, and how they affect the possibility of knowledge co-production and its potential to generate pathways to urban equality. These questions arise from the history of contemporary research ethics procedures, which are rooted in the social norms of western modernity, and apply medical and legalistic approaches. The paper will suggest that the issues of urban inequality necessitate a different type of ethical methodology. It will build on the notion of 'engaged theory-making' proposed by Ernstson et al. in relation to knowledge production about architecture and urban inequality in African cities. Their attempt to yield knowledge through theory that has practical and functional relevance bases change on a collective rethinking of urbanism by engaging with the state, civil society and the private sector. However, the objective is not consensus-building, but rather 'agonistic engagement' (Ernstson, Lawhon, & Duminy, 2014, p. 1572) that will shift the 'frontier of the possible' (Pieterse, 2008, p. 106). The paper draws on work in progress within Knowledge in Action for Urban Equality (KNOW), a project that aims to address the challenge of achieving urban equality in cities in the global south. The findings from twenty interviews that were conducted with researchers participating in the project from African, Latin American and European cities, highlight the problematics of institutional research ethics and the complexities of knowledge co-production, calling for 'engaged ethics' that are situated and relational.

Ethics as Critical Spatial Practice

Jane Rendell, University College London, United Kingdom

This paper sets out an approach to the practice of ethics which is critical, situated and relational, seeking to transform the institutional framing of ethics and its codes and procedures in a way which pays attention to emotion and narration. In recent years, I've developed a process of enquiry into the practice of making ethical judgements through my institutional role at UCL, as an academic and pedagogue, and in my own research and writing. This talk will trace the development of this work on the practice of ethics through a series of projects and papers engaging with housing and sustainability, that engage with intellectual concepts concerning ethics, critique and subjectivity, generated by others, specifically Arendt on labour, work and action, Butler's 'giving an account of oneself', and Foucault's notion of parrhesia. Through collaborations and my own experiments in 'site-writing', I will look specifically at how ethics is located institutionally between research, education and enterprise, and at how practice-led research and approaches concerned with relationality, subjectivity and positionality offer the potential to transform ethics from a form of institutional judgement into a mode of 'critical spatial practice'. Such a move allows a constructive institutional critique of notions of work-life balance in the neo-liberal university, involving home and housing on the one hand, and the fossil fuel funding of research on the other. Reflecting on these 'case studies' this paper will consider how we can evaluate the ethical dimensions of architectural and urban research and practice in a way that reaches between the universal and the specific through embodied lived experiences.

Why now: the ethical act of architectural declaration

David Roberts, Bartlett School of Architecture, UCL, United Kingdom

This is the year of the declaration – from Culture Declares to Architects Declare to Architecture Education Declares – a landmark moment when built environment practitioners within and beyond the UK pledged to collectively confront climate emergency. In this paper I step back to reflect on the ethical dimensions of public declarations in architecture from the institutional to individual, to question their role in negotiating ethical concerns and practicing transformation necessary to unsettle conventions and complacencies. This is explored through three paths; reviewing the declarative ethical know-what (Bolt et al, 2018) of contemporary codes of conduct of built environment professional bodies; examining the interrogative ethical know-how (Varela, 1999) of accompanying strategies to deal with everyday ethical dilemmas in practice, and looking across the rich history of architectural manifestoes that explicate and exclaim an imperative ethical why now. Across this survey I question whether debating and drafting declarations is an act of ethical reflection. I shift the focus from proclamation to process, considering how authors act on the situations of past declarations, present concerns and future visions. I propose this reflexive and relational process of working towards and working through operates beyond the principlist ethics of professional codes of conduct and the situated ethics of everyday individual actions. I draw from three strands of my teaching and research as part of the Bartlett Ethics Commission (Rendell, 2015-20) which seeks to expand understanding, raise awareness and collectively develop approaches of ethical built environment practice. In line with contemporary research into applied ethics, this long-term work highlights the importance of ethics as a practice, fostering the capacity for emerging and established architects to reflect critically on the consequences of their work at a time of climate breakdown and biodiversity loss, systemic social injustices and inequalities.

The current time is driven by the certainty that cities are growing rapidly, or entirely new cities are built. And the uncertainty of which technologies are evolving that influence how we live, move and work – how our cities will be organised. Uncertain is also the availability of resources and the effects of climate change. Our city planning and built work is measured against efficiency, performance, impact and adaptability – today and in the future– whenever adaptations are needed. Can we win back public space, re-use existing buildings, repurpose infrastructure and use technology to connect people and services and empower the citizens to participate– to implement meaningful functions? How do we future proof existing and new cities in a way that they can adapt to new conditions? A holistic, human-centred approach to urban development is key for a more liveable urban environment that can change with the needs of the communities. Climate change, digitalization, demographic shifts ask for flexibility of the DNA of the City. This can trigger a greater mix of use - productive cities and lead to changes to major infrastructure like Portscales. Productive Cities will generate new adaptive typologies.

Participants

Prof. Stefan Werrler, FH Aachen

Stephanie Tunka (Foster+Partners) Associate Partner, Architect and Independent Researcher. She studied architecture at TU Braunschweig (D) and TU Delft (NL). After graduation in 2001 she collaborated with Mecanoo Architects in Delft She joined Foster + Partners in 2006. Stephanie has experience on a wide range of sustainable urban planning and architectural projects. She has been a programme director of the AA Visiting School Mittelmeerland since 2011. www.mittelmeerland.org

Stefan Werrler

Architect and urban planner. Owner of the Laboratory for Urban Places and Processes (711LAB) with a focus on urban development strategies and neighbourhood development as part of conversion processes. Several prizes and awards (e.g. European Prize Winner, BKVB Fund Promotion Prize). Assistant Professor at the Urban Design Institute of the University of Stuttgart 2004 - 2010, research and teaching on the historical development and formation of contemporary structures and manifestations of cities. Publications on sustainable development of new urban neighbourhoods in European cities. Since 2016 Professor for Urban Planning at the FH Aachen.

Medine Altiok, Zurich

Medine Altiok (*1974) is a German–Turkish architect and researcher, who graduated from the AA London. She runs her own practice in Zurich since 2010. She is founder of Mittelmeerland.org, an initiative dealing with the urban transformation in the Mediterranean territory. She has been teaching Architectural / Urban Design Studios at ETH Zurich, AA London, BILGI Istanbul.

Dr. des. Falk Schneemann, KIT Karlsruhe

TU Delft Graduate with distinction in 2003. He then worked for Benthem Crouwel Architects in Rotterdam until 2006. 2006 to 2009 he worked in the Berlin office of Foster + Partners, as associate. After joining Herzog & de Meuron, he worked as a senior architect and project manager on the planning of an office tower in Basel until 2013. Since 2013, he has been an assistant professor at KIT. He successfully submitted a phd on “The skyscraper as a fabric of design and technology”, skyscrapers in West Germany between 1945 and 1980.

Sustainability and the DNA of the City (Stephanie Tunka)

Our Cities are rapidly changing and so is our environment. A multi-layered approach is being explored when dealing with today's City planning. Social, environmental and economic aspects are the drivers for a sustainable city. A holistic approach - Balancing Act between all disciplines could lead towards one planet living and maximum flexibility. This short introduction illustrates tools and opportunities in today's research by design and city planning.

Today, nations, governments, NGO's, Scientists, Leaders of business, activists and students alike are unified in a bounding desire to reduce the Earths rising temperature and manage carbon creation. We must do more with less. (Buckminster Fuller). From energy consumption, emissions, food production, Deforestation, material waste to urban living. Our Cities occupy just 3% of the Earth Surface but are responsible for 70% of global warming and carbon generation. As architects and planners our challenge is to translate our knowledge to advocacy and most important to action. We must all use our past knowledge to seek alternative solutions to create a unified strength. Always with the focus how designs can impact people, their city, their regions, their world. We must think holistically to create a synergy between nature, technology and knowledge. (1,2)

2) Mittelmeerland and the Portscales of Tangier Med (Morocco), Fos Sur Mer (France), Goia Tauro (Italy) Medine Altiok

At a larger scale, Mittelmeerland explores the future of the Mediterranean Sea as a territory of water and at the smaller scale it looks at the interconnections between the three distinct Mediterranean ports. It is a comparative study of the construction and growth of the ports in vulnerable rural and coastal areas using narrative cartography as a method to visualize the spatial growth, environmental conflicts and effects on the Mediterranean territory. The study departs from the contemporary situation of the portscales and their relations between the borders of the port, the city and the sea and compares differences and similarities of their morphological development.

3) Productive Cities – Need for new urban Typologies (Stefan Werrler)

The term “productive city” refers to the transformation tendencies in economy and society, incorporates new forms of working with more flexible and urban forms of production, with changing patterns of cooperation and collaboration, and opens a new “productive view” of the city.

Against the background of a growing critique of the post-industrial city, the productive city represents a search concept for the reorientation and reinvention of the city (Läpple). The transformation of the economic basis of many cities - from an industrial to a knowledge- and culture-based economy - and the associated transformation of urban space into residential and consumer spaces as well as locations for high-quality services led to a significantly new (positive) evaluation of the concept of production. Today, the deindustrialization of cities and the relocation of industrial production to the peripheries or abroad are increasingly perceived as a loss. Hence in many places the possibilities of reindustrializing cities are being considered. This “material turn” re-establishes an understanding of production in its various forms as a necessary economic basis for cities.

F+P, Film 2019, <https://vimeo.com/360996867/9d026ec3d4?fbclid=IwAR1VETinvbyYfDbOkvj1Ra1uPvyR52b0J7EZRR5zmobWUKk9FpX1cumezQ>; 20th September 2019

Paris Agreement, <https://unfccc.int/process-and-meetings/the-paris-agreement/the-paris-agreement>

4). Adoptive Typologies – From Tower to Garage Flat (Falk Schneemann)

Architectural typologies as a driver for the adaptive city.

Two observations are the basis for this reflection on the relation between adaptive cities and architectural typologies:

First observation: Major changes of our cities have always gone hand in hand with changes in architectural typologies. E.g. the emerging high-rise-city as described by Rem Koolhaas in “delirious New York” is inseparably related to the new architectural typologies of the high-rise-building itself.

Second observation: Currently our cities undergo substantial changes. Looking at the architectural typologies however ambivalent developments can be traced. On the one hand a typological exhaustion needs to be diagnosed for the bulk of the architectural production: the variety of typologies for housing, public buildings or high-rises seems extremely small, their plans seem to look all the same. In contradiction to this some examples of architectural productions can be spotted where new typologies seem to emerge based on.

The practice of architecture is never an individual act. All its many facets of thinking, drawing, making, writing, occupying, embodying, constructing/deconstructing, cycles of -isms and claims of e-volutions / re-volutions, none could be possible as an individual act. Beyond the old myth of the sole practitioner and recent architectural stardom, we know how difficult and in fact pointless it is to punctually identify authorship in architecture. Even a sketch, as a way of thinking through lines and forms, is rarely an individual act, and almost always part of a conversation. Even what we may consider as highly personal first ideas captured through the moves of the pencil, mouse or finger that trace and click are always already the result of conversations and exchanges, i.e. a joint, collective enterprise. Many of such 'conversations' remain invisible and unacknowledged in the project of architecture, but they exert a powerful influence upon the project in form of unresolved questions, alternative solutions and possible reconsiderations. Conversations take place in fact not only through spoken or written words. Imprinted, unfolded and developed in each instantiation of the project, 'conversations' persistently continue, mutate, migrate to an-other project. Verba volant, ideas too. This panel proposes an alternative look at 'conversations' that occur in and around the project, inform it (manual, history), challenge it (past, history), question it (dialogue, theory), trouble it (betrayal, theory), appropriate it (autobiography, design) and experience it (body, design, performance) while it is in the making and before it is "completed". Neither adherent to prescriptive or operative histories, nor performing ex-post criticisms, these conversations, we argue, are hidden imperatives of the design project. This enables us to unravel the project itself, not as a resolution, but as one of a plurality of possible and partial expressions, voicing contrasts, dis-agreements, contra-dictions, momentary con-vergences. Aedificata transeunt?

Architecture and the Dialogical

Dr. Teresa Stoppani, Architectural Association London, United Kingdom

Architectural discourse has often appropriated the dialogical construct to illustrate and support new ideas that would otherwise be uneasily accepted or polemically rejected. The dialectical dialogue is thus scripted/designed from the onset with a precise outcome in mind, as in a reverse whodunnit in which the reader/spectator always already knows who the culprit is. Part of the pleasure here is witnessing of the dexterity of the argumentative mastermind (Peter Falk as Lieutenant Columbo, or Piranesi as Didascalò) that opposes the erring or architecturally mistaken one. In this performance the architect is scriptwriter, editor, director, main actor, set designer, etc., and the proposed synthesis is already clear from the beginning. The pleasure lies in the argument(ation), the text, the script – Piranesi, Tschumi with Barthes, and Levinson and Link docent – and in the "architectural project" of the dialogue. More recent forms of dialogue refuse such defined oppositional scheme, and take the form of the conversation, the interview, the debate. These have no predefined solution or synthesis. Like the contemporary project, they make a space and open it up. It is often the interlocutor/interviewer that puts forward the argument, while the (formerly) main character is offered the space to indulge in details and in the anecdotal, at times almost undoing the thesis. Further complications occur when voices multiply and the dialogue becomes a conversation of different voices. There is no intent to find or propose resolutions here; there is instead the momentary convergence and intersection of otherwise perhaps impossible encounters. Undone, the dialogue, now choral, can only move on to the project. Through examples that range from the ANY conferences and books (1991-2000) to the conversations of the Oxymoron and Pleonasm interviews (2010-14), this paper looks at the moments of discontinuity where the collaborative discourse, no longer a dialogical project, becomes architectural project.

Architecture as Autobiography

Giorgio Ponzio, University of Edinburgh, United Kingdom, Leeds Beckett University, United Kingdom

The number of actors normally involved in a project makes it possible to recognize the practice of architecture as a collective act, distributed in time and space among different kinds of authors that contribute to its making. This position, animated by a sincere attempt to acknowledge the multiple contributions to the process of architectural production tends to deliver one "authentic" story of the project, where the individual contributions are, at the same time, acknowledged and erased in the finished work. The relationship between individuals and buildings happens on a different level. Once used, inhabited, architecture, as Sloterdijk argues, is an art of immersion, that gives us the possibility to live in someone else's work, understanding and definition of life. In the relationship with this constructed nature, we develop our selves, we write our own life. In this sense, the architectural space becomes similar to the literary space of autobiography, performing 'the ethical task of opening us up to thoughts, realities, and imaginings that are not our own, [and that demand] our focus and attention' (Marcus, 2017), all the more valuable because confronting conditions of everyday 'real life'. The relationship between architecture and autobiography can, on the one hand, question the authenticity of architectural histories and help us to critically re-assess the ways in which we construct architectural knowledge and the categories we use to define the work of architecture. Architecture as autobiography questions the relationship between history and private life (Tafuri, Rossi), between material, objective, facts and personal truth(s). Ultimately, architecture as autobiography questions the possibility of ever completing a work of architecture, unavoidably bound to the life of its users and destined to be re-opened and redefined in relation to unfolding of their lives (Eco, Knausgaard).

Dis-located Visualities

George Themistokleous, Leeds Beckett University, United Kingdom

With the expansion of digital technologies, the body and its visual faculty are no longer simple, but are constantly subjected to mediation, augmentation and translation via machines. The way we see is no longer a straightforward and instantaneous experience but instead our sight is constantly mediated through feedback loops, playbacks, multiple channels, interfaces, juxtapositions and synchronizations of disparate space-time continuums. As these non-human visual machines infiltrate our vision, our eyes are increasingly becoming bodies without –clearly demarcated- surfaces. If according to Derrida telephony is the scene where 'a voice may detach itself from the body' (1982), then through today's simulated visual machines it becomes possible to speculate how the body-image detaches itself from the body. The voice 'is part of the body' whilst simultaneously 'it traverses the body, because it disposes of it' (Derrida, 1982). Similarly the body-image reaches an impasse due to its particular entwinement with a technical object. Is this not a case of what might be a 'future mutation' of a body induced by the inhuman 'bottomless gaze' of the machine? Thus Derrida's statement: 'the gaze called animal offers to my sight the abyssal limit of the inhuman... that is to say the bordercrossing from which vantage man dares to announce himself to himself, thereby calling himself by the name that he believes he gives himself' (2002), might be re-thought by substituting machine for animal. As the body becomes a locus of sight and the eyes' mediations inform the dis-location of bodies, any prior distinctions between self and external world collapse. How can architecture, through its collective dialogues, engage with this conflation between body and its faculty of vision? Is this notion of an experiential and dis-located visuality disruptive to the dia-logos? Or does a dis-located visuality move beyond the grasp of any dia-logic operation?

A Form of Questionable Fidelity

Dr. Doreen Bernath, AA School of Architecture, United Kingdom

A word has been crossed out yet remains visible in the text, Derrida noted; a parasite has left the room yet continues to make noise that alerts the system, Serres warned; a cliché has masked the plot yet makes a claim on the real, Barthes revealed; a medium communicates the message yet overrides its meaning, McLuhan announced; a theory translates a design yet betrays its language, Benjamin licensed. Opposing forces double-crossed on one another, yet double negatives do not make one positive, just cycles of misinterpretations and reincarnations. A collective in fact depends on such questionable fidelity between its constituents and forms of transactions. Fervent exchanges, thus bonding, thrives on the impulse of disturbance, mischief, mockery and crossfire. The action and reaction driven by such impulse is that which affirms possibilities of an alternative, a way out. In this sense, theory in its most provocative form carries with it a questionable fidelity. It must resist the expectation of being a faithful ally of practice, and instead, it must submit both to love and betray practice. Every act of insight, imagination and innovation possible in architecture is a trace of such transgression, intentional deceit and treacherous exposure between theory and practice. This is where what is said and not said, the visible and the hidden, the mark and its erasure, constitute the relation of complicity behind movements of conservation and revolution that shaped what we now know as architectural history.

[Re]Locating Urban Liturgies: Tracing the Journey of Eastern Orthodox Church Architecture in Modern Edinburgh

Christos Kakalis, Newcastle University, United Kingdom

The paper examines the architectural history of the Eastern Orthodox Christian parish of Saint Andrew in Edinburgh, Scotland, since its establishment in 1948 until now. Investigating theories of belonging, memory and home in contemporary cities, it seeks to answer questions related to the absolutely needed components of an Eastern Orthodox worshipping place and how their (re) arrangement in different spaces also reflects the dynamics of its population. While belonging to the Greek Orthodox Archdiocese of Thyateira and Great Britain, the examined parish holds a rather multinational character (with people of 25 different nationalities). From a side chapel of a Scottish Episcopalian church of St Michael and All Saints at Tollcross (28 Brougham St) to a house (at 23a George Square), and the 19th century former Buccleuch Parish School (2 Meadow Lane), the parish keeps moving in Edinburgh re-appropriating spaces depending on its liturgical as well as community needs. Open to moving populations, this parish challenges the ideas of home and belonging for immigrants and locals. It is a place of worship for populations that consider Christian Orthodox culture as part of a long established collective identity (i.e. Russian, Rumanian and Greeks) and converts that are recently received in its context (including a considerable number of locals). The parish is examined here as an urban social formation that shapes rhizomatic clusters of events in every stop that makes within the city, unpacking stories of urban belonging in the way its key components are arranged and re-arranged in different spaces. Appreciating human participation in their constitution, the architectures of these spaces reflect processes of settling as becoming key collective spaces for urban minority groups.

Divide and Educate: The Enduring Projects of Foreign Missionaries in Beirut

Yasmina Carole El Chami, Centre for Urban Conflicts Research, Department of Architecture, University of Cambridge

This paper examines the competing educational projects of French Jesuit and American Protestant missionaries established in nineteenth-century Lebanon, and their role in the growth and urbanisation of Beirut along adversary sectarian, ideological, and political lines. When the first building of the Syrian Protestant College (SPC, today the American University of Beirut) was completed in 1871, the hill of Ras Beirut was an empty expanse of cactus fields, and Beirut, an unimportant town that had only just begun renewed growth. Across the old city, on the other hill of Beirut, in 1870 the Jesuit mission started building the Université Saint Joseph (USJ), signalling their move from Mount Lebanon to Beirut. Predating Beirut's urbanisation, these adversary institutions thus catalysed its growth, and today occupy prominent sites within the contemporary centre. Yet the neighbourhoods and communities that have developed around them continue to identify as distinctly different from one another: Ras Beirut's Sunni, Orthodox, and converted Protestant families adhere to radically opposing visions of the nation than Ashrafiyyeh's Maronite community; these ideological conflicts underlay and were later crystallised in the foundations of the modern state. This paper then seeks to question the influence of the SPC and the USJ in the historic mobilisation of conflicting identities, and does so by focusing on the particular role of architecture and space in the reification and endurance of such divided national consciousnesses. Questions of topography, scale, land ownership, political patronage, and architectural style are central to this reconsidered history of the two competing missions, as they negotiated the survival of their projects in the city. Thus, I argue that architecture and the built environment became powerful tools with which they attempted to assert, shape, and represent their control over the city and its population, thereby contributing to long-lasting influences on both its social and physical form.

Faith in the City

Janina Gosseye, ETH Zurich, Switzerland

The relationship between religion and urban development is well established. Religion was the key driver behind the formation of many of the earliest known urban settlements. The Sumerian cities of Mesopotamia, for instance, which are believed to date back to 5000 BCE, were thought of as owned by the gods. Faith was a key determinant in their urban form and, accordingly, numerous studies exist that explore this connection between religion and urban development in pre-modern, but also in early modern times. However, from the late modern period, and particularly during the 20th century, urban history has been disconnected from the sphere of religion. This is surprising given that religious organizations were key actors in the 20th century urban realm. At this time, it increasingly became clear that traditional forms of faith – particularly Christian belief systems – were insufficiently adapted to the modern world and its secular institutions. As a result, religious leaders embarked on a fundamental rethinking of the role of faith in modern society. They were joined by architects and also urban planners who enthusiastically took up their cause, and sought to express religious renewal in physical form. In an attempt to break away from tradition, they experimented with new spatial concepts and novel urban planning principles. The urban manifestation of faith thus became a field of creative experimentation that significantly impacted 20th century built environments. This paper will examine the interplay that occurred between religion and urbanization in the mid-twentieth century, through the lens of the 'emergency churches' - or 'notkirchen' - program that was set up in Zurich (Switzerland) in the 1960s, when strong population growth propelled explosive sub-urbanization. In doing so, the paper will also offer an insight into how religious organizations contributed to (or sought to contribute to) urban collective life.

New Old Imagined Collectives of Islam

Ibai Rigby, urbanNext, United States of America

Since Kosovo gained its independence from Serbia in 2008, the young republic has used architecture as a tool to reassert its identity. From the rehabilitation of historic structures to the erection of brand new mosques, architecture has played an essential role in constructing a new sense of collective life. Nevertheless, most of the mosques built in the last ten years have been sponsored by governments, private institutions and individuals from Turkey and countries of the Persian Gulf. Their management has been left in the hands of young Kosovars trained in the fundamentalist Wahhabi tradition of Islam, which substantially differs from the more moderate Hanafi school which had been in place since times of the Ottoman Empire. These new monuments that were meant to effect a consensus of a "generally accepted Power and a generally accepted Wisdom" (Lefebvre, 1974), are slowly becoming symbols of foreign domination and social fragmentation. Melvin M. Webber (1968) argued that as a consequence of air transportation and telephone communication, the city would lose its once unique function as an urbanising instrument of society. The elites—people in business, scientists, scholars— would claim allegiance to collectives that are not necessarily their physical neighbours. What we see in the mosques of Kosovo is that they are helping the poor to claim allegiance to a new collective, that of the global Ummah, that supersedes that of the recently created nation. This paper explores through the formal analysis of the trans-national mosque the role architecture plays in creating new imagined communities. As Kishwar Rizvi (2015) puts it, the choice of style is not by accident; building in the tradition of the Ottoman Empire, the longest-ruling and most powerful Muslim empire ever inscribes the political ambitions of the mosque builders into a long successful history.

COMPETITIVENESS IN COLLECTIVE LIFE : ARCHITECTURAL AND URBAN MANIFESTATIONS OF CORPORATE / MERCANTILE ACTIVITY, Hazem Ziada

This session examines the ambiguous relationships between the culture of competitiveness in commercial life and the basic human need for collective participation, that also gives rise to parallel forms of contested (agonic) relationships. In a recent essay, Dalibor Vesely provides an insightful historical context to the relationships between civic and commercial activities in the cities of Florence, Nuremberg and Augsburg during the Renaissance, arguing that until the eighteenth century “cities always succeeded in the end to subordinate commercial to the civic values and interests.” This is given that whatever rivalries or internal conflicts that existed between religious practices, mercantile interests and civic traditions, it was always the latter that ultimately prevailed over the others. These different strains of competitiveness in the early modern world found different forms of urban and architectural expression, but which ultimately were all encompassed within a common ‘collective’ civic identity. In contemporary culture, corporate interests seem to have prevailed over civic values, broadly construed. Besides atomizing social bonds constitutive of conventional civic customs and practices, technologies of informationalizing and pricing life’s processes, including species classifications, genetic codes, nano-biological probes and even the body’s basic systems) extend the hegemony of the market beyond social relations into the underlying processes of biotic life itself. A series of systemic exclusions and violence have paralleled these developments throughout contemporary culture: from healthcare systems and insurance strategies that monetize the future, to segregated urban districts and military-like urbanism - among others. Whether in historic cities, or the contemporary corporate world: How might we identify relationships and practices of civicness? What characteristics exist(ed) in the urban fabric that facilitate such relationships, and what strategies (if any) can be deployed to facilitate the ‘recovery’ or re-invention of civicness in an age of perennial individual and corporate rivalries?

Commercial Activity, Competition and Identity in the Festive life of Florence from the Middle Age

Christian Wilson Frost, Birmingham City University, United Kingdom

Since the revival of Florence’s festivals in the 1930s but also throughout much of the city’s history every year church processions and civic parades have been augmented by other activities—commercial, political and agonic—that together combine to represent the city to itself and to others. These events are not purely articulated for the tourist industry or a mask that conceals Florence’s ‘true’ identity, but, even in today’s information driven world, an authentic manifestation of the city where everyday relationships and actions—both historic and contemporary—are elevated to become the focus of different representations. At the same time these festivals, like other civic institutions, are supported (and often part of) the iconography of the cultural, architectural and urban context of the city throughout the rest of year. Utilising phenomenological hermeneutics as a way of understanding the scope of festive representation in Florence this paper will draw parallels between contemporary events, their historicity, and different aspects of competition and agonic civic order that have helped shape the history and identity of Florence. As a part of the evaluation it becomes clear how difficult it has been for any authority at any time within the city to coerce the established festive iconography into the support for a particular cause. Consequently, the study does not argue that mercantile behaviour, politicking, ritual, competition and play are odds with the civic culture of cities, but that these different influences have always been present—in opposition and in harmony—in relation to the value and identity of civic praxis. Such an acknowledgment leads to a broader understanding of the universal characteristics of the agonistic nature of festive life and its usefulness to civic life as a whole and, in the process, unlocks the relevance of the history of any city to contemporary citizens and practitioners.

Re-evaluating Civic Continuity: Exclusivity and Inclusivity in the Corporate/Commercial World

Nicholas Temple, University of Huddersfield, United Kingdom

The invention of virtual currency and forms of communication in our competitive commercial environment have obscured the deeper historical meanings of collective existence implicit in the rituals of exchange in public places. More crucially, the growing dominance of on-line shopping and social media have shifted attention away from the spatial-temporal dimensions of collective life, that historically underpinned commercial situations, towards a conscious withdrawal from the public realm into insular (incorporeal) modes of exchange. This situation, that Hubert Dreyfus, Charles Taylor and others have identified as symptomatic of the gradual erosion of civic bonds in contemporary society, forms the background to this paper that explores the competitive environment of mercantile life in cities, and the manner in which architecture has the capacity to renegotiate the civic ground on which commercial competitiveness takes place. The study argues that, whilst there has always existed a precarious relationship between the priorities of success and profit in the commercial world, and the basic human need for (equitable) collective existence, the growing dominance of on-line forms of communication is giving rise to a collective amnesia about the role of the built environment as a stable and memorable setting for human interaction. Beginning with a brief examination of Florence during the 15th century, I explore the interrelationships between religious, civic and mercantile activities, and the manner in which architecture reflected important social bonds that centred around the ethical and moral principles underlying *amicizia* (friendship); the very notion of a stranger (or outsider) was measured on the basis of a willingness of citizens to publically form amicable relationships and networks that were analogous to the inter-relationship of elements found in buildings. The paper draws upon this historical example to re-examine how architecture today can restore the ethical balance between collective life and the competitive commercial market.

Alternative Presence?

Hazem Ziada, University of Huddersfield, United Kingdom

Neoliberalism’s quasi-naturalised “free-market” practices impose a model of solipsistic rivalry on forms of contemporary exchange (in politics, sports, and even the professions). Unlike agonistic competition in Renaissance cities, neoliberalism’s market logic tends to fragment what social bonds constituted conventional civicness. Data-rich technologies of simulation, surveillance and communication are implicated in processes of social fragmentation, extending neoliberalism’s domination beyond socio-spatial relations into the underlying biotic processes that sustain them – particularly the body’s perceptual and neural processes (Crary & Kwinter 1992). Such technologies disrupt the socio-spatial networks that historically motivated recurrences of co-presence (Goffman 1967; Hillier & Hansen 1984), as a necessary condition for the reciprocal presentation of (some) citizens in civic spaces of appearance. In contrast, however, several collective events have recently erupted, and which greatly depended on data-rich technologies in their mobilisation and tactics - particularly socio-political movements in the East (2007 onwards) among others. These events revealed the unpredictable potential for intense acts of civic coexistence. Despite their tenuous coherence, such events and movements suggest that neoliberal hegemony is far from total. Through mapping larger scale urban arrangements and dynamic events using technologies developed within the neoliberal apparatus, participants discerned opportune sites and manoeuvred moments for intense co-presence and effective co-action. This paper accounts for such emerging fissures in neoliberal domination in spatial terms, by exploring the effects of market practices and technologies on contemporary forms of gathering. It analyses how fast-evolving modes of co-awareness (Hillier & Hanson 1984), or mapping others’ presences and actions across complex urban systems and large-scale geographies, have actually potentiated intense modes of co-presence and political action. Has presence been redefined? The paper also explores similar processes at the scale of the body; guided by Mark Hansen’s insights (2004), it investigates how new media technologies reveal generative bodily affect beyond mediation, control and commodification.

Competitiveness through Participation: Collective Life at the Interface between Confucianism, the Civil Service and Commercialism in China.

Yung Gao, Nicholas Temple, University of Huddersfield, United Kingdom

The paper examines the spatial and cultural relationships between three key institutions in traditional Chinese cities, whose intersections reveal the competitive (agonistic) characteristics of collective life; the Confucius temple, the commercial street and the examination hall of the civil service. Focusing on the city of Kunming, in southwest China, the paper explores how the combination of bureaucratic, commercial, political and religious activities in these three institutions created a particular form of civic space and collective identity that was sustained by competitive relationships between citizens. Historically, the civil exam system was systematically developed as a method of official recruitment. Since Confucianism was introduced to Kunming in the Yuan dynasty (1271-1369), the highly ordered spaces of Confucius temples and examination halls demonstrated the culture of ‘the rule of virtue’. It was in sharp contrast to the culture of competitive spaces in the commercial streets of the city. The constructions of the Confucius temples and examination hall were often sponsored by merchants who continuously appealed to a Confucian culture in order to raise their social status. However, the Confucius temples and examination halls were designed according to rigid principles in order to differentiate themselves from the commercial landscape. In the early modern period after the Qing dynasty (1244-1212), although merchants still sought to ground their pursuit of profit in Confucian orthodox, their houses and commercial streets manipulated Confucian symbols and incorporated other influence as a reference to their new identities in the society. At the same time, public rituals and activities were frequently held in temples that were open to everyone in the city. We argue that spatial relationship for three institutions highlighted the entangled relationships between the culture of competitiveness in commercial life and the basic human need for collective participation.

Theatrical Space: Lost and Found

Jonathon Bush, University of Huddersfield, United Kingdom

The gathering of people to be engaged by some form of performance has been a custom for millennia, although the context (both physical and social) in which performances have been given and received, has changed in response to the changing attitudes of society. During the Early Christian and Medieval eras, the theatres of ancient Greece and Rome were abandoned and their dramas suppressed, gradually to be replaced by 'passion plays' and cycles of the Mysteries, customarily performed as part of significant religious festivals, which were a contributing factor to the evolution of public spaces for both religious and mercantile activity. Following the revival of secular drama, performances have been largely contained within formalised enclosures. However, the tradition of street performances and entertainments never went away, and contemporary theatre-makers are now enthusiastically embracing this tradition by taking performances back to the streets and into 'found' spaces, many inspired by the 1960s and 70s pioneers of socially-relevant and agitprop theatre, such as Joan Littlewood, John Arden, John McGrath, Pip Simmons and Ken Campbell. Many established theatres have opened their repertoire to include community-based groups, as have several regional theatres, such as Sheffield People's Theatre, who not only perform regularly on the Crucible stage, but have also taken their productions onto the streets of Sheffield. In this environment for more inclusive forms of theatre-making and public performance, theatre makers, theatre architects and urban designers have an opportunity to re-examine and re-configure the traditional relationship between the physical form of theatre and its urban context. This paper examines the evolving relationship between traditional theatre spaces and the desire of theatre-makers to make their work more accessible to a wider public, and in a greater variety of contexts, and to contribute to the commercial and communal life of our towns and cities.

Learning from Asylum: collective life in the total institutions

Giuseppina Scavuzzo, Paola Limoncin, Anna Dordolin, University of Trieste, Italy

We intend to address an extreme-case scenario of collective life, the insane asylums. Considered by human sciences significant to understand social interactions (Foucault 1961, Goffman 1961), these places were considered, in the 1960s, revealing the democratic health of society (Dollé 2001). Architecture has been requested a therapeutic function but also to build the physical limits of places that the law and the science ordered were closed, placed at the limits of the cities, representing the marginalisation of these small forced communities: a story of negotiation between identity and otherness, rights and limits, community and exclusion. Our University is studying the urban regeneration of the former asylum in Gorizia (Italy). Here began the important Italian battle for the civil rights of mentally ill (Basaglia 1968). After the Second World War, Gorizia, as Berlin, was divided by a new state border coincident with one of the walls of the asylum. Many inmates became stateless (in Italian, apoliti from a-polis, without city) because coming from territories assigned to Yugoslavia. Today the migrants are stopped on that border (today with Slovenia) while trying to reach northern Europe. Here, in 1968, was filmed a documentary entitled *The gardens of Abel*, referring to the weaker brother, nomadic pastor, killed by Cain, the farmer brother, builder of the city. Living together in the polis always confront with the other. Asylums were dismantled in the name of the right of people with mental problems to live in the city, imagined capable of welcoming the other. How architecture can help this process? The project to transform Gorizia's hospital complex into an urban park is accompanied by the project of houses for the independent living of people with cognitive disturbs, an architecture that opens up to other ways of interpreting and living space, on their own and together.

We are two, and many – Collectivity and care in the university

Emma Cheatle, Catalina Mejía Moreno, University of Sheffield, United Kingdom, University of Brighton, United Kingdom

We are two, and many. Alone, two, and a collective (Lacan, 2006 [1949]; Irigaray, 2001). In 2018 we, and others, intersected with a collaborative, Feminist Art and Architecture Collaborative (FAAC), to write the manifesto, 'To Manifest' (Harvard Design Magazine, No. 46, "No Sweat", Dec. 2018). The writing took place at Columbia University, in a small top-floor room; eighteen laptops, eighteen pairs of hands, eighteen minds, growing a google document live, online. 'To Manifest' calls for care within the university, that great model of the collective. Columbia, a private elite university, remains a contested site. Easy to criticise, and yet UK universities also offer increasingly contestable conditions. While broader societal systems of care – including the maintenance of city and rural infrastructures – are being broken by structures of power, they are also eroded in the university. In our everyday teaching and working spaces we are divided; reduced back to the individual, we produce more and increasingly impactful outputs; teach in increasingly crowded, decaying spaces; watch hopeless as some break under the strain. Despite the collective endeavour of the university, we/I care for and are/am cared about less (Tronto, 2013; Trogal, 2017). Our alternative is to redevelop collective dialogues of care – using slowness, society, close watching, observation and attention. Ethnographer Trinh T Minh-ha calls this process 'speaking nearby' (Chen, 1992). Akin to the psychoanalytic setting where analyst and analysand take, give and receive care in a complex triangulation, this paper is a transcript of a series of speaking nearbys. Through a collective textual and spatial voiced production, we speak of the systems and breakdowns of care, but also of the possibility of the maintenance and ethics of relationships, bodies, and welfare; and of data, citation and dissemination in the spaces of the university (Ahmed, 2013).

Space out of time, spaces full of times and shaking the kaleidoscope of memory: investigating the temporalities of an urban mental health campus

Ebba Högström, Chris Philo, Blekinge Institute of Technology, Sweden. University of Glasgow, UK, University of Glasgow, UK

The 'asylum' is arguably now a space out of time, a peculiar spatial product of past centuries, when the idea of incarcerating 'the mad' behind high walls held medical, moral and social warrant: a memory of how things used to be done, of bygone relations between cities and their problematic 'others'. In more recent eras of deinstitutionalization, it often persists, a relic landscape, maybe an abandoned ruin, perhaps repurposed as a hub of psychiatric administration, but possibly still partially operational in something like its original guise. This paper reports on front-line research at a sizable mental health campus, Gartnavel, in Scotland, UK, where an old Victorian asylum building broods over a new state-of-the-art psychiatric in-patient facility alongside a cluster of other wards and units opened at different times since the early-1900s. As such, Gartnavel is itself a 'kaleidoscope' of different spaces, each reflecting a different period of psychiatric theory-and-practice, as if the history of psychiatry post-1840s has been materialised/spatialised – and thereby memorialized – across the sweep of the one single site. Reinhardt Koselleck (1923-2006), the German historian, helps us here with the idea of (chronological) time's 'linear progress' as set against 'circular time', all poised in relation to memory and change, with each present having once been an imagined future and with constant recycling of what was thought better about 'the old days' and needing to be rebirth in the current times. As Koselleck reflects, it is necessary to explore "how, in a concrete situation, experiences come to terms with the past; how expectations, hopes, or prognoses that are projected into the future become articulated into language" (Koselleck 2004:3). In this paper, then, we will explore this sentiment, but substituting 'language' for either the bricks-and-mortar of the asylum or, scaling up, the kaleidoscope of city-asylum relations. (Ahmed, 2013).

Corporation takes command

Francesco Zuddas, Sabrina Pudd, Anglia Ruskin University, United Kingdom, Royal College of Arts, United Kingdom

Quoting Foucault's reading of the prison as the paradigmatic space of the modern age, Bill Readings wrote: 'Is it surprising that corporations resemble Universities, health-care facilities, and international organizations, which all resemble corporations?' The spatial side of this phenomenon is a landscape made of receptions, turnstile-controlled entrances, bookable meeting rooms, and pervasive transparencies and smoothness aimed at softening the perception of a space where freedom is, in fact, a controlled activity (Spencer 2016). In such condition, studios for single academics are replaced by co-working areas that, even in the furniture layout, reflect the mentality and procedures of an office where bookshelves and their contents wither, concentration is to be found elsewhere on campus, and the job of an academic hardly differs from any other administrator. Asking what the alternatives to the total dissolution of the university as a space of scholarly concerns can be, and believing that architecture can have a role in defining them, we look here at the controversial experience of the Sir John Cass Faculty of Architecture and Design and its building, Central House in Aldwych, London. An example of a public university fatally absorbed by its actions as a real estate operator in the centre of a large metropolis, the architectural story of the Cass shows an attempt at breaking with the dogmas of academic space as defined today by the corporate takeover. Cherishing slowness and the possibility of the unfinished over the smooth and complete appearance of its spatial consistency, the Cass offers a standpoint form which to hypothesise an afterlife for the university beyond this difficult age of unstoppable neoliberalisation.

Tree/House/Street: site lines as fight lines

Fionn Stevenson, The University of Sheffield, United Kingdom

Since 2014, the City of Sheffield in England has been embroiled in a bitter battle between its local government and citizens over the actual and potential destruction of 27,000 healthy urban street trees within the city limits. This has gained international and national recognition as an emblem of a wider systemic failure in relation to the ecological management of cities and neighbourhoods. The successful community campaign has generated new national government policy guidelines on urban tree management. This first-hand account by an activist/researcher in the community campaign to defend the trees, explores the key human and non-human actors (Latour, 2005) which have defined the agency of the community and the authority in determining their desired outcomes. On the part of non-human actors, people's homes, gardens and streets have provided particular safe boundaries for observation and intervention, with the doors, windows, gardens, walls, fencing and trees themselves, affording lines of defence. At the same time, motor vehicles, barriers, metal fencing, cameras and other entities acting in the interest of the local authority define other intersecting physical boundaries. The roles these entities play changes according to the actions taking place, and the boundaries they define. Local authority actors, represented by councillors, police, private contractors, arboriculturalists, and security guards, have attempted to re-define the boundaries of social and physical discourse through changing policies and practices. Community actors, represented by local residents, students and businesses, have challenged, transgressed and appropriated these policies and practices, developing creative action-metaphors for their definitive interventions as 'Geekos', 'Bunnies' and 'Squirrels'. The transgression of these non-human and human boundaries is explored and interpreted theoretically and visually, to generate a new understanding of the spatial process and agency of communities contesting public space and property and the evolution of effective collective ecological urban action.

Designing and Architectural Objects: the Dual Sense of Complexity in the Work of Enric Miralles

Gonzalo Vaillo, University of Innsbruck, Austria

Architecture has to be complex per se, meaning the production of complexity is necessary for the production of the architectural project. However, complex architecture does not refer to intricate geometries or complicated spatial structures -it can, but not only-. Instead of that, this paper suggests that complexity refers to the non-cognizable aspects of objects and that which exceeds human consciousness and thinking, for both the observer and the creator of the object at issue. What that implies for the former is a matter of attention; for the latter, that architects and designers cannot solely rely on knowledge as the primary design tool. The hypothesis of this paper uses as reference theory the work of the American philosopher Graham Harman and his Object-Oriented Ontology (OOO) for claiming that complexity is the raw material of designing and that it intrinsically lies in every entity, including the so-called architectural object (AO). For that purpose, this paper argues for the autonomy of the AO and uses the oeuvre of Enric Miralles as the paradigm for Harman's metaphysics in architecture. By focusing on the work process rather than the result, which traditionally emerges from the imposition of predetermined formal gestures or styles, this paper posits a work methodology that introspectively seeks the being of the designed object as the vehicle to generate novel and complex architectural works. However, how we encounter architecture is always phenomenological, so the question lies in if, by admitting this situation, architects can take some advantage of the noumenon and design beyond the phenomena we are trapped in (notice that thinking in architecture is already a kind of phenomenon). The here proposed method is summarised in what of the being of what architects design can be incorporated into the act of designing the qualities of what-is-being-designed.

Architecture and the Interspecies Collective: Dog and Human Associates at Mars

Sandra Kaji-O'Grady, University of Queensland, Australia

Anthropocentric disciplines such as architecture fail to notice the presence of animals in cities and buildings, or the role design plays in domestication. Domestic animals are brought into society to work, and make societies possible through the burden of labor they share with humans. The farms, laboratories, 'pet-friendly offices' and homes in which animals work are places where humans work too. This paper attempts to understand one interspecies workplace: a pet-food research centre employing hundreds of dogs that is owned and operated by the Mars company in Tennessee. Designed by Rauhaus Freedendfeld & Associates Architects (RFA) and opened in 2014, the buildings where the dogs live have a distinct circular design that departs radically from the linear arrangements of most kennels. In trying to understand the implications of this design strategy, this paper draws on scholarship from animal studies and sociology including the work of Vinciane Despret, Jocelyne Porcher, Donna Haraway and Isabelle Stengers. It does so in order to make sense of the collaborative relationship between humans and dogs in this facility. In particular it looks at the transformation of the individual, and the formation of a specific mode of collective action, the pack.

Rethinking the individual – collective divide with algorithmic architecture

Tal Bar, Independent, United Kingdom

This paper suggests an expansion of our definitions of individual and collective in the context of architectural production of the past twenty years, with the embrace of algorithmic methodologies into its corpus. Such an expansion, subverts advanced capitalist hierarchies. The paper argues that the enhancement of our human means of perception, enabled by digital techniques should not be perceived as a quantitative, scalar enhancement (micro and macro), but rather, as an opportunity to question dichotomies such as personal-collective, individual-social, and to challenge our perception of the social. It further suggests replacing these dualities with an understanding of the collective to be already part of the personal, or individual (both the architect and the user). The topics covered by this paper therefore, form part of a broader debate of the posthuman and in specific with changes to models of authorship in architecture. This paper will discuss how biomimetic techniques, unlike past architectural reliance, now transcend the pursuit of organizational/formal articulation of pre-digital methodologies. The shift to the algorithmic and to the molecular in architectural design and production has surfaced alternative sensitivities that are theorized as pre/ a/ non-humanist, and put into question our 500 years old modernist beliefs in our unity as enclosed, central and fixed subjects, in control of our environment. Mario Carpo, in his 2011 book, *The Alphabet And The Algorithm*, has begun to theorize this shift in architectural terms, describing a move away from projectional, notational architecture to an algorithmic, generative architecture. What does it entail in terms of the subject/s of architecture, to our social connections? This paper will frame this discussion with Francois Roche's practice and projects as an example to the transferal of these a-human/ post-humanist perceptions in restructuring our collectives, our hierarchies, our coming together.

Oblique Contributions: Practice, research and community)

Patrick Dennis Macasaet, Ming Vei Tan, RMIT University, Australia. Superscale, Monash University, Australia. MIMAW

Architecture's contribution to our cities and society are most traditionally recognizable through the physical manifestation of structures and ideas that we inhabit. As practitioners and academics, how can we contribute in alternative means to the development of our cities? How might the confluence of practice, academia and community-engaged projects contribute in the development of ideas, architectural and spatial prototypes, and modes of engagement? The Docklands Cotton Mills, located in Melbourne's west, was an industrial complex built in the 1920's. In the last 15 years, it has slowly transformed into a hub for small businesses, design studios, artists and creative industries. It's a fascinating mix of shared workspaces, pockets of living spaces, galleries, film studios, and more where a creative ecology is evidently emerging. How can we harness the collective intelligence from multiple fronts of practice, academia and community to project future possibilities? As practitioner-academics, how can we contribute obliquely, beyond architecture and building? This paper will unpack and reflect on a series of self-initiated and self-funded projects led by our collaborative design practices, SUPERSCALE + MIMAW; and community-partnered design studios we have led independently at RMIT University and Monash University that have aspired to contribute to the creative ecology of the locality. We are interested in alternative approaches that are less concerned with understanding, but that instead prioritize experimentation, speculation and engagement to create and envision possible futures that are yet unknown. This paper embraces the DIY, the lo-tech and hand-made, the collaborative, the joyful and the sheer willingness to act to positively impact and contribute to a place.

Oversize – from society to architecture and back to society

Harold Fallon, Benoît Vandembulcke, Benoît Burquel, KU Leuven, Belgium, ULIège, Belgium, ULB, Belgium

Oversize is an ADO (Academic Design Office), a multidisciplinary academic initiative building bridges between architecture practices, pedagogies and research topics. Oversize addresses the design opportunities and challenges represented by spaces that are too large in regard to current needs, such as empty buildings and structures. These spaces are prominently present in many contexts, and their future is still open to speculation. Almost systematically, loosely defined cultural activities and temporary uses tend to be implemented in these empty structures. In formerly blooming cities now in recession, a significant part of the city is concerned. The scale of the issue provoke an essential shift, as the entire city cannot be transformed in a youth camp or a cultural platform. Oversize proposes to consider the excess of available space as an architectural opportunity, considering that a reconfiguration of (maybe still existing) uses into existing spatial structures through limited interventions may provide new dynamics and possibilities, while corresponding the limitation of economic means. Society produced opportunistic structures corresponding an historical reality. Now that the activities dwindled away, how can we consider these structures as gifts, as opportunities to reinforce (existing) collective identities and dynamics? This paper explores the situation of Charleroi (Belgium), one of the richest areas of the industrial revolution producing coal, steel and glass. The paper will discuss several cases in this context. The refurbishment of the Palais des Exposition de Charleroi (60 000 sqm, to be reduced to 25 000sqm by de Vylder Vinck Tailleu and AgwA architects) has been one of the triggers to the Oversize project. It is echoed by student works on several buildings of the city. This paper is also a reflection on the opportunities and challenges of the ADO model, engaging practitioners, teachers and researchers in a common framework.

“Utopian Building Consent,” Pageworks and Paperwork

Dr. Stephen Walker, University of Manchester, United Kingdom

In 2007, the art/architecture practice Warren & Mosley visited the planning department of the City of London for the first of several pre-application meetings with planning officers. They wanted to discuss a project to construct an open, gridded framework on a small site near Smithfield Market, a proposal to (re-)introduce some common land into the city of London. This proposal has various names, including the 'Vertical Commons.' For various reasons that will be explored in this paper, their proposal was never formally submitted. Key amongst these were the requirements of the City of London to rescind their ownership of land; the failure of local by-laws to address how development-in-common could occur; and problems with prevailing 'Use Classes' order (at this time, use-classes failed to recognise multi-functional, trans-programmed buildings). For contextual reasons, the Secretary of State called it in for an enquiry, and all the conversations Warren & Mosley had had with the planning officers became confidential for six months from their formal pre-application meeting. Warren & Mosley departed from the authorized planning process at this point, developing their own Utopian Building Consent (2007/8). This project in turn developed an after-life as a collectively authored, polyphonic book *Beyond Utopia*, which in turn developed its own afterlife as *Utopian Talk-Show*, (various locations, 2012-14) Nick Stevenson has described how the commons 'becomes a struggle for non-commodified places where we can become autonomous and begin the practice of living in ways that are less competitive and hierarchical.' This comes close to Warren & Mosley's own interest in establishing a new 'commons', (this notably pre-dates the more recent rise of interest in commoning), and begins to explain the extraordinary 'official' reactions and resistance to the 'Vertical Commons,' as well as the subsequent counter-moves they made.

A world that exists, not yet... ...porous institutional boundaries as sites of resistance and desire

Mary Julia Udall, Sheffield Hallam Univeristy, United Kingdom

The institutions of the city situate us, offering the possibility of shared purpose, and can be understood as means of organising and making durable our relations. Yet, in its insatiable thirst for profit, capitalist processes continually enclose what is made in common (De Angelis, 2010). This enclosure operates as a division that operates conceptually, spatially and materially, defining hard boundaries to our institutions (Sevilla-Buitrago, 2015), (Stavrides, 2016). In doing so it breaks our capacities to become-with-others and to do-with-others in the city (Holloway, 2002; 2010). Through exploring coinciding experiments at a constellation of sites for living (co-housing), working (a community-owned factory), designing (a school of architecture) and dreaming (an artspace) across a city in the UK, this paper explores how such institutions can become more open, making possible mutually transformative exchanges- of ideas, practices, and respons-abilities, in ways that are at once personal and collective. Such experiments in making-porous are understood as a spatio-temporal depiction of a refigurative practice, uniting means and ends. Opening-up is always a risky practice, needing care, and attention to questions of power (power-to and power-over). So to conceive of such opening as 'porosity' is to seek a more vibrant quality of boundary territory that is simultaneously a site of resistance and desire, always in process.

The changing ways of being together: From collective to common spaces in welfare housing Meike Schalk, Helena Mattsson, Sara Brolund de Carvalho
Many European versions of the welfare state (such as the Swedish model) included, on their smallest level, an infrastructure of “common spaces” in communal housing estates for tenants to meet, and organize themselves politically. Governmental planning saw them as important to the “democratic citizen”. Common spaces were one element of nationwide spatial and organizational structures to foster biopolitical governing and to reproduce the welfare society. This round table discussion explores common spaces as a spatio-social concept inspired by the commons, as studied by the political economist Elinor Ostrom. We argue that common spaces have been fundamental to the welfare state until its neoliberalization in the early 1990s, and that the divorce of the spatial dimension from the bureaucratic apparatus has contributed to its demise. Elinor Ostrom conducted field studies on how local communities self-organize for managing shared natural resources, and how, over time, economically and ecologically sustainable rules were established. The concept of the commons and the welfare state model agree in some basic ideas but not in all. Both envision provision for the individual’s existential needs within the framework of collective rules, however, Ostrom’s commons depart in one crucial point from the welfare state ideal – her principle of the commons required the exclusion of unentitled parties. Michal Hardt and Jacques Rancière suggest the common as a field of the sensible and perceptible, a field in which political recognition and decision-making takes place. Sensibilities and imaginaries of the common were embedded in the technocracy of the welfare state. Is it possible to regard the early welfare state as a conceptual framework for discussing networks of care for the future? This round table discussion proposes the welfare state model as a laboratory for exploring different modes of the common, from material spatiality, imaginaries of the political, to hands-on decision-making, policies and regulations.

Participants

Meike Schalk
Sara Brolund Carvalho
Irina Davidovici
Isabelle Doucet
Elek Krasny
Appolonia Sustersic

In March 1967, Michel Foucault presented a talk “Des Espaces autres” at the Circle of Architectural Studies in Paris, published the following year in *L'architettura: Cronache e storia*. At this moment his thoughts on space were bound up with themes of transgression and transformation. Soon after, Foucault became enmeshed in a series of collaborative endeavors with several architects, geographers, historians of science, and sociologists, working through research initiatives such as IERAU, CERFI, CODA, and CERA on the history of housing, towns, health care facilities, and the politics of space, working on new themes of discipline and governmentality. Through all these connections and collaborations, as well as the written works they inspired, Foucault's thought spread widely within architectural culture. Four decades on, this panel brings together a series of new historical interpretations of the breadth and depth of Foucault's influence upon architectural culture, by focusing upon the conceptualization of space and architecture as an apparatus (dispositif) and the various ways in which Foucault, and the architects who read his work, have drawn from this idea as a means to understand and engage with the complex interaction between forms of knowledge, bodily practices, institutional forms, material distributions, legal regulations, and moral norms, in the built environment. Each paper develops new research on different moments surrounding the topic of Foucault and architecture, with new historical analyses of the detailed transactions and influences that took place around his work and the broader cultural context in which it was situated in the 1960s and 1970s in relation to a range of fields—literature, architecture, urban planning, medical science, and psychiatry. If architecture facilitates collective life, Foucault's work upon the architectural apparatus contains still unexhausted insights as to how it facilitates such collective life. These new historical interpretations seek to develop and mine such insights further.

The Politics of Space

Dr. Anne Kockelkorn, Moritz Gleich, ETH Zürich, Institute for the History and Theory of Architecture, Switzerland

This paper presents the historical research and critical commentary on three seminal publications from a transdisciplinary group of French scholars and students of Foucault, including Blandine Barret-Kriegel, François Béguin, Bruno Fortier and Anne Thalamy: “The Politics of Space in Paris” (Paris, 1975), “Machines to Heal” (Paris, 1976) and “Politics of Habitat (1800-1850)” (Paris, 1977). Drawing on archival sources and interviews, the paper analyses this crucial episode in the history of architectural thought. It shows how this collaboration came about through both the institutional anchoring of Foucault's newly inaugurated chair of “Systems of Thought” at the Collège de France and a new national program dedicated to research architecture, the Committee for Research and Development in Architecture (CODA). It discusses how academic debates in the 1970s became intertwined with those of architecture, urban planning, and housing policy and the art of governing, and shows how this collaborative research work and the unique concepts it deployed—such as the idea of “physical order of forms”—became central to the larger emerging “spatial turn” or “material turn” in cultural history. The paper will show how this group of researchers understood the interaction between new conceptualizations of spatial relationships alongside architectural and infrastructural aspects of population policy from the mid-18th century to the middle of the 19th century, and how these conceptual and policy questions shaped the urban infrastructures, community facilities and housing.

Foucault's Spatial Phenomenology

Joseph Bedford, Virginia Tech, United States of America

In 1968, Bruno Zevi published the transcripts of a recent talk by Michel Foucault given in Paris to a circle of architects titled “Des Espaces autres.” While this publication was described as “excerpts,” it was a virtually complete transcript of the talk with only four edits. While the latter of these edits were two insubstantial digressions, the first were made to Foucault's opening paragraphs, where he situated his thoughts in relation to both phenomenology and the conceptual shift in the 20th century towards the problematic of space over that of time. The paper takes Bruno Zevi's editorial incisions into Foucault's texts—not remedied until its republication in full in 1984—as symptomatic of a distortion of Foucault's thought that took place during the following decade as architects such as George Teyssot systematically downplayed Foucault's phenomenological side and overplayed his emphasis upon discipline. Foucault, however, had studied with Gaston Bachelard and Maurice Merleau-Ponty. And as he put it “My entire philosophical development was determined by my reading of Heidegger.” Yet, despite this, Foucault has always been read as a post-structuralist antagonist of phenomenology among architects. This paper seeks to highlight that distortion, through a critical reading of Foucault's reception by architects in the 1970s focusing upon George Teyssot's interpretation of heterotopia exclusively as a “heterotopia of deviance;” only one of Foucault's three categories of heterotopia. After describing such distortions by architects (including their ongoing repetition by historians such as Manfredo Tafuri in 1987 and Reinhold Martin in 1991) the paper then highlights the importance of undervalued phenomenological themes in Foucault's thought; those of the heterogeneity of space and the relationship between symbolic transgression and spatial boundaries, to present Foucault as a thinker engaged in what we could understand as a spatial phenomenology.

Theories of Architecture, Biopolitics and Collective life in France, 1967-75

Dr. Meredith A TenHoor, Pratt Institute, United States of America

At the time that Michel Foucault developed theories of biopolitics – or the relationship between governance, politics, economy, and the management of life – he was involved in several collaborative research efforts that included architects and urbanists. Foucault first elaborated the concept of biopolitics in a 1973-4 study of eighteenth-century hospital architecture carried out in concert with the French architect Bruno Fortier and a small group of historians, philosophers, and architects, and enabled by research grants from the Comité pour la recherche et le développement en architecture (CODA) and the Centre d'études, de recherche et de formation industrielle (CERFI). The interdisciplinary nature of this work and its funding inserted architectural readings into Foucault's theory of biopolitics; in his later work on the concept, the spatial dimensions of this term dropped out a bit, as the architectural collaborations did not continue. Biopolitics as a term of analysis has taken on an important conceptual life in the intervening years. And yet the insights of architects and architectural historians who worked on this concept (many of whom were involved with CERFI and CODA) have not fully been acknowledged. Reading texts by Anthony Vidler, Robin Evans, Bruno Fortier, Nicole Sonolet, Anne Querrien, and Alain Schmeid that discuss the relationship between collective architecture and infrastructures and the maintenance of life alongside of Foucault's, I will suggest how these architectural readings of biopolitics might be helpful to re-insert into discussions of the intellectual history and conceptual life of the term, both within the history of architecture and within the field of “Foucault Studies” at large.

A genealogy of Habitat – from the Charter of Athens to French Post-structuralism

Dennis Pohl, Óskar Arnórsson, University of Arts, Berlin, Columbia University, New York

Of the four points of the Charter of Athens “Habiter, Travailler, Circuler, Cultiver,” the one that persisted in the French post-war discourse of architecture and urbanism is the notion of “Habitat.” Utilized both by the Ministère de Reconstruction et Urbanisme (MRU) and its institutional successor the Ministère de l'Équipement, du Logement et de l'Aménagement du territoire (MEL), “habitat” still resonated in intellectual works of the CERFI research group (Centre d'études, de recherches et de formation institutionnelles), as they submitted their work to the latter in the beginning of the 70s. CERFI, which consisted of scholars such as Gilles Deleuze, Felix Guattari, and Michel Foucault, but also architect Bruno Fortier, collaborated in those years on a cross-disciplinary research project funded by MEL – a successor of the MRU, that already in the post-war period incorporated infrastructural planning into its approach to urbanism under Michel Ecochard and Claudius Eugène-Petit, among others. During the transition from the MRU to the MEL in 1967, led by Minister Edgard Pisani, the planning authority favored a multidisciplinary approach, of which CERFI can be regarded as an intended institutional outcome. CERFI's collaborative work was dedicated to the study of collective facilities, such as hospitals, prisons, recreational facilities and housing, while adopting a term that had only been coined by the French technocrats during the post-war reconstruction years, namely “Habitat.” In particular, the notion of “Habitat,” which had been previously developed by the MRU extensively in adapting the Athens Charter, also led in the work of CERFI members to a publication in 1977, entitled “Politiques de l'Habitat (1800 – 1850).” First and foremost, this proposal aims to trace the discursive lines and the genealogy of “Habitat,” from the MRU to CERFI, in order to reveal the semiotic shifts as well as the mutual interdependence between the different agencies.

A Proprietary Polis: Silicon Valley Architecture and Collective Life

Claudia Dutson, Royal College of Art

This paper explores the organisation of collective life within the private realm of the Silicon Valley tech campus. The origin of the term 'campus' is the Latin for 'field' – first used at Princeton in 1774 referring to the large field separating the college from the town. The campus, Louise Mozingo argues, is a nostalgic copy of the suburban architecture of 20th Century corporate giants (IBM, Bell, Union Carbide and General Motors) recalling a post-war era of de-urbanisation, white-flight and retreat from civic engagement in the United States. I elaborate on this, differentiating the architecture as a "beta version" of an emerging spatial practice of companies that claim to 'make the world a better place' while creating a proprietary polis within their walls. Facebook, Apple and Google recognise that work is a fundamental component of a person's life and their management philosophies centre on realising an employee's full potential. Campus architecture encompasses more than workspaces, leisure activities and useful amenities – it is a total environment that facilitates the provision of wellbeing, the manufacture of shared objectives (beyond company profits), and the quest for self-actualisation. One example is Facebook's Building 20, designed by Frank Gehry as a 'work in progress' where employees 'feel how much left there is to be done in our mission to connect the world.' Political advocacy is put to work as employees, encouraged to 'express themselves' by 'hacking' the building, with hand-printed posters reading 'Move Fast and Break Things' or 'TAKE CARE OF MUSLIM BLACK WOMEN+FEMMES QUEER LATNX NATIVE IMMIGRANT P.O.C. TRANS DISABLED INCARCERATED L.G.B.T.Q.+ FRIENDS FAMILY & COMMUNITY.' Using architectural case studies of Facebook, Apple and Google's new and in-progress Campus proposals, alongside analysis of each company's management culture, this paper provides a critical reading of the collective life of the Silicon Valley campus.

Container Village: A vessel for collective life

Anna Cooke, TU Dublin, Ireland

The container, the great innovation in Neolithic culture, is the earliest relic of communal life. Jars, pots, granaries, villages - these are the scales at which sharing of resources, knowledge and space begin the slow march to security and progress. Storing crops and seeds, committing to the land for many seasons, and collaborating on a project of production are the early steps of a culture whose progress depends on a common objective. Lewis Mumford finds in these modest beginnings the origin of our cities. The village as a container is a delicate image: many hands carefully carrying, wary of spilling a drop. A *longue durée* approach moves beyond typical narratives of progress and looks for Mumford's 'new image of order, which shall include the organic and personal'. Here organic means integrated and systematic; an order based on needs. To imagine an order that is personal, that reflects 'all the offices and functions of man' we must think of the individual in all their complexity and the patterns of their relationships. It is an image of order that is modest, ordinary and in opposition to all our current hierarchies. Starting with the medieval monastery, considering the communitarian colony, the cooperative quadrangle and the squatter settlement on common land, this paper presents a series of places and moment in history where our collective life has been tested, and where labour and living are formative in the architecture of the home. Following Colin Ward, these examples critique the conception of the nuclear family as the basic unit of society. Drawing on the research of Dolores Hayden, the articulation of domestic labour in their spatial organisation suggests a rebalancing of the value of work. The container might be a symbol for our collected life and labour, for the order of the rota, for pragmatic utopias.

Capsular Collective: Life in Lounge Space

Samuel William Austin, Newcastle University, United Kingdom

Lounge space is everywhere in the neoliberal city, inviting us to meet, rest, wait and work while indulging in the affordable luxury of a hand-crafted hot drink. From airport to gallery, night club to hospital, landscapes of varied seating clusters and collaged domesticity monetise our desires for the comforts of home on the move - and more. Seemingly insulated from the responsibilities of everyday life, these spaces offer a sense of community with little pressure to engage with anyone else. This informality belies a sophisticated commercial logic. Spatial organisations, fittings, materials and tones are precisely calibrated to produce affective atmospheres of uncomplicated proximity, with an alcove to suit every taste. Ostensibly open to all, they exercise what John Allen terms 'ambient power' to curate their clientele and promote some behaviours over others. For all its imagery of shared relaxation, lounge space is threaded with patterns of movement that cause distraction, and waist-height partitions that only simulate privacy while resisting larger gatherings. Though we may sit together, lounge space holds us apart and soon moves us on. Drawing on Douglas Spencer's critique of *The Architecture of Neoliberalism* and Rem Koolhaas's work on 'Junkspace', this paper considers how lounge space is part of an ongoing refiguring of individual and collective spaces, subjectivities and socialities. With reference to two specific instances of lounge space - Wetherby Motorway Services, and 'The Collective', a developer-led co-housing scheme in London - it explores how everyday spaces of home, work and leisure become fused as an on-demand service which sells an experience of no-strings collectivity for the itinerant neo-liberal subject. Like the car, the smart phone, and other logistics of individual mobility, lounge space contributes to a condition that Marc Augé terms 'solitary contractuality', where we are often together, but within our own capsule of space, soon to move on.

Communal Child Rearing on the Israeli Kibbutz (1920-1960): a Case Study Approach to the Study of Relations between Built Environment and social visions.

Orit Sarfatti, Oxford Brookes University, United Kingdom

The Kibbutz, (meaning in Hebrew: ingathering), refers to a form of voluntary collective settlement developed in Palestine at the beginning of the twentieth century. At the heart of the concept of the Kibbutz was a rejection of the social order imposed by capitalism whilst advocating for its members the idea of equality that was to encompass all aspects of life; all property was held in common and the burden of production, services and consumption, were to be equally shared by all, according to the individual's abilities and needs. Part of this unique way of life encompassed a communal education system for its children from birth to the age of 18. In the years 1920-1960 most of kibbutzim had adopted communal sleeping arrangements; children lived separately from their parents in the 'children housing' and would only meet with their biological families for a couple of hours a day. This research focuses on the Children housing and particularly the seminal era of communal sleeping arrangements as a specific case study to explore the dialectic relationships between social visions and everyday life through their architectural and spatial representation. It aims to investigate these notions through design processes, physical architectural manifestations and the ways the buildings were used and interpreted by kibbutz protagonists. Whilst the research would predominately investigate the ways social visions were interpreted by kibbutz planners and users, who would often act on both roles, it will also address three themes: the professional (architect, educators, and politicians), the personal (children, mothers) and material manifestations (plans, buildings, photographs) to provide clarity of the multiple lenses of experience.

Parallel Sprawl

Ibai Rigby, Valentin Kunik, Guillaume de Morsier, Parallel Sprawl, Switzerland, urbanNext, United States of America

With city centres all over the world succumbing to land grabbing through tourism and global capital, more and more pressure will be exerted on their surrounding territories in the form of urban sprawl. While too often neglected, when not derided by the architecture discipline, this middle landscape is the arena where the struggle for the future of human habitation will be fought. We think the world is becoming urban, but it's actually becoming suburban. By looking into two diametrically opposite case studies in the European continent (but both outside of the European Union), Switzerland and Kosovo, the former extremely rich and old, the later extremely poor and young, we're anticipating the conditions in which the future architects will need to operate given the ramping shrinking of public institutions and the ongoing project of inequality, in order to remain relevant. On the other hand, the manner in which collectives interact in dense cities is very different to that in suburban areas. Public space is often substituted with "shared" space; collectives become tight and enclosed, but decisions within the collective are more democratic. By rethinking sprawl, we are rethinking how we understand urban collectivity. This paper wraps up the theoretical reflections of a four-year-long project exploring the suburban conditions of both countries, interviewing numerous scholars on the topic of sprawl and organising architecture workshops with students on-site. make an essential contribution to the quality of civic life.

Plecnik, urbanist: from the Secession (& Wagner) to Prague (& Masaryk) to Ljubljana (& Tito).

Ian James Wall, Sutherland School of Architecture and Design, United Kingdom

The geographical and political trajectory of Plecnik from the Austro-Hungarian empire and his teacher Wagner, through Prague and his client the Philosopher and first President of the newly created Czechoslovakia, Tomas Masaryk, to 'city architect' for Ljubljana is exceptional. He is often associated with Gaudi on the superficial basis that they both had strong religious convictions, but that is about the limit of their 'similarity', and was brought back into the wider public eye (he had never disappeared in south-eastern Europe) by post modernists on an entirely superficial, if entirely appropriate view for post-modernists, basis of the appearance of his facades and circulation spaces particularly his use of a classical vocabulary. His buildings reflect not only a clear theoretical approach to form and content but are infused by a strong social agenda for the general public. In Ljubljana the combination of his major buildings and wide scale city improvements of squares, bridges, market, roman restoration, national cemetery, walkways and river embankments has made Ljubljana's modern centre. His contribution to civic and social life was exceptional, not least through his teaching, and can be a stimulus and strength to architects and urbanists who consider that the planning, materials and design of buildings and public space can and should make an essential contribution to the quality of civic life.

New New Orleans: The Impact of Architecture and the Environment in the Deep South

Benjamin Smith, Tulane University, United States of America

No other city in the United States has the urban character of New Orleans. Upon arrival, the fabric of the city feels like a European misfit crossbred with Caribbean flare managed by American industrialization—known for its colorful vernacular, cultural decadence, and infrastructural dependence. As a shrinking city since the 1960s, Hurricane Katrina exacerbated the challenges New Orleans faced when the population declined from approximately 455,000 residents in 2005 to approximately 273,000 in 2007, the population now nears its pre-storm numbers. With climate change effecting the rise of coastlines and the alluvial soil of New Orleans still sinking, for better or worse, the city will become a case study in environmental crisis abatement and cultural resiliency. Being saddled by the challenges of a progressive city surrounded by the conservatism of the Deep South, the cultural capital of the region forges on as the cool and funky neighbor everyone wants for a party, but reticent to preserve. With enough distance from the devastation of Katrina to re-open questions about smart solutions, New Orleans must find strategies to maintain its collective heritage, but even more, the presence of the city at all. A persistent conversation among a generation of architects in New Orleans should be the preparation for what's next. This paper addresses the future of New Orleans at three scales of architectural management: Visionary solutions for infrastructure, the social impacts of the commercial promenade, and the identity of a vibrant residential aesthetic. If American politicians invested as much effort in the preservation of our borders from the real threat of the environment, conversations could shift from foreign boogeymen to address the tangible reality of impending monsters.

THE CITY MUSEUM AS ARCHITECTURAL PUZZLE,

Monica Degan & Michael Hebbert

It's clear from the extensive glossy-print literature that museum architecture has often been taken as an opportunity for virtuoso design intended to pull crowds and enhance a location's brand image. The puzzle is how to reconcile such qualities with the everyday functional requirements of museum design. The museological brief grows ever more complex. Public expectations are not static, nor are the requirements for curation and presentation of collections, and provision for the ancillary facilities – retail, catering, education, worship, meeting, leisure, event spaces and so forth – that contribute to visitor experience. On the other hand, museums offer designers a rare opportunity for stylistic assertion. Architectural flamboyance and charismatic design may - all being well - contribute both to the success of a museum and the reputation and economic well-being of its setting. The temptation to make an iconic design statement is all the stronger in the case of museums that take the locality as their object. Whether purpose-built or by conversion of an existing landmark, museums can be wonder-workers of regeneration or - alternatively - expensive duds. Through case studies of design from both sides of the Atlantic our panel will explore the spatial, cultural, symbolic and sensory relationships between museums and their urban settings. We aim to discuss, on the one hand, the contribution of architectural design to museum work, and on the other, the symbolic contributions of museum design to architectural reputation, city branding and collective identity. In the light of recent projects such as the MAXXI Museum in Rome, Athen's Acropolis Museum or the forthcoming relocation of the Museum of London, our session at AHRA's Dundee conference offers a timely opportunity to reflect on all that's at stake in the fast-moving world of museum architecture.

Museum of London - Collective Memory at the Barbican

Michael Hebbert, University College London, United Kingdom

The Museum of London is one of the world's largest and best-curated city collections. It was formed fifty years ago from the merger of two rivals: the archaeologically oriented Guildhall Museum, representing the antiquarian bias of London's ancient core municipality; and the London Museum, metropolitan in scope, eclectic in its holdings, Geddesian in philosophy, oriented towards the scale and diversity of the modern city. From its formation MoL has sought to combine and reconcile these strands, making it - as IUAV expert Prof Donatella Calabi notes - a seminal example of a modern city museum. The Museum of London's purpose-built home within the architecturally celebrated Barbican complex suffers from a fatal defect. Its entrance on an elevated deck is inaccessible, limiting visitor numbers. After several unsuccessful attempts to open up ground-level access, the museum has decided to relocate. It seized the opportunity to acquire two halls formerly belonging to the wholesale meat market at Smithfield, in a prime visitor location close to the massively enlarged railway station at Farringdon, meeting point of London's north-south and east-west Crossrail routes. The new premises combine spacious ground levels under high domed roofs with deep cellars intended for cold storage of meat. Plans for the transition are well advanced with the Museum scheduled to reopen its doors in 2022. I shall discuss both the challenges of relocating the Museum of London from a purpose-built modernist structure on an elevated deck, to buildings that are larger and older, with street access from all sides; and the consequent choices for organisation and presentation of the collections. We see how those basic questions of urban museology which fuelled the rivalry between Guildhall and London collections a hundred years ago continue to perplex London's city museum today.

Finding the Sacred in War Museums

Dr. Victoria Young, University of St. Thomas, United States of America

War conflicts demand healing. Museums provide a venue for this in addition to their roles as places that educate, commemorate, and preserve the history of war. These inexpressible experiences are powerful, even traumatic at times, and they call for moments where a user can contemplate, meditate, and rejuvenate their spirit. This paper considers the role of the sacred in war museums specifically through an analysis of the designs for the forthcoming chapel at the United States' National World War II Museum in New Orleans, Louisiana (2003-, Voorsanger Mathes Architects). The chapel is a somewhat typical sacred space as proffered in definitions by Eliade and others, in that it will not only provide a resting place from the intensity of the exhibits, but it is also a ritual center for many faiths. I will also reflect on the sacred element of commemoration at the museum as found in memorials and artifacts. The war museum's buildings provide spiritual meaning, too, in considerations of location, site, scale, and aesthetic choices. And drawing on the definitions of the sacred from Linenthal, Chidester, and Bender, in which the sacred acknowledges the power of a place as part of a connection to larger entity such as nation, the concept of civil religion, a manifestation of the sacred found through communal actions and rituals, will be considered in the programming and use of the museum. First hand interviews with the architects and clients of this project form the basis of my original research. In his 2012 article "Museums the Representations of War" historian Jay Winter stated that "war belongs in a museum because they have a semi-sacred aura." As our world moves away from organized religion, my work will prove that war museums offer additional understandings of the spiritual through their architecture and exhibits.

Museum Architecture Matters

Dr. Paul Jones, Suzanne MacLeod, University of Liverpool, United Kingdom, University of Leicester, United Kingdom

Using a series of illustrative examples throughout, we make an argument for the inclusion of sociological studies of museum architecture in museum studies, as well as advocating a series of methodological positions for future research. In short, the aim here is to provide students of both the museum and architecture with a route into the field-as well as a preliminary bibliography-while making the case for the need for increased engagement with the physical material of museums. Drawing on the widened scope of analytical possibilities represented by contemporary sociological analyses of architecture and the built environment, the paper sets forward an understanding of museum architecture as having a complex and entangled relationship with the museum institution and the variety of users of such (both actual and potential). Developing a threefold typology with the polemic intention to encourage increased research engagement with museums' architectural forms, the paper is motivated by a desire to both showcase and advocate for the wide scope of analytical possibilities associated with sociological analyses of museum architecture.

Future imaginings of the Museum of London at Smithfield

Monica Degan, Brunel University London, United Kingdom

The Museum of London will be moving to West Smithfield Market in 2023 as part of the new 'Culture Mile', London's largest cultural regeneration project (www.culturemile.london). This move offers the museum an opportunity to re-evaluate its relationship to London, the neighbourhood it is situated, its role as an institution and the publics it wants to attract. In this paper, I analyse the relationship between the relocation of the Museum of London, the creation of an experiential Culture Mile and museum's future imaginings. Based on a recent project that investigated the area's changing landscapes through a sensory and temporal perspective (www.sensorysmithfield.com) and inspired by Sharma's notion of power-chronography (2014) I examine the ways in which a diversity of perceptions and images of the future are invoked, promoted and constructed across an array of spatial dimensions. Firstly, the changing physical urban space. Secondly, the digital architectural rendering of the future museum building. And, thirdly, the digital marketing strategies of its relocation. Some of the questions I aim to address are: How do different futures frame the imaginings of the New Museum of London? How are new media and digital technologies invoking a variety of museum publics? What are the politics of temporality and the future in the construction of urban museum?

Architectural Graphic Novels As A Potential Method For Practice-based Research—A Detailed Case Study

Dr. Yasser Megahed, De Montfort University, United Kingdom

Practice-based research is becoming increasingly accepted in the architectural academe. This mode of investigation can be defined as an original inquiry set out for the purpose of gaining new knowledge through practice and its creative outcomes. It is a relatively recent approach in architectural research that aims to utilise the methods and the tools of thinking used in architectural practice, taking into consideration the complexity of the architectural practical knowledge. Still, while gaining more capital in the architectural research arena, there are recurring concerns about communicating its unique personal informal processes of inquiry into an accessible and transferable form of knowledge which characterises formal academic research. This paper will present a detailed example of an architectural practice-based research that involved producing an architectural graphic novel as a method for communicating the research process and argument in an accessible format. The core research investigates the on-going struggles for economic and cultural capital among the architectural profession and other actors operating in the contemporary UK building industry. The practice part of this research reflects upon the researcher's role in the refurbishment of a Grade II listed-building in which different value systems were played out between the actors involved in the project, raising questions about the domination of a certain instrumental ideology within the industry. The paper will present the process of translating this practice-based research by means of design-fiction, storytelling and cartoons into an architectural graphic novel. It will show how the novel has displayed the full argument of the research through a set of quasi-realistic stories that dramatised different instances that happened during the project's design and progress meetings. The paper will end with reflections on graphic novel techniques as a credible tool for practice-based research that can tear off the barriers that obstruct such research from being accessible and transferable.

Paul Schrader: A Cinema of Sick Cities and Lousy Landscapes

Kevin Fullerton, University of Dundee, United Kingdom

In the screenplay for *Taxi Driver* (1976), Paul Schrader writes, 'Travis is now drifting in and out of New York City night life, a dark shadow among darker shadows. Not noticed, no reason to be noticed, Travis is one with his surroundings.' Travis Bickle is the archetypal Schrader protagonist and this same description could be applied to the anti-heroes of several more of his films. The most notable of these are the central characters in *American Gigolo* (1980) and *Light Sleeper* (1992), two films which form a loose trilogy with *Taxi Driver* and also focus on male protagonists who are inextricably linked to and shaped by the topology of the city they live in. Their existence in these urban areas, New York and Los Angeles, leads to feelings of alienation and paranoia in an increasingly impersonal environment. As well as updating the notions of de-individualisation found in film noir, Schrader is responding to the increasing urbanisation of many cities in the USA during the sixties and seventies, exemplified by Modernist city planning. This paper will discuss Schrader's use of expressionist cityscapes in these films, and how his examinations of man's relationship to his environment allows him to shine a light on broader themes such as materialism, temptation, transcendence and contemporaneous US political issues. The paper will draw on Jane Jacobs's discussions of the city as a location of 'organised complexity' (*The Death and Life of Great American Cities*), and Robert Moses's controversial vision of New York. References will also be made to urban gentrification and Aldous Huxley's views on urbanised automatons (*Brave New World Revisited*), before demonstrating how Schrader situates his male protagonists in alien architectural landscapes which were not designed with the blue collar worker in mind, but were instead intended as locations where corporate wealth could thrive.

Cinematic Spaces of Lasem's Tiongkok Kecil Heritage

Caecilia Srikanti Wijayaputri, Kittan Ramadira Kodijat, Parahyangan Catholic University, Indonesia

A building does not only serve as a container of human activities, but rather as a space that is able to create an impression in certain activities. The main idea is that architecture can tap into our mind and become a part of memory that has certain meaning attached to it, through sense and emotion. Lasem is a second largest town in the region of Rembang district, province Central Java, Indonesia. It is interesting to explore because it is one of the coastal cities with strong collective memory of acculturations through culture, arts, and architecture. The acculturation between Chinese, Javanese, Malay, and Dutch culture in Lasem produce a social harmony that continued to be applied by the community, and can be seen in the architecture of the buildings. The cinematic landscape and the rich history of Lasem become a setting for a romantic Indonesian movie called *Ca Bau Kan* or *The Courtesan*. The houses in the Chinatown area are a transformation form of traditional Chinese architecture with influence from Javanese culture. The walls and the entrance gate is the only façade seen from the street. One of the building, an inn called *Tiongkok Kecil Heritage* or *Little China Heritage*, has a striking red color for its wall, make it recognizable from a distance. The contrast color of yellow line against red plane gave a retro cinematic ambience. With a purpose to identify the perception, emotion, and the agencies of frame of Lasem's city spaces, this paper took a cinematic approach from Juhanni Pallasmaa theory. Data used for the analysis are mental space, material space, perception, emotion, and lived space obtained from three types of instruments, namely observations, interviews, and questionnaires. The conclusion is an explanation of the collective memories that forms the space and atmosphere of the chinatown area in Lasem.

Cocreative Interplaces for Solidarity Pedagogy

Eleni Pashia, University of Sheffield, United Kingdom

A frozen conflict for more than four decades and a geopolitical hard border, have been marking not only the spatial division of the country of Cyprus, but also the relational borders between its two main communities, the Greek and the Turkish Cypriots. However, the border has started to become partly accessible through a number of check-points which allow crossings to the 'other' side. Although this heightens the fear of accepting the current condition as a permanent conflict resolution, on the other hand, it reproduces glimpses of hope for the creation of a bottom-up peace and reunification culture, and for the concrete relational borders to become porous: everyday crossings and common initiatives of communities are emerging across the divide and allow for shared imaginary and embodied cocreations to be produced in-between; what the paper proposes as Cocreative Interplaces. The framework of Solidarity Pedagogy, forged through intersections of critical theories from feminism, pedagogy and space, reflects the need to think and act otherwise upon the relational borders and embodied connections between the two communities of Cyprus. It aims for collective and embodied practices of transforming concrete cognitive and relational borders. Following feminist groundings on qualitative research, a situated exploratory research on a range of spatial practices in the political and leisure everyday life of Cyprus, resulted in an in-depth research of two cultural-political festivals. The learning outcomes from the festivals led in refining the conceptualization and proposition of Cocreative Interplaces as joyful-critical spatial practices for Solidarity Pedagogy, where communities (and differences) are facilitated to cross the border, connect and create-things-together, suggesting an embodied inter-border methodology of 'we' in the Cypriot context. The research has opened up possibilities of interdisciplinarity between art/culture, education, activism, recreation, space and peacebuilding, extending also the role of a spatial practitioner to that of facilitator, pedagogue and activist.

Radical Urban Pedagogies: The City as a Learning Resource for Civic Engagement and Collective Action

Sol Perez-Martinez, University College London, United Kingdom

This paper examines the radical ideas beneath the history of urban pedagogy in Britain. It studies two connected initiatives which used the city as a resource for learning: Patrick Geddes's Outlook Tower in 1892 and Colin Ward's proposal for Urban Studies Centres in 1973. For Geddes, the tower worked as a 'civic observatory' where people developed the skills for 'the art of city-making' (Geddes, 1913). Through an exhibition of the past, present and possible of the environment and a 'civic-business room' citizens engaged with their locality and developed proposals for their neighbourhood. The tower aimed to 'arouse and educate citizenship' encouraging collective action. (Geddes, 1915). Eighty years later, Ward continued Geddes's work advocating for an Urban Studies Centres in every town in the country where people could learn and take part of the construction of the city (Ward, 1973). Geddes and Ward have the particularity of sharing anarchist references. Geddes was friends with Peter Kropotkin, a Russian social anarchist, who founded the anarchist newspaper Freedom of which Ward was an editor. Both authors based their projects on Kropotkin's idea of mutual-aid, which considers cooperation as the strongest principle in evolution (Ferreti, 2017). While Geddes did not openly declare himself anarchist, Ward is considered a gentle one. His proposal of the USC's promotes de-schooling ideas (Illich, 1970) aspiring to explode the school into the public realm (Ward, 1973). This work seeks to expand current definitions of urban pedagogy linking them to active citizenship and civic engagement through the work of Geddes and Ward. Urban pedagogy is currently described as an educational method that prepares people for urban life (Severin, 2014), considering the urban experience as a resource for personal development (Dobson, 2006). This paper connects 'urban pedagogy' with previous iterations of the concept, exploring a radical history of this educational practice.

The University, Collective Intelligence and Transdisciplinary Transformation

Dr. Charles Walker, Fleur Palmer, Auckland University of Technology, New Zealand

E hara taku toa, I te toa takitahi, engari he toa taku tini. My strength is not from myself alone, but from the strength of many This paper critically examines philosophical and practical implications of co-designing and developing a new School of Architecture and Future Environments at Auckland University of Technology (AUT) in Auckland, Aotearoa/New Zealand, commencing in 2020. The opportunity to establish a new curriculum in a period of perceived epochal shift is rare, challenging and timely. We address the role of the University - as both University of Technology engaging with diverse ecologies of intelligent machines, people, environments and objects, and as an engaged civic institution. Education is also critical in the construction, reproduction or transformation of individual and collective disciplinary, professional or cultural identities, and the framing of shared future environments in the simultaneously bi-cultural and superdiverse context of Auckland. We posit that, as the challenges of 21st century cities become more complex and more urgent, the creation of collective architectural intelligence must necessarily go beyond what can be achieved by individual students, small studios or traditional subject streams. It becomes incumbent on institutions to foster research infrastructures, methodologies, strategic thinking and collective agency at a scale that can effect meaningful change. The paper presents the curricular model structured around a single vertically integrated, whole-school, transdisciplinary urban project. Rather than reinforce notions of architects, academics or students as individual auteurs, the programme, aims to build an ethos of whanaungatanga - a sense of connection and collective learning. Students, tutors, professional and community partners are seen as co-investigators and co-designers of a large-scale, outward-facing civic research platform capable of meaningfully informing, influencing and responding to urban transformation.

ARCHITECTURE VS ART HISTORY: WHAT DO HUMANITIES THINK OF ARCHITECTURE, Richard Williams

In late 2018, we published *The Architecture of Art History*, which discussed two widespread but under-explored problems: why architectural history has become largely detached from art history and why, relatedly, architecture has been treated with such disdain in art history. It wasn't always this way, we wrote: the great German art historians of the nineteenth century made architecture central to their project, Wölfflin moving seamlessly between discussion of (say) Baroque painting and Baroque buildings. Architecture was central to the project of the humanities. Not so more recently. As we described, first the unified idea of art history broke down sometime in the mid-twentieth century then, in more recent art history, architecture has often been an object of disdain where it has appeared at all. The liveliest areas of the humanities have treated it as a metonym for capital at best, at worst, the material representation of racism, imperialism, state violence, and so on. It rarely has any agency of its own, and the few respectable architectural objects are those which have clearly established critical distance with the mainstream profession. This roundtable takes the book and its argument as a starting point, inquiring first if this argument is correct – and if it is, why. How have the humanities got to this position? The second part of the discussion addresses how architecture might regain a more central place in the humanities, and how this might inform (and we would say, improve) both the status of architecture, and the place of the humanities in our wider culture. Up to this point, our argument has been focused on the disciplinary rupture between architectural history and art history, and the fate of architecture in art history. AHRA Dundee gives us the chance to broaden the scope of the argument to the humanities in general.

Richard Williams, Professor of Architectural History, Birkbeck (University of London)

Mark Crinson, Professor of Architectural History, Birkbeck (University of London)

Joan Ockman, Distinguished Senior Research Fellow, University of Pennsylvania

Teresa Stoppioni, The Architectural Association.

AROUND THE TABLE. HANNAH ARENDT, ARCHITECTURE AND COLLECTIVE LIFE,

Hans Teerds

In her book *The Human Condition* German-American philosopher Hannah Arendt argues that human artefacts turn the 'earth', the natural globe, into a 'world'. This term world has a specific meaning in her writings: it is mainly a world-of-things, of artefacts. And it is a world-in-common: as human beings are not alone on earth, they have the world in common in space and in time. This world has an important role in Arendt's reflections on collective life and the realm of the political. In order to explain this perspective, Arendt briefly uses a table as a metaphor: 'To live in the world,' she writes, 'means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time.' Even if the image of the table is mentioned only in passing, it seems to embody one of the core ideas of Arendt's work: the importance and nature of the material world that its inhabitants share, how it organizes collective life, how several aspects of artefacts (their material, economic, and cultural condition) as well as the impact of production (Arendt's well-known distinction between labor, work, and action) are intertwined. Architecture, although not explicitly discussed by Arendt, provides an essential contribution to the construction and maintenance of the 'world-in-common'. This panel intends to address the field of architecture with the help of the notions coined by Arendt and through the perspective offered by the metaphor of the table. It will assess Arendt's relationship between the world-of-things and the realm of the political (collective life), as it also applicates Arendt's distinction between labor, work, and action to the field of architecture.

An Architectural Reading of The Human Condition (Reception and Analysis of Hannah Arendt's Writing according to Kenneth Frampton «The Status of Man and the Status of his Objects»)

Hannah Friederike Knoop, hfk / studioeuropa Germany

In *The Human Condition* Arendt doesn't mention architecture's principles and issues in particular. However, Frampton exposes a connection between Arendt's political theory and the wide range of architecture. His most detailed text on Arendt's work was first published in 1979. While Arendt is discussed extensively in political science today, these further debates hardly effect the political increasingly dimension of architecture. Hence, a cautious and differentiated approach is needed: the facts that have been present in almost every text about Arendt for years led to the fact she has gradually become a «character» that can be called up at any time and for any purpose. A kind of «answer index» to urgent questions of the time, at the expense of her intellectual autonomy. Therefore, the confrontation with Arendt means not only to follow her ideas, but also her intention «to want to understand» and to respond to her «thinking without banister». The interaction here is to be understood much more as a genesis of one's own perception. The focus is on the state of Architecture and its architects: they are acting within the public realm. This is where a precise connection to Arendt is to be found: to her, architecture is part of the «public art». In the public realm buildings as Architecture are made by humans «working» and therefore may gain «durability». To what extent is Frampton's distinction between «building» and «Architecture» –equivalent to Arendt's distinction of «labor» and «work» – relevant in today's architectural discussion, especially in referring to the current discussion on Arendt's political theory? In his essay Frampton shows that not only the historical background of architecture and an etymological analysis of terms is fruitful for architects, but also the fact that architects have to deal with whom they are laboring, working and acting for: human beings.

'... Relates and Separates Men at the Same Time'.

Dr. Hans Teerds, ETH, Switzerland

The world is a crucial term in Hannah Arendt's oeuvre, as might be concluded from the title of the biography on her work and life *For the Love of the World* by Elisabeth Young Bruehl. World is not just the abstract globe, but consists of concrete artefacts, produced by human beings to make the earth in an environment that is inhabitable for human beings. It is a world-of-things, she states. As is clear, Architecture plays an important role in this perspective, as it in a very concrete way constructs houses, roads, townhalls, schools, and other interventions that make the earth inhabitable and that enable human life to flourish. Arendt moreover stresses how this world is both the context of collective life (it is the world that we have in common), but also the prerequisite for political life. Arendt briefly addresses how she understands this common feature of the world in a well-known passage in her book *The Human Condition* (1958) 'To live in the world,' she writes, 'means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between, relates and separates men at the same time.' In this paper I will discuss Arendt's notion of the world as an entity that at once gathers and separates, and how that informs her important notion of 'the spacer of appearance' as a model for the public realm. I will question what that perspective might mean for the field of architecture, and secondly, how this might be translated in the urban and collective structures that enable collective.

Co-Constructing with Hannah Arendt: building together as political action

Catherine Koekoek, The Erasmus University Rotterdam, Netherlands

The political potential of cooperative architectural processes can be understood through Hannah Arendt's term "acting-in-concert". Through continuous engagement with the material and relational world, these practices engage in plural and open-ended action, thereby (re)producing the public sphere. These architectural practices are constituted of activities that traditionally are not seen as political or architectural, including care and construction work. They thereby blur the boundaries between Arendt's categories of labour (oriented at reproduction), work (oriented at durable production) and action (oriented at the world, plurality and the public). For Hannah Arendt, the human condition is intimately connected with the world of things that humans inhabit. This suggests a mutual, ever-emerging relation between things in the world and human collective life. Nevertheless, Arendt's categories of labour, work and action seem to clearly separate the world of action (collective, public life) and the world of making things (work and labour) that architects (among many others) inhabit. This paper explores the political potential of contemporary co-constructing practices in relation to Hannah Arendt's practice as a thinker. Through a non-territorial reading of Arendt's concepts of work, labour and action, the concept of "acting in concert" can be opened up to forms of making, moving and building together. These performative and situated practices allow architects to act response-ably in troubled times.

The notion of collective life appears today as part of a debate that, in the contemporary context of neoliberalism, prolonged austerity, and displaced populations, aims to recover a social and political engagement for architecture. However, frequently invested in utopian visions or nostalgic remembrances, the current discussion tends to avoid addressing the structural and historical problems of the crisis of capitalism. The “collective,” or, alternatively, the “public” or “common,” appears at architectural scales of intervention either small enough to be feasible without a systemic reorganisation of the political/economic regime, or so large as to assume that reorganisation as already accomplished. What is consistently lacking is an engagement with the real social forces involved in producing the social transformation itself. In particular it avoids confronting the role of the state and the practices of planning. Instead, the realm of the utopian, be it micro or macro, suggests proposals where architecture as an institution affirms an agency that, while socially engaged, does not require, or may in fact replace, both politics and planning. This is a common condition of contemporary “left” discourse in the architectural discipline, both in historiography and in practice. From the de-politicised rebirth of interest in a pre-war avant-garde, to disciplinary retrenchments in post-war autonomism, the “collective” names an institutional ambiguity in architecture’s relation to the political sphere. Contributions to the panel will take up this problematic from various angles. Not only a set of critical challenges to contemporary discourse, the panel will also present historical research into tensions internal to social democratic building in the post-war era. In addition, it will suggest the difficult relationship between popular mobilisations and political institutions. Overall, the panel aims to direct the discussion toward the challenges and the opportunities which can only be found within the material transformation of the collective world.

Save Latin Village : Corbynism, radical municipalism, and neoliberal planning in London, UK

Charlotte Grace, Oxford Brookes University, United Kingdom

Since 2004, an indoor Latin-American market in Tottenham, London, known affectionately as the Latin Village, has been earmarked for “regeneration” : corporate developers are circling to demolish and redevelop the site into non-affordable flats. With the land under the jurisdiction of the first proclaimed ‘Corbynite Council’ of Harringey, a Save Latin Village Campaign is underway, centred on market traders and users who are working alongside others to form a rova Community Architecture Plan. The 2011 Tottenham riots and subsequent rhetoric of degradation - trumping narratives of austerity-fuelled discontent - can be said to have accelerated such rampant earmarking (Beach, 2018). It has also been argued that residues from this unrest led to the rise of Corbynism (Myers, 2017). Hailed as the “first real test” for a social-democratic, municipalist council (Chakraborty, 2018) that inherited development contracts very costly to reverse, SLV raises questions around how municipal institutions can mitigate aggressive gentrification and through what means, from collaboration with local campaigns, through BAME, Human Rights and Heritage protections applicable to the market, to the wider ideological projects around Corbynism and more-radical political groups, either torn or on the fence re: Corbynism but who see the campaign as a precedent - indeed a bellwether - for potential state-wide policies. The paper will move through the particularities of SLV towards a feminist reading of the legislative and cultural hinges on which the campaign rests, in particular the distinctions between private and public space / what constitutes public or collective life. This aims to move past feminist theories and/or struggles to merely materialise this distinction to dissolve this distinction in order to use it as leverage in city struggles. This will unpack a concrete, contemporary example of the intricacies of the planning process amidst conflicting political ambition, through which the theoretical concerns of the other papers may be read.

Authorship and Political Will in Aldo Rossi’s The Architecture of the City

Will Orr, Architectural Association, United Kingdom

Aldo Rossi’s *The Architecture of the City*, published in the original Italian in 1966, presents a paradigmatic reflection on the historical situation confronting the architectural discipline following the widely acknowledged collapse of the Modern Movement. Seeking to replace discredited functionalist emphases on planning, Rossi took the city as a resource of collective and historical qualities with which to ground a new theory of design (progettazione). From the social genesis of the “urban artefact,” to the form of the city as a political “choice,” Rossi’s conceptual framing of architecture was premised upon collective value. However, while Rossi tied architectural quality to collective use over time, he also maintained the traditional horizon of the architect’s individual authorship. Matching the ambiguity of this disciplinary production, is the underlying ambiguity of the social production of urban form. While privileging the city as an ideal, and in some ways transhistorical collective subject, the text contains contrary reflections on the partial character of this “collectivity”: the class character of the city. These complications decant into a paradoxical theorisation of the architectural project as an individual work of art and a collective political choice. To the extent that Rossi was able suggest a qualitative and unique disciplinary definition of “Architecture” it appears that he was unable to relate it to a concrete historical description of the social production of the city. The paper sets these problems within the larger context of Rossi’s theoretical writings on architectural disciplinarity, and suggests ways in which they remain relevant today.

White Walls, Designer Trenches: the feudal socialist form of neo-liberal collectivity

Dr. Ricardo Ruivo Pereira, Architectural Association, United Kingdom

The paper will function as an overture to the proposed panel it’s attached to, attempting to express the concerns behind its conception as a critique of a certain orthodoxy around the theme of what “collective” can mean in the architectural field. The paper will look at how the renewed disciplinary interest in collectivity seems to be fairly detached from political operativity, from real social actors that can and do produce progressive change. Instead, there seems to be an entrenchment in an architectural version of cultural pseudo-politics, where collective life is not much more than a middle-class lifestyle choice, even when projected on the masses. The paper will argue that the historical condition of the present is quickly revealing the crucial insufficiencies of this notion of “the collective”, as an ideological tool of the cultural “avant-gardes” of the bourgeoisie. It will explore specifically how it exists in relation and opposition to notions of the state and public planning, invoking a cultural “transformation of mentalities” against the possibility of political-economic change. The paper will focus on the growingly influential work of Pier Vittorio Aureli as a paradigmatic example of the contradiction inherent in this notion of “the collective” in architecture. Specifically, it will look at it as a contemporary, post-modern architectural version of what was in the 19th century called “feudal socialism” by Marx and Engels, according to them a utopian conception that, despite its capacity for powerful critique of the contradictions of capitalism, operated in a regressive direction, idealising a pre-capitalist alternative as a post-capitalist solution.

The Whitehall plan and the rise of neoliberal technocracy in the British state

Eleni Axioti, Architectural Association School of Architecture, United Kingdom

In Britain between 1945 and 1975, a capitalist state planning based on Keynesian economic principles and a cross-party political consensus, created the frame for the development of welfare policies and attempted the de-commodification of certain domains of life. Collective life during that period was administered largely by the state. The planning of the built environment has been one of the key areas in which the welfare state has sought to achieve its ambitions of economic redistribution and social welfare. By the late 1970s though, the political and social priorities changed. The gradual contraction of planning and the weakening of institutions of the state were linked to the mechanisms of neoliberal governance that started emerging. In this context, the paper problematizes the rise of a scientific and technocratic mentality in the rhetorics and strategies of the British politics in the mid-1960s and the parallel emergence of an architecture of science in Britain. It visits the Whitehall plan for a National and Government Center, prepared by Leslie Martin and his colleagues in 1964 and argues that while the plan presents itself as a project for the welfare state, it incorporates in its design logic and process, the calculative rationalities and techniques that will allow the transformation of the production of the institutional public architecture in the following years, according to the managerial logic and the economic priorities of the neoliberal market. On one hand, the Whitehall plan promotes the collective through the figure of the citizen of the modern welfare state, while at the same time produces spatial rationalities that engage the subject on a calculative and machinic level. For Slavoj Žižek, the ultimate sign of post-politics is exactly this managerial approach to government: politics proper is replaced by expert social administration deprived of its political dimensions.

The Return of the Repressed Subjectivity: Feng Jizhong and Wang Shu

Guanghui Ding, Beijing University of Civil Engineering and Architecture, China

Feng Jizhong (1915-2009) and Wang Shu (born in 1963) are two significant Chinese architects, but with different professional trajectories. Feng, graduating from the Technische Hochschule, Vienna (today Vienna University of Technology) in the early 1940s, promoted progressive Modernism in Tongji University. His design career ranged from the late 1940s to 1990s but his last built project, the Garden of the Square Pagoda in Shanghai, was completed in 1986. Wang, categorized as an experimental architect, started his practice since the 1990s, with remarkable progress in the 2000s, exemplified in the Xiangshan Campus, China Academy of Art, Hangzhou. The two architects shared a firm commitment to constructing subjectivity in their works. Whereas in the Garden of the Square Pagoda Feng presented a subtle critique on the ideological and political repression on individual creativity and aesthetic articulation during the Mao era, Wang in the Xiangshan Campus protested against the hegemony of instrumental reason in contemporary architectural production. However, both projects demonstrated an extraordinary attention to embodied experience, historical memory and the space of public appearance. They endeavored to forge a strong sense of subjectivity which had long been repressed in the Chinese socio-political, cultural contexts. This paper draws on two complimentary approaches towards subjectivity: the phenomenology of Merleau-Ponty and the postmodern/poststructuralist approach of Foucault. Merleau-Ponty's emphasis on the role of bodily experience in constructing subjectivity and Foucault's analysis on the relationship between power and subjectivity would offer useful theoretical tools to interpret the interplay of architecture and subjective perception. This paper investigates the process by which subjectivity in architecture was repressed by Mao's political ideology or contemporary capitalist rationality and more importantly, how it was specifically constructed in Feng's and Wang's works. In conclusion, it will analyze the historical significance and theoretical implication of subjectivity construction in contemporary architectural practice.

Collective Practice in Drum Tower, Dong Village, China

Derong Kong, Dr. Xiang Ren, School of Architecture, Tsinghua University, China, School of Architecture, University of Sheffield, United Kingdom

The idea of the "collective" particularly in the public buildings had been associated with a collective practice of architectural production, inhabitation and imagination in many regions across many cultures. Like in the traditional Dong ethnic villages in the peripheral south-western China, which has been dramatically shaped by ancient settlement form and distinctive ethnic ritual, the idea of the "collective" in architecture should be understood as a thickened concept and condition in its architectonic symbolism and ritualized practice. Designing and building a public building, such as the Drum Tower in a Dong village, means to relate an appropriately articulated construction and form to the collective use and clan worship across a layered village space, as well as across the most profane to the most sacred. As the most important public building type in Dong ethnic villages, the Drum Tower has been a physical manifestation and spatial representation of the most sacred of Dong clan values and family lineage. Each Dong clan needs its own Drum Tower. It unites a Dong clan as a collective, which normally consists of many families with different surnames but with the shared ancestor and lineage, through many rituals in making and using a Drum Tower. As Mary Douglas notes, ritual expression enables people to know their own society. Based on years of field visits and investigation, including incorporating ongoing field notes and first-hand materials from early 2019 in Dong villages, this paper will explore this culturally-specific collective practice in public building and its associated architectonic process and social rituals, with Dong Drum Tower as a focus. The paper concludes that collective practice in architecture can never be understood meaningfully as a separate practice towards the making of the object away from the specific group identity and collective rituals.

New "New Village"

Jianjia Zhou, Tongji University, China

The founding of People's Republic of China in 1949 marked a major turning point in Chinese urban development. In the field of residential planning, massive construction program was launched to ease housing shortages and governed the exploding urban population, the neighborhood unit schema called "New Village" was adopted to plan large-scale residential development in series of national five-year plans. It was simultaneously the spatial building block, the locus of daily in many Chinese cities, especially the ones in urban-industrial environment, Shanghai is one of them. Not only referring to the socialist housing spaces but also the activities it encompasses, new village touched nearly every aspect of a Chinese worker's life. It was conceived as an ideal model of life in both domestic and public realm. Decades of economic reform have greatly diminished new village's significance in Chinese cities, but the morphology lives on. Besides introducing new village, this research also focuses on Laoshan New Village, the first workers' new village implemented in Pudong District, Shanghai, now adjacent to Lujiazui Area to exemplify the transitions that this compound experiencing in morphology and spatial structure. Further more, accompanied with the decline of industry and the collapse of workers' class in Shanghai, the original residents gradually moved out and sublet New Village to new immigrants, later forming the "new workers' class". Collective forms of living like Laoshan New Village persist and intertwine with the drastic changes took place in Chinese cities. This research attempts to feature the remaining morphology of New Village and how the spatial structure of New Village making this transformation of collective life possible through the study of Laoshan New Village.

Ma Yansong's Shanshui City: Voids, Charm, and Core Space of an Ethos of Architecture

David Adam Brubaker, Hubei University, China

How can architects promote a communal ethics today? They can by showing the human beholder that one's own actual life displays a space that supports the unity of four ideas: freedom, uniqueness or individuality, equality with others, absolute or intrinsic value, and unity with the actuality of nature and natural environment. My topic: Can architects use an aesthetic approach so that the human beholder acquires these ideas? Yes. Ma Yansong (MAD Architects) holds that traditional Chinese environmental aesthetics – and shanshui ink painting – conveys an ideal for a new era that restores humanity. (Ma Yansong, *Shanshui City*, 2015). The paper has three stages:

- (1) Euro-American theorists disagree about the unity of the four ideas. Some say freedom supports an ethos but contact with nature does not (Kant). Others hold that aesthetics does not lead to appreciation of nature (Noel Carroll, Karsten Harries). Others claim aesthetics is needed to support freedom against an alienating society (Joseph Tanke, Marcuse).
- (2) Ma Yansong uses the language of traditional Chinese aesthetics (Jing Hao, 10th c.; Chen Wangheng, 2015). This aesthetics describes how the individual human being's own private apparent space shows the unity of the five ideas. Russell (1912) Benjamin (Theses on the Philosophy of History, 1940), and Merleau-Ponty (*Visible and the Invisible*, 1968) imply such a non-objective, private space. But modern disciplines of factual understanding now block all language for the private character of space.
- (3) The aesthetics in (2) is used to assess Ma Yansong's work. He is right: gaps and voids do give the beholder aesthetic awareness of the privacy of space that supports the four ideas. I add: the privacy of space can be displayed in art and design (i.e. space by texture, without form, shape, structure or distance).

Ethics of the Open Types

Daive Landi, Liverpool John Moores University, United Kingdom

A characteristic of the 21st century for some societies is the establishment of better healthcare systems, a reduction in infant mortality, and a growing number of adults living longer. However, these accomplishments can have a downside. For example, people are living longer and therefore there has been an increase in age related conditions such as dementia. At the same time, societies are becoming more aware of the potential increase in demand for high dependency related services, and their impact upon health and social care budgets. Additionally, difficulties in defining a clear dividing line between normal and pathological ageing have led to stigmatisation and segregation of older adults as a social and economic burden. These societal changes have informed only a few architectural examples that attempt to adopt innovative care models. If we consider Architecture as a practical and conscious answer to a posed unconscious problem. These few architectural examples set the basis for a theoretical contribution to architecture through a typological analysis. They are “Open types” which expand the nascent theoretical discourse on “Open Architecture.” This paper describes and empirically explores the Rudolf in Helsinki as an open type example. The Rudolf is a senior home with a population of 18 young adults with mental impairments; 50 older adults with later stages of dementia; 52 older adults with early stages or no mental or physical impairments, and four young adults/university students. By welcoming a renewed investigation of Aristotelian ethics, open types promote multidisciplinary, collaborative and socially inclusive design principles, and thereby order as a result. Consequently, the analysis will introduce an approach to ethics that is concerned with the notion of dwelling that emphasises the value of the common. This allows a work of architecture and ageing to reject their medicalisation while to reveal new forms of collective life.

The Politics of the Welfare State and the Neoliberal Turn: In Great Britain and China

Igea Troiani, Xi'an Jiaotong-Liverpool University, United Kingdom

In *The Question of Housing* (1935) first published in 1872 Friedrich Engels argues that the capitalist mode of production depends on sustaining the antithetical relationship between town and country where the city and its private property value is sustained by labour performed in country. Engels rejects the privatisation of land ownership as a response to the housing crisis and supports public ownership of property by the state for the collective. The first part of this presentation briefly charts the history of welfare housing provision in the UK moving from the post-WW2 period to Thatcher's 'Right to Buy' policy and then examines the influence of Thatcher's neoliberal turn on the current social housing stock in Great Britain. The second part of the presentation briefly charts the history of welfare housing provision in the P.R.C. moving from Mao's CCP (Chinese Communist Party) abolition of private ownership in pursuit of Robert Owen's collective living to Deng Xiaoping's opening up of China through economic reform to the influence of China's opening up on the current social housing stock in the P.R.C. today. In so doing my talk charts the rise of Michel Foucault's 'homo oeconomicus' represented through property development within an entangled global market economy which both overrides political ideology and conceals key differences. It examines how Thatcher and Deng's past experiences-including their affiliations with respective US presidents, Ronald Reagan and Richard Nixon-and association with one another, frame particular approaches to how the privatisation or public ownership of welfare housing disables or enables class mobility in their respective countries. The presentation will be heavily illustrated and use a split screen to present a visual exchange in global governmental affiliations; welfare housing developments; and between city and country, in both countries.

The World Between

Andrew Stoane, University of Dundee, United Kingdom

“What makes mass society so difficult to bear is not the number of people involved, but the fact that the world between them has lost its power to gather them together” In the sixty years since Hannah Arendt discussed ideas of societal introspection in her book *The Human Condition*, her “mass society” has more than doubled in population. As we find ourselves living in ever-closer proximity, the conditions she prophesied as antithetical to collective life appear very familiar. Perhaps it is in the most private of domains - housing - where these conditions are most acutely felt. Since the late 1970s, private accumulation of housing stock has entirely conflated ideas of home and asset in a society of ever-rising demand for houses and ever-diminishing availability of land. This has delivered a national asset structure in which the housing market plays a central macroeconomic role. Its performance imperatives serve to escalate continual under-supply, bringing about what is commonly recognised as a deepening societal ‘crisis’. We are warned by government economist Kate Barker of “increasing problems of homelessness, affordability and social division, decline in standards of public service delivery” and “indefensible economic distortions”. Here, there is little space for contributions to discourse on new forms of social organisation. The Arendtian “world between” is of negligible value to architects involved in housing provision, who must, in Tafuri's words, always have “an eye fixed on bringing together capitalist development”. In this paper I will examine the role of the discipline in this crisis. Must it be one of capitulation to the market or can it have a critical view? Might there be alternate modes of engagement, where new solutions, market-led and otherwise, can promote ideas for collective life - for housing all of our population and for helping avoid both social failure and economic distortion?

Geographies of Opinion: The UK Landscape Evaluation Movement, 1965-1980

Moa Karolina Carlsson, University of Edinburgh, United Kingdom

In 1965, amongst the widespread interest in applying scientific methods to solving social problems, landscape stakeholders asserted that the ability to measure public aesthetic preferences with a standardised and replicable method would bring clarity to the complexity of landscape and land use planning, revolutionize it. This paper discusses the work of landscape architects and planners in the 1970s to develop alternative and reliable modes of mapping collectively held values of landscape. I trace the emergence of a data based methodology of researching and documenting values, and the debates that eventually brought the landscape evaluation movement to an end. Between 1965 to 1980, practitioners invented at least 40 different methods to record, visualise and communicate non-monetary values of landscape to decision-makers. In nearly all methods, values were expressed graphically in a cartographic map with defined areas of relative values. However, the actual process of evaluation varied greatly. To engage this vast history of practices and ideas, I identify three protagonist evaluators: landscape users, experts, and digital computers. Each of these define a distinct category of practical methods and assumptions classified according to who (or what) actually assigned values. In all categories, numerical scales were used to translate judgements by individual assessors into a calculable format. Consequently, an appeal of quantification -- what Theodore Porter calls a "trust in numbers" (1996) -- quickly came to dominate landscape evaluation, despite its inevitable subjective underpinnings. However, during the 1970s, a concern developed that questioned the theoretical soundness of dominant empirical methodology. Results of comparative studies were published indicating that a wholly subjective evaluation (no method, no criteria) was as reliable as methods more statistically complex and operationally laborious. Yielding to the sustained critique, the landscape evaluation movement dissolved. In the wake of an agreed standardised method, the authority of professional experts increased.

Working Methods And The Development of Cities

Christopher MacGowan Stewart, Collective Architecture, United Kingdom

Wider Position - The paradox between working as an individual within a group requires balance at many different scales. Historically the balance has varied which is evident in how different cities have developed. Global factors, from neo liberalism to climate change, the widening gap between rich and poor, scrutiny of inequality and the polarised perceptions of young and old are affecting this balance and demand change. Working Methods - A new kind of architectural practice is emerging which is at odds with much of the professional status quo partly as a result of these global factors (with a few exceptions notably the RIBA Ethics and Sustainability Commission). An ethos of collaborative working is becoming more prevalent amongst architectural practice but we observe that this is under-valued by professional bodies and regulatory assumptions. How can emergent practices of co-production be recognised and influential? Questions - By exploring collaborative working in our practice experience, we can consider what changes are required to harness collaboration and the wider potential and implications of this. Does the way a practice work affect its output, at what point would a working ethos preclude work happening, will the recognition of collaborative working alter the environment, do these working methods have influence. Now - Collective Architecture are currently working on some of the largest masterplanning projects across Scotland, we believe our ethos and method of working will affect more than just these new urban quarters. We would like to explore the impact that these working methods have on the built environment and how they will inform the cities of tomorrow.

Howff n. Scots: a sheltered space; a place of resort, a favourite haunt, a meeting place

Malcolm Fraser, Malcolm Fraser Architect, United Kingdom

The Age of Improvement, from the 18th to 19th centuries, remade the way we plan settlements. It substituted building to suit climate and trade with building to suit ideologies of order – what historian TC Smout describes as “the improvers’ excessive stress on interference and regularity”. This way of looking at building remains, for what is in our minds when we plan and build is a mediated relationship between the demands of market models and attempts at style, from Royalist ones of pediments and wiggly streets to art-based ones of self-expression. In Scotland pre-improvement exemplar settlements remain, from the fishbone urbanism of its mediaeval Old Towns to the gables-to-the-wind layout of its Aberdeenshire fishing villages and the raggedness of Stromness; while other sheltered layouts, of rural clachans and fermtouns, and even the far-flung exemplar of St Kilda, sit under the soil next to their rigid successors. In looking for a way out of the grimness of current building practice and the solipsistic worthlessness of critical discourse I advocate a return to utility to underpin our discourse. It unites a neglected, humanistic heritage with modernist principles and the current focus on wellbeing. It might be summarised by the old Scots word: howff. In my youth it was what we called our local and I assumed it came from the English “house”, as Public House. But its true root is as one of many Scots words from northern European languages: “Hof” in German means a Yard. In the Scots dictionary howff is “a sheltered place” and, poetically, “a place of resort” and more. But the focus on shelter and the northern European “yard” root interest me too, as a resonant descriptor of the shelter and community I seek, myself, in a modern, social architecture that puts such concerns at its heart.

Performing societal arrangements in (civic) space: past and present

Dr. Giovanna Guidicini, Glasgow School of Art, United Kingdom

This paper explores how the identities of individuals and groups are shaped by and reflected in their interaction with civic spaces, in turn prompting the development of such spaces to fulfil and respond to users’ beliefs and needs. As an architect and architectural historian, I will discuss the inhabitation of civic space in Edinburgh in the Early Modern period and in the early 1800s during public events, religious processions, and civic celebrations such as triumphal entries. This paper will look at both spontaneous and choreographed positioning of participants within urban spaces – and at the temporary and permanent structures which allowed them to do so by creating layers, recesses, stages, viewpoints, and frames. I argue that the public placement of these human prompts within the politicised civic environment experientially addressed their position within the collective body – questioning, reinforcing, or readjusting it either intentionally or accidentally. In the Early Modern period urban society – and the civic spaces it inhabited during events – were both strongly structured and organically layered, inclusive but also averse to personal expression, unable and unwilling to allocate space(s) for personal posturing. In comparison, in the early 1800s, the stagey but still under construction locations of Edinburgh New Town characterised by spatial flexibility and improvised grandeur reflected the loose, ad hoc positioning in space of independently-minded spectators and performers, as expressions of a less structured and more aspirational society valuing social mobility and personal initiative. I also propose that a comparative study of spatial engagement with specifically contemporary forms of civic realms – the virtual spaces inhabited by our virtual selves – could contribute to a discussion on our own perception of our position within society.

The Nature of Disorder: The Clachan as a Model for Contemporary Settlement?

Colin Walker Baillie, University of Dundee, United Kingdom

The communities, landscapes and culture of the Scottish Highlands are experiencing notable change: the wild-land movement; exposure to mass tourism; housing shortages; the legacy of the clearances. The Highland Council have pledged to deliver 4500 new homes. Inexpensive mass developer housing, following banal suburban models, is the most probable vehicle. A Neo-Georgian new town - Tornagrain – is being constructed by the Earl of Moray: Scotland’s answer to Poundbury. This is an unusual juncture, and in the post industrial context, an uncommon problem. The realms of villages and rural townships have not been central to recent architectural discourse. Urban renewal defined the programme of the Modern Movement, and one must look back to picturesque town planning to find rural settlement as a central theme in pedagogy and practice. Insightful and meaningful contemporary strategies are needed. The Highlands were once vastly more populous than they are today. Inhabitants occupied innumerable small townships, following morphologically distinctive cluster patterns, intrinsically connected to their landscape setting. While substantial archaeological and ethno-sociological research has been documented on these vernacular settlements, often referred to using the Gaelic word clachan, little has been recorded on their particular architectural characteristics. There appears to be a long-standing perception that pre-clearance settlements are primitive and archaic. Conversely, in the 1965 publication ‘Architecture Without Architects’, Bernard Rudofsky asserted, “Vernacular architecture...is nearly immutable, indeed, unimprovable, since it serves its purpose to perfection.” A dichotomy exists between patterns which impose a preconceived rational structure on the natural landscape, and those which react to it, drawing on empirical knowledge. The clachan appears to represent the latter. In this sense an architectural study of the apparently disordered settlements may offer insights into the relationship between their inhabitants and the natural environment, perhaps alluding to responsive models which could be interpreted in a contemporary context.

‘Towns for Tomorrow’: the material culture of Scotland’s new towns

Meredith More, V&A Dundee/University of Dundee, United Kingdom

In 1967 the American Institute of Architects wrote “Cumbernauld is the most significant current contribution to the art and science of urban design in the western world”. Now, Cumbernauld is considered a ‘carbuncle’, a fraught and ultimately failed architectural experiment; but given our contemporary housing crisis, are there lessons to be learned? This paper will focus on the utopian aims and complicated legacies of Cumbernauld and the other Scottish new towns, exploring the conception and realisation of these socially-motivated and state-sponsored developments, as well as the positive and negative responses to them. It will explore how architects, town planners, designers and artists worked together to create new living environments for the modern age, for example examining the communal, multi-purpose space proposed by Geoffrey Copcutt for Cumbernauld’s town centre superstructure, and the town’s complex road network that facilitated the uninterrupted flow of traffic. A primary focus will be the work of artists such as Brian Miller and David Harding in creating public art, street furniture and playgrounds for the new towns, often involving community engagement. The paper will be based on original research at town archives, as well as newspaper articles and interviews with designers, artists and planners. It will be different to previous studies on the Scottish new towns in that it will evaluate the surviving material culture, including drawings, plans, photographs, models, maquettes and artworks; seeking to uncover new perspectives through the close examination of these objects. With Scotland’s current chronic lack of social housing, the paper will reference the ongoing debate around the success or failure of the new town movement and consider the impact of this on contemporary politicians, planners and architects. It will also include a discussion about contemporary artists, such as Sylvia Grace Borda, whose work interrogates what these concrete landscapes mean to us today.

ACADEMIA AND INDUSTRY: DYNAMIC MODELS OF COLLABORATION,

Jessie Turnbull

The Higher Education environment and its relationships with industry has changed. Tasked by the government to drive economic growth as their “Third Mission”, universities have pursued collaboration with industries outside the usual realms of academe to create joint ventures and profitable modes of study and research, fostering new paths into the workplace. This round table brings together an architect, a lab specialist, the founder of a school of architecture, and a user experience designer to discuss the ways in which the exchange with industry, and increased focus on student experience and industry interface are reflected in the architecture of the university. There has been a paradigm shift from industry and academia housed in separate but adjacent buildings benefitting from pure geographical proximity, to new joint ventures such as the Cornell Tech campus on Roosevelt Island (masterplan SOM 2017) or the Francis Crick Institute (HOK & PLP, 2016) and the recently completed H B Allen Centre in Oxford (MICA, 2019) A more evolved version of this integration with practice can be seen at the London School of Architecture, which embeds students within practice and considers the city as campus. As the university building boom of the last five years slowed down in anticipation of the Auger review conclusion and the climate crisis calls into question the premise of new buildings, universities are shifting their focus to assessing and utilising their existing stock while also concentrating on university life as experience. Within the format of the round table we will discuss what impact the architecture has on the industry/education collaboration, and how we can move beyond the market-driven model of shared circulation surrounded by cellular space to truly embeds collective collaboration and individual experience in the 21st century.

Participants:

Jessie Turnbull, Associate, MICA; Design Tutor, LSA

Jessie leads one of MICA's largest current projects, an academic and industry crossover building for Keble College in Oxford. MICA has firmly established expertise in academic building and campus design across the UK. Jessie has taught design at the London School of Architecture since 2017.

Will Hunter, Founder and CEO, London School of Architecture

Will is the Founder of the London School of Architecture, and is currently the school's Chief Executive Officer. He founded the LSA as a way to escape the false dichotomy of academia and practice in architectural education.

Adam Scott, Global Creative Director, Freestate

Adam is an architect, designer and creative force behind FreeState, and has been responsible for storyboarding some of the world's greatest brands. Adam has a wealth of experience in both commercial and higher education experience design.

Richard Marsh, Mott MacDonald, Edinburgh

Richard is a project manager and lead engineer with 19 years of diverse experience in leading complex engineering projects, programming, design management and CDM.

READING CITIES POLITICALLY, Cameron McEwan

Cities as Arenas for Social Change – Restatement and Emulation of Urban Form

Ian Nazareth, Conrad Hamann, RMIT University, Australia

Cities embody societies' conceptual, cultural, and intellectual enterprise. Through the instrumentality of its built fabric, the city expresses an implied projection of formal and structural determinants, but is, as well, a register of cultural, religious and ideological stimuli. Urban architecture is the primary mechanism for transmission of patterns of social and political plurality. Amphitheatres, opera houses, boulevards, markets, malls, suburbs etc. are not solely physical objects, but artefacts that invariably symbolize a deeper sensibility of cultural milieu, embedded with a larger social construct. Through architectural syntax and analogy, they express venturesome propositions and suggest counterfactual future. The research is interested in two broad themes – urban restatement and urban emulation. Urban restatement relates to recurring historical components of cities, processes through which architecture is generated and critiqued. Urban emulation which is deployed as a mechanism, is an interpretation of the phenomena by which a specific city's building forms or even whole precincts of its built form, observed in a particular place or era and from that era's particular concerns and perspectives, are transposed to another city or setting. Emulations are associative and attempt to imitate or evoke behaviours of buildings and precincts they reference. Wholesale urban emulation quickly reshaped a city: Renaissance Florence in Munich, Venice in Hamburg, Parisian theatres in nineteenth-century Melbourne; Paris, Charlottesville and Washington in Canberra. Urban emulation also secured a desired commercial model, as when Australian cities took up Portmanian atria and mirror-glass conversions during a long recession, or when Surfers' Paradise in Australia reformed land values using Copacabana, Miami and Waikiki architecture. The research forming an architectural and urban analysis of the role of social critique and aspirations as catalysts for the design of cities and simultaneously the manner in which cities and their architecture have been an ideological armature and apparatus for social change.

The Critical Project: Between Authorship and Multitude

Cameron McEwan, Institute of Architecture UCLan, United Kingdom

At a time when intellectual culture and the culture of critique is everywhere threatened by a world in the grips of corporate and consumer capitalism, the cult of personality, and where architecture is all too often commodified as an instrument of free-market urbanism, the need for a critical project is urgent. The critical project operates through self reflective acts of close-reading, reflecting on the historical present, questioning dominant forms and processes, identifying conditions of possibility to invent alternative possibilities and perspectives for existence. The critical project is also a collective project, which corresponds to a dialogue across history and a tension between the individuality of authorship and the collective imagination of multitude. This paper will reread the following three critical projects within the framework of authorship and multitude: Aldo Rossi's Analogical City, Peter Eisenman's Cities of Artificial Excavation, and Mario Gandelsonas City as Urban Text. The paper will test the critical potential of these projects by reflecting on the idea of the critical project and its relation to architectural and urban thought and to its philosophic "other," which is the political. As Nadir Lahiji has said, the abandonment of the political in architecture is synonymous with the "disavowal of its critical project." The discussion draws on Paolo Virno's notion of the multitude, where the multitude is understood as a linguistic subject inhabiting the city "built on language," and where language is understood as a "creative force." Projects such as the Analogical City, the City as Urban Text and Cities of Artificial Excavation rethink the concepts and their relationships upon which the critical project were based (subjectivity, representation, language, negation, form, and autonomy) and as I will argue, are models upon which a renewed critical project can be structured.

Burning House — The Fundamental Architectural Problem

Ronny Hardliz, independent, Switzerland

First, in the conference's description of the topic I was immediately intrigued by the organizers' wish "to know how collectives are constructed around [...] campfires, [and by their particular keenness] to explore the contributions of architecture to this process". Second, it occurred to me that responding directly to the organizers' wishes would by itself constitute an answer to the conference's topical question "What does society look like?" For, what does (or should) a conference constitute if not encounters, conversations, and (some kind of) society? So the ur-question of this conference is: How are collectives constructed around conferences and what is the contribution of architecture to this process? Put like this (campfire = conference) the stage is set for a situated practice-led research. The organizers indicate awareness of this by saying: "We intend to use this conference as a forum for thinking out loud and in public". In the instances of both campfire and conference, however, the contribution of architecture is still unexplored. Is it simply the material of the building—in literal and figurative terms, respectively—that provides the accumulated energy for the fire? My contention is, that the concept of architecture at work demands a certain use in order to activate what is commonly regarded as architecture. It is precisely not the "construction" of the Vitruvian primitive hut that is at the source of society and architecture, but the use of the prehistoric cave. The paper will draw on George Bataille's film script *La maison brûlée* and on Walter Benjamin's Artwork Essay to define architecture in terms of habitual use. Then it will address the current shift of metric public space into topological virtual space by presenting own art-practice-led research on the transmission of forces through visual moving media, thus suggesting a possibility for society's new look.

"Architecture as the Substance of Things Hoped for:" Manfredo Tafuri and Tel Aviv-Jaffa City Center Competition (1964)

Tulay Atak, Pratt Institute, United States of America

In an overlooked essay published in *Casabella Continuità* titled "Critical Rationalism and New Utopianism, Competition for Restructuring Tel Aviv-Jaffa City Center" (1964), Manfredo Tafuri wrote on how architecture was confronting the "face of the new city." The international competition was for the zone between Tel Aviv and Jaffa, which had been destroyed during the war in 1948 and designated by 1960 to become a new city center. Following a description of the competition entries, Tafuri wrote a lengthy critique of "rationalism" and utopianism" as two positions in architecture of the sixties. The essay, as an example of Tafuri's criticism, portrays his thinking before he fully turned to history. A reflection on the international context of architecture at the time, it is an important record of the Tel Aviv-Jaffa City Center competition which drew international attention. Retrospectively, the site of the competition also has drawn attention due to urban renewal processes and their displacements. Finally Tafuri's essay itself is a document where the prospective historian situated his theories in an international context and in relation to the history of modern architecture. The essay presents one entry into contextualizing Tafuri's work today. It slightly shifts the myth of the historian who rejected criticism and design in favor of history. The essay also presents a view of the international context of architecture in the sixties and how this context was beginning to be theorized. This paper takes Tafuri's essay as the beginning point for re-contextualizing the international architectural projects of the sixties. It will juxtapose Tafuri's intellectual context in Italy with the urban and historical context of Tel-Aviv-Jaffa. It will contribute to an understanding of the theories of public space and the collective in architecture from the sixties to the present.

Yellow Vests And/In the Polis: an essay

Kalliopi Papadopoulos, Independent, France

During the Yellow Vests' French movement, we suddenly saw the desolate, useless public "circular points" situated in the middle of nowhere all over the country, occupied by people forming agora-s. Isolated people, connected by internet, wearing yellow vests, have first massively invested these places to contest the tax increase on gasoline prices. But, little by little, these newly invested empty spaces were named "home" because they were actually turned into demos by what was being done there. If the people participating to this movement did not know each other before, it appears that most of them belong to Y Generation (are currently between 30 and 40 years old). This generation has four characteristics: they knew the world without the Internet, even if they are digital natives; they are interested in ecology; they are of childbearing age and, in the case of women, they constitute the main generation in terms of the probability of procreation; they occupy the center of a workers' trajectory and thus constitute the productive generation par excellence. So, what drove these occupied by their personal issues digital natives called Y's to meet, share time, space and thinking? In what kind of socio-political context the speed/spied/web so solitary in-human connections have been used, subverted, transformed, pushed people out of their individual actions and spaces onto a re-appropriation of the common public places and so of democracy? To answer these questions as a sociologist, I will analyze a number of Yellow Vests' discourses that describe their lives in the city, and express their despair of not being in a position to have wills. And, on the basis of Kavafi's poem "The barbarians", Arendt's, Todd's and Stiegler's writings, I will discuss the process that brings the Yellow Vests to get involved in politics: YV and the city.

Earth Games: Collective environmental action and Olympic mega-events

Stefan Cristian Popa, Architectural Association, United Kingdom

The previously unpublished research attempts to recycle narratives of collective resistance to environmental destruction, exploring the mechanisms by which opposition to transnational mega-events generates contesting narratives of environmental awareness. Resistance to the Olympic Games and the resulting histories may be interpreted as the sole environmental progressive trend produced by the International Olympic Committee. Olympic Games are known for being intensive users of resources, often creating environmental tensions between local traditional affiliations and global capital expansion. For a limited amount of time, which often does not surpass two weeks, large quantities of resources are monopolized and employed in the construction of extensive pieces of infrastructure which more often than not become obsolete once the transnational organization of the International Olympic Committee moves along. Collective resistance to the transnational event and its unsustainable legacies translates in public manifestations which employ subversive techniques raising consciousness in respect to a simplified environmental discourse of political invention. The invention of the term sustainable development within the United Nations in 1987 and its instantiation within the Winter Olympic Games held in Lillehammer in Norway in 1994, is only the clearest example in a lineage of controversies contesting the declared noble environmental aims of the Olympic Movement. Drawing on Olympic cases from 1924 to 2014, these forms of collective protest will be surveyed. Contemporary concerns of what climate change is, or broader questions around the environmental crisis, shall be framed in an attempt to demonstrate the futility of singular action and the requirement of collective campaigning in order to achieve environmental justice.

Architectures for Resilience - Housing occupation as a means for attaining spatial rights - The case of Sao Paulo, Brazil

Donagh Horgan, Branka Dimitrijević, University of Strathclyde, United Kingdom

Part of a wider investigation looking at social innovation in the built environment, this paper examines models for building a housing commons, informed by occupations in the Brazilian city of Sao Paulo. Focusing on architectures for resilience, the paper details findings from action research in two housing cooperatives in the city, which occupy vacant federal assets. The article positions a context for occupation as a means to activating housing rights, informed by policy enshrined in Brazilian state - such as the 'right to the city' and city statutes - since the fall of the dictatorship in the 1980s, mindful of the emerging political context which seeks to criminalise the act of occupation itself. The paper seeks to qualify a hypothesis that social innovation in the built environment occurs through interconnections of networks and frameworks, producing resilient social infrastructure or architecture(s). The research suggests strategies to counter the new political threat, a set of insights into occupation as a means of attaining spatial rights, and recommendations for communal living systems - towards a housing commons - that could be tested in subsequent research and environments.

ABSENT PERIPHERAL SPACES, AS A STITCHING SYSTEM OF THE URBAN INFRASTRUCTURE AND THE COLLECTIVE IN THE CONTEMPORARY CITY,

Alona Martinez Perez

Hans Ulrich Obrist interviews the architect Rem Koolhaas about the Berlin Wall. He answers: “The Berlin Wall as architecture was for me the first spectacular revelation in architecture of how absence can be stronger than presence. For me, it is not necessarily connected to loss in a metaphysical sense, but more connected to an issue of efficiency, where I think that the great thing about Berlin is that it showed for me how (and this is my own campaign against architecture) entirely “missing urban presences or entirely erased architectural entities nevertheless generate what can be called an urban condition[...] And that was the beauty of Berlin even ten years ago, that it was the most contemporary and the most avant-garde European city because it had these major vast areas of nothingness” . These thematic panel proposals look at the urban spaces created in the city often defined as peripheral, empty and absent. The spaces as Koolhaas defines in his answer above that while he refer as missing urban presences, are nevertheless and generate an urban condition in the European City, and internationally. Abandoned spaces often left to their own device, growing in the outskirts of the city, in the empty centre of the Central Business district of Johannesburg inhabited by poor emigrants from Africa looking for a better life in the City of Gold, in the informal settlements in the townships in Durban, in the riverbanks left in the industrial areas of the city-region in Barcelona, in the walls dividing the city of Belfast. This session proposes papers that revisit these terrain-vagues (Ignasi de Sola-Morales) in different contexts and cities around the world, and look critically at their role in the urban infrastructure of the urban system in cities, making them integral in their absence as a presence of the new collective.

The absent spaces in the European city, as a stitching system of the urban infrastructure and the collective in the contemporary city

Alona Martinez Perez, Leicester School of Architecture, United Kingdom

Hans Ulrich Obrist interviews the architect Rem Koolhaas about the Berlin Wall. He answers: “The Berlin Wall as architecture was for me the first spectacular revelation in architecture of how absence can be stronger than presence. For me, it is not necessarily connected to loss in a metaphysical sense, but more connected to an issue of efficiency, where I think that the great thing about Berlin is that it showed for me how (and this is my own campaign against architecture) entirely “missing urban presences or entirely erased architectural entities nevertheless generate what can be called an urban condition[...] And that was the beauty of Berlin even ten years ago, that it was the most contemporary and the most avant-garde European city because it had these major vast areas of nothingness” . This paper will look at the urban spaces created in the city often defined as peripheral, empty and absent in the European city. The spaces as Koolhaas defines in his answer above that while he refer as missing urban presences, are nevertheless and generate an urban condition in the European City. Abandoned spaces often left to their own device, growing in the outskirts of the city, in the empty centre of the city. This paper proposes to re-visit the significance of these terrain-vagues (Ignasi de Sola-Morales) first from a theoretical point of view in the Southern European context (Auge’s non-place, Boeri’s anti-citta) and look critically at their role in the urban infrastructure of the urban system in cities, making them integral in their absence as a presence of the new collective in two European cities: Belfast and Madrid.

Stitching together urban development nodes using hybrid mapping tools

Viloshin Govender, Claudia Loggia, University of Kwazulu-Natal, Durban, South Africa

Durban is a South African city planned on apartheid principles. The apartheid city was created as a response to the urban crisis of the 1940’s, whereby policies of racial segregation and spatial management were used to structure the racial city form and create racial separation (Hindson 1996). The apartheid planning led to the creation of various development nodes within the city. However, these nodes are often developer-driven and do not cater to the needs of the existing communities. The resultant effect is the lost space created between urban nodes within the city. Insurgency as defined by Holston (2008) is the opposition of spaces of citizenship to the modernist planned spaces that dominate cities today. In South Africa, insurgency can be seen in the form of informal settlements, self-help housing and urban homesteaders (squatters and homeless, using private property or government land). Socio-cultural segregation, urban despair, insurgency and lost space now exist between these nodes. By applying Kevin Lynch’s ‘image of the city’ (Lynch, 1960) current uses, attributes and socio-economic factors, this study seeks to map and identify attributes that can trigger links between development nodes, in order to stimulate change for holistic community development. A set of hybrid mapping tools are applied to capture lost space, namely drone mapping, transect walks, sketches and observations. This will help defining lost and abandoned spaces within the study area to understand how it is currently being used and adapted by the community. By mapping spaces between development nodes, this paper seeks to formulate a set of preliminary guidelines to stimulate factors that can stitch together urban nodes and the collective.

The Leftover Architecture in the Township-Unlearning from the Corridors of Freedom in Orlando, Soweto

Leago Vuyelwa Madumo, University of Johannesburg, South Africa

Townships in South Africa are products of race-based urban planning. Since gaining democracy in 1994, these parcels of land on the periphery of the city have become a priority to the new government. One of the many issues that the state had to address is access to the city and economic opportunities. The Corridors of Freedom are an example of an attempt to connect ‘outer city’ to ‘inner-city’. In the 2016 State of the City Address, Former Mayor Parks Tau believed that the introduction of the Corridors of Freedom would initiate a new economic democracy that would be part of the Growth and Development Strategy of Joburg 2040. He further stated that it was a covenant between the citizens and their city (Tau, 2016). These urban corridors would include new affordable housing, Bus Rapid Transit (Rea Vaya) systems, healthcare facilities, retail amenities and more convenient programs for commuters. The intention of this paper is to demonstrate how mega urban interventions, such as the Corridors of Freedom, do not know how to respond to the existing architecture, infrastructure and everyday life of the township. Drawing from Sebastiano Serio’s analogy of Renaissance theatre, the paper will decode the ‘theatre of the everyday’, architectural typologies and cultural nuances in the township. Furthermore, the study will argue that since the introduction of Rea Vaya in Orlando, the architecture in close proximity to the bus system has become leftover space for the second time since the Apartheid regime. Concluding the study, the paper will propose a set of guidelines and tools, similar to those of Charles Alexander in *A Pattern Language*, that help the city and the state respond in a more informed and socially responsible manner in townships.

Water as ground: An alternative mode of urbanisation in Lagos. Learning from informal settlements

Olande Onitiju, De Monfort University, United Kingdom

Urbanisation has reached unprecedented levels in the history of humanity. Nearly 90 per cent of urban growth will take place in Asia and Africa by 2050 (UN DESA 2018). The Global Urban Observatory recognises urbanization in sub-Saharan Africa to be mostly characterised as an informal and spontaneous type of urbanisation. My paper looks at the position of African Urbanism in the world and the risk of climate change draws the need to rethink informality in the context of the African city and community. My paper highlights the importance of African cities to recognise the need to address issues in informal settlements as they are often seen as ‘unplannable’. Part of the challenges of such communities apart from poor housing structures is the high level of poverty and lack basic urban services infrastructure. African cities need alternative modes of urbanisation that focus on addressing informality as it would enable Africa to take advantage of its high urbanisation rate. It is also important to recognise each city with its different patterns, processes, forms and functions as Informal settlements are not homogenous. Focusing on Lagos, Nigeria where roughly 70% of Lagosians live in informal settlements and struggle to participate in formal structures of society. Some of these settlement communities function using a local leadership structure set up to provide access to infrastructure to poor households. My research sees slums as products of rapid urbanisation and lack of infrastructure which face challenges due to its relationship with informality in the urban fabric of cities they exist. Learning from these communities through participatory engagement and introducing social and economic infrastructure that would help promote poverty alleviation in informal settlements could be a start to changing the adverse effects of rapid urbanisation in African cities.

Las Aradas Memorial Site, Chalatenango, El Salvador

Harold Fallon, Amanda F Grzyb, Montulet Thomas, KU Leuven, Belgium, Western, Canada, UCLouvain, Belgium

From the late 1970s until the civil war ended in 1992, the Salvadoran national guard and the paramilitary group ORDEN perpetrated dozens of massacres of the civilian population of El Salvador. The massacres were part of a strategy of violent oppression by the US-backed Salvadoran government, which also included assassinations, disappearances, torture, forced displacement, and slash and burn military tactics. The region that interests us is an area near San José las Flores, Arcatao, and Las Vueltas. In May 1980, the Salvadoran military massacred approximately 600 civilians at a small hamlet known as Las Aradas, next to the Sumpul River marking the border with Honduras. In August 2017, the committee formalized a non-profit organization to empower their voices and actions. Amongst other projects, the Association acquired the land of Las Aradas, where hundreds of people gather annually for one night and one day, including a rough 3-4 hours walk including river crossings, to commemorate the Sumpul River Massacre. Las Aradas is an exemplary situation in which history and memory crystallize in a “public space” (the memorial park, due to be realized in 2020 for the 40th anniversary of the massacre), which in turn allows new forms of collectivity. For example, Honduran neighbors participate in the commemoration through their logistic support. Different communities come together at this occasion. A theatre play that reconstitutes the massacre is performed. The communities engage in the execution of the project. Other issues arise too, that are addressed collectively (political implications, symbolism of remembering, maintenance, waste...). The multidisciplinary project situates itself on the intersection of architectural practice, sociology and cultural studies. This paper explores the context of the project, the participative design process including the communities, the features of the design proposal, and reflects upon the memorial realized in El Mozote, Morazán in a similar situation.

The ratio between solid and void - a possible representation of life in Banja Luka

Jelena Stankovic, Ministry of Scientific and Technological Development, Higher Education and Information Society, Bosnia and Herzegovina

The 1748 Nolli Map of Rome shows how ‘exterior space is modeled by the surface of surrounding buildings’. It illustrates housing and commercial buildings of the city as urban poche while city’s exterior spaces and the interiors of churches, theatres and civic buildings that allow the creation of collective life of the city are presented as a figural void. The interpretation of Nolli map is seen in a way that the ratio between the urban poche and the figural void corresponds to the architecture and the collective life of the city. In order to apply this thought to Banja Luka I am going to use a photograph that reminds me of how collective life of the city in which I live has changed over time. This is a photograph taken in 1991 for my 7th birthday. My cousins and neighbors are in the photograph. We all lived in the same street, whereas the housing structures were built at a certain distance, allowing everyone to have a courtyard but some events and social activities when we gathered together brought us closer. Common interests fulfilled the need for the creation of exterior and interior places that are accessible to citizens. At that time there were small-scale architecture with a slow intensity of building and low density that is not the characteristic of the city development. It is obvious that the opposites attract. Today, we live in high tech world that dictates the large-scale architecture, the rapid intensity of building and high density. Contemporary way of living alienates people from each other. City plans show the crisis in society. In this paper, the newly drawn maps of Banja Luka will be used to show the change of the architecture and the collective life over time.

Translating performative civic pedagogical tactics to re-think and critically produce public spaces in Amman

Amro Yaghi, University of Sheffield, United Kingdom

This paper asks how can we re-think and critically produce alternative ‘public’ spaces through translating forms of performative civic pedagogical tactics from various cultural and political contexts? Our neoliberal contemporary cities and political agendas have produced socially polarised and de-politized spaces. In fact, what we inhabit today is spaces that are ‘pseudo’ public. Those spaces prompt critiquing the role of the architects, practitioners and architecture educators to intervene, mediate and respond collectively. Trying to form a resistance to this problem, the responding approach is rooted in feminist theories of performativity, which emphasizes how individual identities are shaped and socially constructed through our everyday interactions. Additionally, it considers spaces as clay that can be shaped through the dialectic relations between spaces and social relations (Soja, 1980). This paper framework will start in generating critical discourses and reflections from some critical pedagogical theories (Freire, 1996; Said, 1994) and practices, such as the interventions used by Romanian architects in the 1980s, live projects-UK, and Pseudo Public Space Studio-UK, triggering and resisting the influence of political challenges on civic practices. This also involves evaluating and critiquing the current architecture pedagogical approaches in Amman-Jordan contexts and analysing the various actants such as political policies, civic interventions and processes that affect architecture education. The study will conclude by proposing methodological framework for translating civic pedagogical tactics that prompt to provoke and draw the public attention towards the right to the city and its space, while resisting the political challenges that are facing the context of Amman- Jordan. The process of translation is adopted to Amman-Jordan context, rather than imported and colonised. These tactics produced and innovated a new and alternative form of publicness, as well as a resilient and resistant community.

Reading Public Monuments in the Political Present

Phoebe Crisman, University of Virginia, United States of America

Monuments, always a difficult form of collective architecture, are situated within a divisive political environment in the United States today. Heated debates focus on the 12,000 Civil War monuments commemorating a still contested internecine war over slavery, social equity, and collective values. Their intended shared memory has disappeared and attributed meanings have shifted from association with war dead, or the cult of the “lost cause,” to symbols of slavery and white supremacy. Their forms are open to new interpretations shaped by individual human subjectivity and situatedness. Along with social function, monuments were deployed to create beauty and express power in public spaces. Most Civil War monuments were erected during the City Beautiful movement and in the American South they also glorified the Confederate past. Artifacts give fleeting experience “a semblance of duration and coherence.” (Tuan 1992) In times of turmoil and rapid change, communities often seek to escape an undesirable present by idealizing the past. (Lowenthal 2003) This paper examines how public architecture and monuments attempt to establish meaning and generate conflicting interpretations over time. Amidst a growing focus on the digital and the virtual, this passionate debate is evidence of the powerful role and changing meaning of collective architecture in the city.

READING CITIES PHILOSOPHICALLY, Dominic Smith

The Right to The City and The Production of Space in an Age of Total Planetary Computation

David Capener, Dublin Technological University, Ireland

This paper will explore the relevance of Henri Lefebvre's Right to the City in our age of total planetary computation. While we don't need to rehearse the radical shifts that have taken place with regards to 'how society looks', total planetary computation has brought about a significant, reconfiguration of society and more importantly the spaces that society produces.' An urgent set of questions is therefore necessary; questions asked fifty years ago by Lefebvre: Who produces this space? What is it that is being produced? How is it being produced? Why is it being produced? And for whom is it being produced? And perhaps most importantly to what extent do these spaces contribute to our alienation from our ability to participate in the production of differential space. These questions will form the framework of this paper. I contend that unless architecture begins to deal with the issues faced by society because of global planetary computation we will fast become a discipline in exile — if we are not already. A discipline with the inability to move beyond the blinkered visions of our transcendental ontologies, reductionistic understandings of context, the deeply ideological scales at which we work, and our singular anthropocentric perspectives. These cartographic tracings "of horizontal global space can't account for all the overlapping layers that create thickened vertical jurisdictional complexity, or for how we already use them to design and govern our worlds. Instead of lamenting all the exceptions to the norm, hoping that they will get back in the box where they belong, perhaps it is time to map a new normal." I will conclude this paper with a design manifesto for our age of planetary computation.

Zero-Institution Culture

Louis D'Arcy-Reed, University of Derby, United Kingdom

Britain's identity as a country and an economy, lies within a state of purgatory for the future of its inhabitants and communities. In a turbulent political atmosphere, where communities can seem divided, the notion of approaching architectural design through a new holistic model presents itself that seeks to expand upon architectural teaching and design considerations. Claude Levi-Strauss (1908-2009) considered an idea of the 'zero-institution'; an empty signifier with no determinate meaning. Applying this concept to architecture is Slavoj Žižek, (b.1949) who equates the contemporary zero-institution as the iconic multi-functioning arts complexes at the hearts of our cities. By way of extension, this can be determined across our urban fabrics and into other dimensions of cities' histories and architectural interventions. The premise of architecture intervention rejecting existing identities or typologies encompasses the semantic weight associated with an environment's history. The regeneration of place enables zero institutions to exist in plain view of dynamic urban fabrics. Re-inventing the city and focussing attention to these new 'place markers' and creating a parallax between new and old, or community and stranger (the building) and art and culture(s), larger architectural intervention does not need to integrate or inscribe any worthwhile meaning to its context. The newest zero-institution becomes a new way to synthesize the city and its inhabitants. This paper utilises Levi-Strauss and Žižek's concepts and seeks to discuss how architectural narrativity is an integral phenomenological construct that conditions zero institutions to be built within our cities, and therefore contributing to a dichotomy between identity, community, and architecture. It thus argues that the blurring of semantic space and historicity of place are a strategic motif of the zero institution that appeals to base psychoanalytical desires of spectators - new identities of place are formed where the idea of meaning is resigned to socio-political motives.

Architectural Subcultures and the Ethics of Commitment

Matthew Allen, University of Toronto, Canada

Commitment has been a contentious issue in recent philosophy, and it has likewise been a central conundrum in contemporary architecture. Since the waning of modernism and the mid-century "postmodern" fragmentation of Western society, architects have stopped believing in universal truths and aspiring toward grand ambitions. (This is the myth within the discipline, in any case; Colin Rowe is a prime exemplar.) Humanitarian and sustainable architecture, for example, have been aberrations within the field; mainstream architectural discourse has been suspicious of uncritical greenwashing and philanthropy that serves as a smokescreen. (A few examples will be cited from the journal Log.) Philosophers, meanwhile, have been busy formulating philosophies of commitment from Kantian and Marxian perspectives. In this paper, I work from the recent philosophy of Simon Critchley, but with a key change: rather than accepting the typical universalist assumptions of a Kantian philosophical system, I begin with the realization that ethical demands are situated within and oriented towards subcultural communities. By removing implications of "universal" subjects and "the public," I swap "justice" and "beauty" for more fine-grained, historically- and culturally-situated ethical demands. Building on the work of Sianne Ngai, I argue that subcultural ethical commitments can be seen in conjunction with subcultural aesthetic categories. I turn to examples of subcultures in architecture that have formed around such localized commitments, all of which are related to my work as a historian of computation in architecture. The commitments and aesthetics of the subculture of programming in architecture in the 1960s will be compared with those of "digital" and "post-digital" architects (e.g. Greg Lynn and Andrew Kovacs). The intent, ultimately, is to place ethics back in the architectural conversation without sacrificing the hard-won awareness within the discipline of the necessity to be critical of universalisms.

Architecture as Cultural Capital: After Pierre Bourdieu and Erwin Panofsky

Eliana Sousa Santos, CES, University of Coimbra, Portugal

This presentation proposes an analysis of architecture as a field of cultural production and cultural capital as defined by Pierre Bourdieu. This analysis will shed light in the question of production of architecture and architectural discourse as symptomatic of profound events that occur in the expanded social context—and more specifically within the reverberations of the global financial crisis of 2008. The concepts that Bourdieu defined in *Outline of a Theory of Practice* (1977), namely the notion of *sabitus*, originated in his translation of Panofsky's *Gothic Architecture and Scholasticism* (1951), establishing a connection between the instruments of sociology and the historiography of architecture. Thus, the analysis of architecture as cultural production and cultural capital is to be informed by instruments within the fields of historiography as well as sociology. Architecture as cultural production, especially in the context of the global financial crisis of 2007/8, developed strategies of critical resistance to growing social inequality. Several projects focused on past moments when policies were in tune with achieving a degree of social equality. This recovery of architectural practices with a social bent emerges now as a symptom of loss, particularly resonant in the recent past when there is a global weakening of social programmes, an expansion of neoliberal policies and growing social inequality. The study of the ideas of scarcity and austerity within the context of architecture, were extrapolated from the generic political discourse to constitute instruments of critique and dissension.

HIDDEN IN PLAIN SIGHT, Andy Milligan

Few devices lend themselves to debates on architecture and the collective city than the door. Signifying 'dual phenomena' (Teyssot, 2011) of outer/inner, public/private interdependencies, simultaneously present and absent, the door is hidden in plain sight, often absent in urban discourse yet saturated with metaphorical, psychoanalytical and symbolic connotations. This porous architecture of passage is an outward reminder of transition between private unconscious realms, individual and collective life forming tensions between the outside and the inside (Zumthor, 2006).

In Atget's photographs the doorway is conceived as 'a meeting ground between domestic and civil life, the innermost plane of the private person's public face.' (Macfarlane, 2010). Its physical and metaphysical qualities hint at duality and liminality (Van Eyck, 1960) suggesting new digital and physical mediation between interior, door and the city. Set against the city, the door's ubiquity and human scale suggests the true face of any city is revealed not in its outer materiality but in 'the sharp elevations of the city's inner strongholds.' (Benjamin, 1999).

As the site of social / service exchanges, political encounters, self-expression and occasional homeless sanctuary, the door is used, as boundary device and a stage-set, to critically re-evaluate the city from a distinctly interiorised trajectory. This urban amalgam, often perceived as a place and object, is shaped by history, politics and its topography, as in Geddes's Valley Model or Howard's Garden City, whose vertical skyline and horizontal planes are determined by planning nodes, flows, patterns and vistas. This paper considers the city from different flows, planes and vistas using the door as a 'plane in which the world reverses itself...' (Bourdieu, 1977). The inside is presented as an origin point for discussing the city and posits that we do not arrive in the city until we arrive at the door.

Participants:

Dr Rod Adams, Northumbria School of Design

Provocation 1 – The Expansive Threshold

This round table takes the position that the door is fundamental to all Architecture and Design practice. Not necessarily in its physicality, but in the inclusiveness and diversity it offers. This round table challenges the nature of the door and further expands the idea of practices using the door as an optic which examines and moves through different spatial territory. This provocation entitled "Expansive Practice" situates the door using three inclusive forms of discussion that expand philosophical, theoretical and practical treatments of space. The three elements are:

City Life (philosophical) – Provocate the City as a series of boundary lines and a place that is enclosed by entry (door, access, opening, gateway, ingress). The city is portrayed as a metaphorical doorway leading inside. Using the door, the city is scaled as a series of gateways providing access to the plazas, squares and urban spaces, reducing to the individualism of a domestic space, concluding with a detailed 'handshake' by the door handle (Pallasmaa 2012).

The Human Dualities of Space (Theoretical) - Consider the exterior facing towards the interior. Contemplate the inside looking outwardly and provocate how the practices of design and architecture consider the duality, proximity and synchronization of the human and interior 'vessels' in space (Sloterdijk, 2011).

Interior Design Practice (Practical) - The provocation will continue by placing the door amongst (entry, openings, "line of sight" and closure) the other elements of the interior and the architecture, not as a separator, but as a binding agent harnessing the architectural membrane and inside surfaces, opening vistas and movement into, through and over the interior. The door expands the practices of the spatial disciplines, developing seams of experience that cohere and unite space, improving the contextual thresholds of the city (Unwin 2007).

By using differing scales and viewpoints, the place of the door in practice is critically re-evaluated from outside the city through to a distinctly 'interiorised' perspective that frames the transitions between the liminal, poetic and digital considerations of space and place.

Nigel Bruce Simpkins

Provocation 2 – Theoretical Thresholds

To build is to create an interior, one that lies concealed behind the door, that ubiquitous part of the architectural exterior that masks its inner opposite. Through its simultaneous absence and presence, the door provides a metaphor for the connection and separation of individual and collective bodies, the inner and outer self. This dialectical relationship presents the collective city from its other side, the outer constituted from its within, and the inner from its beyond. (Bachelard 1994).

The door presents the intersection between two conditions, the outer face of collective life and the inner face of self. The door performs the distinction between front and backstage (Goffman 1978) while expressing its own performativity. The door is one example of a privileged object, both transitory and limiting, that opens to the possibility of space that awaits and brings space to an end.

Responsive directly to the body, the door permits and prevents corporeal movement in ways that also act symbolically. The body is a key to understanding the shift that occurs on entering or leaving a building, in which the threshold acts figuratively as a pivot through which 'the world is reversed.' (Bourdieu 1977). Performing the social life of decorum and manners, the door is also a theatrical device conjured up in settings that mirror everyday life. Represented in dramatic performance to create and reinforce social hierarchy, the door has been described as 'the most profound technological and scenographic development in the history of theatre.' (Aronson 2004)

Digital culture has hastened the erosion of division between inside and outside, taking 'inside' beyond the envelope and 'outside' within. In the context of dissolving interior boundaries and its own dematerialization, the door remains a powerful metaphor. This paper argues for the possibility of understanding the inner condition that architecture hides through a theoretical reading of its thresholds.

'The door', said Bachelard 'is an entire cosmos of the half-open... the very origin of a daydream that accumulates desires and temptations ... to open up the ultimate depths of being'. (Aronson 2004)

Louise Ritchie, DJCAD University of Dundee

Provocation 3 – Material Thresholds between States

This provocation takes an artistic stance to reflect on the sequential encounters with multiple doors along a commuter's journey, between spaces and between cities. Using Rilke's notion of the Dinggedichte (thing-poem) to express another way to view the door as an object or portal that 'does not come before the mind's eye as a mere isolated object, but as a phenomenon whose meaning is revealed through the manner in which it takes part in a larger context.' (Fischer 2015)

The door as an object has material properties that express something of its inherent substance but also absorbs the patina or captures the interaction between the individual and the collective. If we consider this in the context of *Imponderabilia* by Marina Abramovic and Ulay in 1977; the threshold is occupied by two naked bodies that invites an awkward or perhaps erotic passage for the active participants. This extreme and close proximity is not unlike that of the commuter caught between strangers united only by the stops along the way. The forced intimacy and breaking of personal boundaries although largely consensual, are often unsettling.

The larger context suggested by Rilke, offers an expanded view of the door and threshold as a shared experience that transports individuals between spaces, between cities, between interior and exterior states both physical and psychological, revealing new and familiar places. These interconnected portals can operate as a sequential encounter of multiple doors along a journey or accessed as a series of considered or random improvisations with a myriad of potential entrance and exit points. Goethe states that the 'threshold is the expectation' (Bell 2016) and from that I offer that they exist not simply to access one place from another but offer through ritual or performative actions, possibilities for experience, escape and refuge.

System Fail: A Review of the Systems Approach as a Heuristic Device for Lifeline Infrastructure Systems

Chris Ford, Larry Leifer, Stanford University, United States of America

To enable urban settlements, stacked infrastructural systems are planned and constructed for providing urban dwellers with critical resource units of food (kCals), communication (mHz), energy (kWh), water (MGDs) and discharge units of waste (tons). The resource units produced, transmitted, and distributed by these lifeline systems have historically been generated beyond municipal extents and at industrial scales. Today however, hazards of increasing frequency and strength are inducing formidable impacts to infrastructure system operations worldwide. These hazards include natural catastrophes, mechanical faults, human interventions, and resource depletions. When critical infrastructure systems fail, their failure modes produce measurable effects ranging from duration of user inconvenience to counts of human lives lost. To be an urban dweller means having a special vulnerability to the very environment in which one chooses to reside -- Urban dwellers are dependent upon the continuous and persistent flow of resource units to sustain both life and the capacity for urban dwelling. For expediting a return to operation during a period of emergency, the disciplines responsible for shaping these infrastructure systems (Planning, Civil Engineering, and Architecture among others) too often propagate legacy mono-functional system capabilities. These actions indicate non-human-centered mindsets, and the cumulative effect of extending legacy systems serves the best interest of neither future cities nor future urban dwellers. Through problem-oriented inquiry, this paper: + models the design problem of today's lifeline system, using historical evidence and a human-centered research protocol. + presents a diagrammed literature review of (8) titles on the critical relationship between lifeline infrastructure systems and urban dwelling end-users. Authors of these titles are Martina Alberti, William Braham, Louise Comfort, Stephen Graham, Vicente Guallart, Ted Koppel, Judith Rodin and Vale & Campanella. + asserts the engenderment of human-centered mindsets is essential by multiple disciplines to produce breakthrough, next-generation resource unit solutions for 21st century urban dwellers.

Marble: Society through the lens of material

Paul Feeney, Marie-Louise Raue, Christopher Lunde, Research collective

The genealogy of marble illustrates an obsession of man throughout history. Soft enough to manipulate yet hard enough to last, the artefacts of marble trace civilisation's greatest achievements and its deepest contradictions. As a material it has no obvious function and demands significant effort to obtain, its use, from a rational point of view, is inexplicable. Yet as this paper will reveal, marble has been used in numerous ways: as a symbol of hope, for sacrificial purposes, as a painted monolith, scavenged and moved around nomadically, as a signifier of empire, wealth and humanism. Consciously or unconsciously, it is part of our experience in the world. Indeed, marble means something to us, even prompting diametrically opposing interpretations, vulgarity and beauty, repression and generosity, fascism and renaissance. Marble thus forms spaces in our minds and our collective memory. The intent of this paper is to highlight the critical episodes of marble use in history which give us a glimpse into the mentality and morality of ancient and contemporary culture. The aim is to better understand society through the lens of marble.

Learning from Loutraki: Thermalism, hydrochemistry and the architectures of collective wellness

Lydia Xynogala, Columbia University, United States of America, City College of New York, United States of America

The Greek Thermalism movement started in the 19th century, and peaked in the Post War era. The scientific analysis of water and soil led to a new understanding of the landscape. The state sought to take care of its citizens through the utilization of natural resources. It funded benefits and bathing towns called "Loutropolis" with architectures and infrastructures for hydrotherapy at springs across the country. Architects, doctors, chemists and geologists collaborated to find natural treatments for a diverse range of medical symptoms. Their efforts resulted into a major building endeavor of municipal hydrotherapy centers, parks and kiosks across the country; they led to the growth of towns, expansion of railway networks, roads, and other infrastructures. Health tourism and the related water bottling industry boomed in the first half of the 20th Century. Loutraki, a seaside town in the Peloponnese region, west of Athens exemplifies this phenomenon. A small quiet town during the early part of the 19th century, it became a spa town, cosmopolitan center and international tourist destination in the 1930s, attracting visitors from Europe, Egypt and the Middle East until its decline in the 1970s. The paper will unravel how state policy and economic interests transformed Loutraki into a wellness, leisure and gambling hub. It will do so by identifying architects, planners and their projects showing how their efforts were coordinated by individual scientists and their publications. The paper will tell the story through various scales, from thermal spring, to municipal hydrotherapy building, to hotel, to casino, to railway, to factory to growth of town center; thermalism had a tremendous impact in the collective life of Loutraki. Ultimately, using Loutraki as a case study, I will demonstrate how politics, scientific research, and the built environments of Thermalism became the embodiment of collective aspirations for modernization across Greece.

Collectivism Must Be Insured In the Guidance of Architectural Creation

Nerma Cridge, Architectural Association School of Architecture, United Kingdom

As the title of this abstract suggests, taken from Kim Jong-Il's 1991 opus *On Architecture*, this paper aims to explore an extreme example of "collective" – in the city Pyongyang, the capital of North Korea. Starting with an analysis of 170 pages of Jong-Il's treatise, the paper will examine not only frequently used words, e.g. collectivism and masses, but also completely absent terms such as individual or private. Combined with other, predominantly visual sources, such as Oliver Wainwright's recent book *Inside North Korea* and my own research visit the argument will develop understanding of how ideology is being literally used in all architectural spheres. The examples will include housing, followed by gigantic figurative monuments, and culminating in mass displays and festivals, I will look at what is present, as well as missing from Pyongyang – no homeless, rubbish, traffic jams, adverts or street lighting - just to name a few. The intended highest hotel in the world - Ryugyong Hotel, which instead has become the world's tallest empty building – becomes a sole giant billboard surrounded by darkness. According to the famous maxim that the moral test of the society is how it treats its weakest members it will be considered whether we could begin to suggest that in some terms, with state provided free healthcare, housing and education, that Pyongyang may compare more favorably to others. The concluding remarks will develop Siegfried Kracauer *Mass Ornament* to speculate on the notion of Collective Ornament functioning on several scales - an individual building and the whole city, where each person becomes reduced to a pixel, coloured piece of card, a flower. Mirror images of our own societies may emerge, often distorted and exaggerated, but also at times, exposing hypocrisy and lack of individual freedom in our cities.

The Female Body Politic: Re-drawing The Book of the City of Ladies

Penelope Haralambidou, UCL, United Kingdom

The paper focuses on two works by French late medieval author Christine de Pizan. Conflating the act of writing a book – a thesis against institutional misogyny – with the construction of an imaginary city, *The Book of the City of Ladies*, 1405, has been seen as a proto-feminist manifesto. Although widely studied in terms of its literary significance, I focus on the under-researched architectural and urban allegory depicted in the text, which imagines a Utopia inhabited solely by women and constructed for them by a woman, as well as its accompanying illuminations (miniature illustrations) displaying three different stages of the physical construction of the city. Inspired by Aristotle's *Politics* and revisiting the ancient Greek metaphor, by which a state or society and its institutions are conceived of as a biological human body, in *The Book of the Body Politic*, c.1404-07, de Pizan offers her version of a medieval political theory, which I link to her allegorical city. Alongside textual and archival research, I study de Pizan's work through an embodied, practice-led methodology: I employ historical drawing methods (medieval illumination, parchment, and gilding) and contemporary digital techniques (3D printing, digital film, and immersive technologies) to project her allegorical city into the far future. The paper presents my research through drawing, evaluates the significance of this early feminist allegorical city and restores its powerful message to an architecture audience. The study of de Pizan's desire for constructing a city 600 years ago, creates a stark realization: that even today her wish remains unfulfilled. The physical fabric of the city that represents and shapes the body politic is largely devoid of female touch. My drawings and digital films ask: what will our cities look like in the next 600 years, and how much will women be involved in shaping them both physically and allegorically?

Situated Architect and the collective production of space

Silviu Medesan, Independent researcher, Cluj-Napoca, Romania

The paper analyses how the concept of situated knowledge coined by feminist scholar Donna Haraway can be applied in architecture. Haraway proposes a "perspective from those points of view, which can never be known in advance" (1988), this new positioning can allow us imagine worlds less build on power structures. In space production this means abandoning the self-sufficient bird-eye views and losing control by taking into consideration the users' experience. Splitting in design is seeing together, not a total identification with the subject. Situated knowledge implies the users' participation in the design process. The architect Jeremy Till suggests that participation is transformative, if the architectural knowledge is developing "in the context of a given situation" (2005). The question raised is how transformative are the politics of splitting in the process of space production? The concept of situated knowledge is applied to a project from the perspective of an architect (the author of this paper). "La Terenuri" is a participatory project localized in a residual area in Mănăştur district (communist housing estate). It involves users of "La Terenuri" area in activities that can foster a change in its perception from a marginalized space into a potential park. Using instruments like debates and building workshops, the project tests how this area can be collectively planned and build. Following this "soft" project, the municipality is planning a leisure facility in the area. "La Terenuri" Project offers the architect the chance to take different positions: the planner, the community facilitator, the user. My endeavour is to focus on the changing roles of the architect in "La Terenuri" Project and to analyse if this splitting affects in any way the final infrastructure project. Situated knowledge is used as a critical tool to measure how transformative the participation of users is in urban space production.

Constructed landscapes for collective recreation: Victor Bourgeois' open-air projects in Belgium

Marie Pirard, UCL-LOCI, Belgium

The paper will investigate open-air leisure infrastructure from the 30s, through several architectural projects realized by Victor Bourgeois, a Belgian modernist architect, founding member of the CIAM. The study cases will include a series of playgrounds in the Borinage mining region, a recreational forest in the south of the industrial city of Charleroi, some sports fields in an abandoned quarry in the village of Antoing, an artificial swimming lake close to the city of Mechelen and some leisure centers in the rural Ardennes region. These spaces, dedicated to free time, propose a regenerative experience through a contact with air, vegetation or water. They introduce an association between leisure, nature and health that the paper will explore as a modernist proposition for the collective life, isolated from the productive life and hosted by non-urban environments. First, the paper will study the ambition of social reform that underpinned the development of such programs. Leisure, and not consumption, was seen by many intellectuals and economists in the beginning of the 20th century as the balancing variable to reduce over-production and unemployment. Among them, Victor Bourgeois believed in collective leisure as a needed counterpoint to mechanization in order to create an egalitarian industrial society. Secondly, the paper will question the complex attitude towards the environment that Victor Bourgeois's projects reflect, in the context of the Belgian early industrialization. Far away from a perception of a pure and untouched nature (that is frequently associated with hygienism), Bourgeois is confronted with large-scale industrial infrastructures and artificial landscapes. He is fascinated by these radical interventions and proposes to use the same tools and scale for new open-air projects, or to transform industrial leftovers into recreational parks. The paper also aims to understand better the intellectual perception of nature that accompany this interventionist point of view.

The Collective vs The Public: Collective Inhabiting in Nanjido Landfill (Seoul) and the Landfill-turned-Public Park

Jeong Hye Kim, Seoul National University of Science and Technology, Korea

This study examines 'the collective' in the inhabited landfill of Nanjido (Seoul, 1978-1992), the creation of a political and economic authority derived from the community's relational subjectification, and the meaning of 'the public' for a landfill-turned park (2002-present) in the new era. Amidst the nation's industrial development during the late 1970s and throughout the 1980s, the amount of consumption reached its peak, and garbage collectors in the lower echelons of society voluntarily gathered in the Nanjido Landfill area to work as self-employed and settled around the landfill site. In 1984, the Seoul City government built a collective housing complex for 4,000 landfill habitants free of charge. There, the residents developed independent yet relational political and economic power as a collective. Meanwhile, since the landfill was closed and a landfill-turned-park was established, the area has been called a 'public park'. However, the identity of the term 'the public' has been conflated with that of the middle-class, tacitly excluding the low-income class. This research illuminates the collective housing in the landfill from the perspective of its architecture and its relationship with the social ecology, depicting how the work group (economic community) of garbage collectors obtained the rights to collective housing independent of government control. Then, it shows how the collective housing complex's position outside the boundary of administrative governance contributed to establishing the community's identity as a relational collective, while developing its political and economic power. The research also investigates the meaning of 'the public' in the landfill-turned-park, analyzing the discrepancy between the municipal government's (higher-middle class) and environmental organisations' (lower-middle class) interpretations of the term. By revealing the relationship between power and 'the public', and thus, the exclusion of the low-class population, the research argues that the relational 'collectivity' has more emancipatory potential than the socio-politically contaminated entity/term 'the public'.

Welfare Spaces, Tourist Areas and Peripheral Sites

Kirsten Marie Raahauge, The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK)

Secluded from the high way structure in Denmark, Tønder is situated in the marshlands, near the German border to the South and the tidal flats to the West. Tønder used to have an abundance of welfare institutions of which many were moved to larger cities due to the centralization of the distribution of welfare amenities. This leaves the citizens with a sense of being "periphery", dependent of other cities. It also evokes a transformation of the socio-spatial organization of Tønder. 20 years ago, Tønder was a vibrant micro-cosmos with welfare institutions, shops, industry and cultural events, now plans are made to develop the region into a tourist area, displaying the UNESCO-listed marshlands. Tønder waits for this change to happen. In this waiting position, some of the inhabitants point to the problems caused by the lack of both welfare institutions and infrastructure, others manage to use the infrastructure and institutions available, yet others point to the emergence of various social hubs in Tønder, EG busses, the backroom of shops, the landscape, associations for reading or for birdwatching, or spots in the cityscape. The dwindling spatial order of recognizable welfare institutions is supplemented by a web of gathering sites with no recognizable code. Does the idea of welfare connect to these emergent sites? What do the macro-transformations of the state and micro-movements of the citizens mean to their perception of space? What is the role of infrastructure? Based on anthropological fieldwork, this paper explores Tønder as a city in transition. The peripheral sites will be discussed as seen from the inhabitants' point of view, and as a socio-spatial order in the phase between city of welfare institutions and city of UNESCO-tourism. This project is a part of the research project "Spaces of Danish Welfare".

After Work: The Territory

Bruno H Malusa, Sofie Bendtsen, reWork, Denmark

Throughout history, work has taken a series of forms - always rearranging the relation between life and society. It has been shifting continuously to different gradients of importance, quality and quantity, bringing with it different sets of unfixed relations between the development of urban spaces as well as the production of the territory at large. Current and past solutions, idealised by politicians and businesses, make use of territorial projects to inject money into the economy - in order to generate jobs and therefore economic and urban growth. As a global phenomenon, this is most notably seen in large scale infrastructure projects, such as dams, bridges, tunnels, harbours, etc. The gesture acts as a political tool while affecting the local economy and the production of space. How do new spatial relations emerge from a change in the socio-economic dynamic of the territory? The growth of the surrounding cities constantly fluctuates through the stages of the planning, building, and post-construction phases of the project. This continuous urban restructuring ensures that the cities adapt to support the instant growth in population. What spatial mechanisms come into place when the work is executed and the workers leave for another infrastructural project somewhere else? Through analysing parameters of demographics, population, and employment and how they are imprinted in the territory during the development of the hydroelectric plant of Belo Monte, Brazil, the paper will reflect on the political and spatial narrative surrounding the time frame of the execution of the project. The aim of the paper is to understand and discuss the spatial dynamics related to the emergence and dissolution of large scale workplaces.

WRAPPING RUINATION AND SCARIFICATION, Lars Teilhet Waldorf

“I thought of the beauty of ruins ... of things which nothing lives behind. ... and so I thought of wrapping ruins around buildings.”

– Louis I. Kahn

“Now there is no choice but to invent something new, which nevertheless must begin with the damaged old, a new that neither mimics what has been lost nor forgets the losing.” – Lebbeus Woods

This inter-disciplinary roundtable brings architecture, memory studies, law, political theory, and sociology into conversation around the fraught issue of what to do with a built environment linked to past projects of political violence. While there is a rich literature and practice on “memoryworks” – mass graves, memorials, monuments, and museums as “sites of conscience” – Mihaela Mihai (2018) has called for “a more encompassing account of architectural transitional justice” that moves beyond memorialization to (agonistic) renewal. This roundtable is motivated by her question: “how can architecture contribute to processes of collective memory production in ways that feed both the hope in the possibility of a democratic future ... without thereby erasing the violent past?” In addressing this question, the roundtable participants will look at a wide range of examples, including: the competition to redesign the Radio Television of Serbia in Belgrade (Badescu); the re-making of the ESMA torture centre in Buenos Aires (Bell); newbuild suburbia in Bletchley Park (Dunlop); anti-aircraft Flak towers in Hamburg and Vienna (Mihai); and the Good Market in Colombo (Waldorf).

Participants:

Gruia Badescu (Konstanz/Architecture)

Vikki Bell (Goldsmiths/Sociology)

Gair Dunlop (Dundee/DJCAD)

Mihaela Mihai (Edinburgh/Politics)

Lars Waldorf (Dundee/Law)

Larger, anonymous and machine-driven collectives. How algorithms transcend private into the public life of individuals

Silvio Carta, University of Hertfordshire, United Kingdom

This paper presents an insight into how collectives are built around technology, and more specifically, around the use of self-tracking physical devices and online apps. With this study, I claim that large collectives emerge as the accidental result of individuals' quest for self-affirmation and social recognition amongst a usually limited group of contacts. The individual user of Quantify-Self (QS) widgets shares his/her daily activities and achievements with a small community of followers in order to receive their appreciation in the form of comments, likes, shares etc. Whilst the user and his/her community operate under the presumption that such data are limited and restricted to boundaries of their own network, the software that runs the entire digital system harvests and manipulates their data, aggregating them with other networks to generate trends and improve the system on offer. Such machine learning systems operate as overarching agencies working across communities, contacts and individuals, constructing larger, interrelated and anonymous collectives that are not visible or accessible to the individuals who form them. The software is the only entity with utter control of such collectives. This study explains how such systems work and operate silently in the background of our daily activities, and provides an account of how the private and the public life of individuals are becoming increasingly mediated by software without their full awareness. This paper presents an in-depth analysis of some the algorithms that run the transition between private and public lives of individuals and construct large software-driven collectives. This contribution aims at exposing and commenting some the mechanisms that underpin the silent making of the public life as controlled by machines.

Fourfold Living in the Age of Convergences

Simone Shu-Yeng Chung, Mary Ann Ng, National University of Singapore, Singapore

The world today has arrived at a convergence of plural technological breakthroughs that cuts across physical, digital and biological domains (Schwab 2016), offering an altered notion of constructed space and new forms of social practices. More often than not, our entanglement with new media and technology has attained a level of seamlessness that it invariably permeates our everyday lives. However, discourse surrounding the fourth industrial revolution and ways of being in the digital age continues to employ a Cartesian lens to distinguish the digital as an additive dimension and distinct from that of the physical realm. Rather, a fluid inhabitation of material, social and virtual worlds should in fact foreshadow a paradigm shift in the conception of lived space and its articulation. We employ Benedict Anderson's notion of "imagined communities" (1983) to adumbrate the affective impact of present-day digital and technological diffusion: this no longer centres on the formation of nationhood but on constructed space essential to carve out a new collective identity. Inclusiveness is measured by values valorised by spatially rounded four-dimensional human beings (see Scott 2015) who are able to capitalize on twenty-first century affordances in mobility and media. These values translate beyond digital dependency and have evolved to become an embodied principle in one's way of being in the world, as evidenced by the widespread phenomenon of technologically adept individuals who, being mostly millennials, embrace the peripatetic lifestyle of globally aware nomads. Canter's cognitive framing of place (1977) furthermore informs a more complex spatialization and understanding of the public sphere shaped by this ontology and resultant social practices that encompass online and offline living. Transcending the public-versus-private dialectic, presentation of the self (Goffman 1956) needs to consider one's hidden self as well as public persona in equal measure, in both real and virtual space.

Disruptive visual urban forcefields: reconstructing the social

Pieter Marthinus de Kock, Silvio Carta, University of Lincoln, United Kingdom, University of Hertfordshire, United Kingdom

Cities as spatial forces "not just inhabited but... produced through that inhabiting" (McFarlane, 2011) have become compression chambers of emotion, alienation, and isolation (Salingaros, 1999; Dovey, 2017). We must rediscover how "cities tick" as "complex adaptive assemblage" (Dovey, 2017). For self-actualisation we are foundationally driven by visual sustainability, simply because "people will place self-identity above even survival" (Appleyard, 1979). Assemblage exists in qualities of association, relationship, comfort, and affordance (Glanville, 2010; Heft, 2013; Searle, 2011); in both orientation and object (McFarlane, 2011); as well as tool and option, where meaning is an orienting reflex (Jordan B Peterson, 2017). Lefebvre describes spaces "populated by visible crowds of objects and invisible crowds of needs" (2011, emphasis added). Power relations (Searle, 2011) inform visual networks serving the linkages of our collective existence. The scientification of cities, pervasively agglomerated "across different territories" (Wang, 2017) promotes negatively biased social participation. Can technology replace individuation? Through relational visual thinking, we must adopt a strategy of 'disruptive urban assemblage' to counter worlding (McCann et al., 2013) and social degradation produced by one-sided intervention. Case studies and photographic inquiry in Part 1 explore social relationships and shifting themes that colour modern-day visual existence. Part 2 focuses on historical analysis of differences in 'visual structure' over time. Part 3 discusses correlational evidence of the impact of visual forcefields on the social. In the archaic remains of campfire storytelling; in the collective prodding at embers of memory and individuality, we draw our thoughts spacewards beckoned by an "ontology of assemblage" (McFarlane, 2011). In mapping ways of re-inhabiting the city lies the declaration that visual meaning "names the constitutive processes of assemblage, while assemblage is the spatiality of" (2011) visual meaning. A visual forcefield to disrupt modern-day urban assemblage is required that circumscribes our existence, locating visual sustainability at the source.

Social beings, virtual places, public spaces

Alida Bata Mbiti, Heriot Watt University, United Kingdom

The knowledge economy is changing our cities. We are facing a virtual revolution where knowledge can be shared, and valued through any number of platforms, with multiple interactions occurring simultaneously. Is physical space still relevant in our virtual world? This generation of young adults have adapted fully to a virtual existence, and have more choice than ever in social habits and methods of communication. In turn, they rightly demand more from their environments. Physical spaces must now provide the same ease of exchange, ability to switch between modalities of live/work/play, and high engagement as their virtual counterparts. We are at a critical juncture to ensure the city remains a nurturing host for society. The virtual revolution is outpacing physical change in the emerging economies of East Africa more than anywhere. The significant youth populations of these cities have access to global knowledge, yet remain geographically static. Kenya's start-ups are driving crowdsourcing innovations; Tanzania has the highest population growth in Africa while colonial urban planning remains imprinted; and Ethiopia faces significant rural-urban migration as the country moves a new political era of privatisation. This research is based on field study of 12 public spaces across three East African cities; Nairobi, Dar-es-Salaam and Addis Ababa. The paper investigates place from several perspectives; as a component of the city, a social forum, a political tool, a microeconomy, and a reflection of societal dynamics. The paper surveys the role the public realm of a city for society, then tackles the specific challenges faced by these three cities and their communities, the potential for change, and how public space is a key host and catalyst for social dynamics to unfold. The overall ambition and scope of this study is to explore the intertwinement of physical and virtual worlds in the new public realm.

The idea of the architectural imagination describes the relationship between social ideas and ideals and the design ambitions of architects or a particular group of architects. We use it to describe historically specific moments and particular ideas (Hawkes 2008). Since its origins in the 1860s ecological thought has inspired and influenced architects and urbanists. At key moments the influence is visually evident; the Art Nouveau Movement and the Paris exhibition of 1900 and the work of Louis Sullivan and Frank Lloyd Wright in the USA are notable early examples. An architectural interest in ecology often reflects or gives form to a heightened awareness of the issue in society at large. In the Post-War period the word ecology appears in the work of AE Gutkind and Alison and Peter Smithson in the early attempts to rethink modern planning. Then it is adopted by the critics of mainstream American society by individuals such as Soleri at Arcosanti in Arizona. Ecology, systems thinking and broader strands of environmental thought had a big influence on architectural education for a few years from 1968, but then appeared to be dropped off the agenda (Vidler, *Whatever happened to ecology?* 2008). In the new millennium ecology has been widely adopted in the architectural discourse to describe a range of very different ideas relating to the organic, the relational, the material and the digital. Today it is used to capture organic quality of 'bottom up' urban growth in the East (Mostafavi 2010) as part of a broader attempt to reconceptualise 'planning'. Ecology is used to describe a relational approach to both thought and social justice in the work of Rawes. Ecology has also been adopted to describe the cross over between the organic and the man-made in the world of digital technology.

Visions of Ecotopia

Prof. Meredith Gaglio Swarthmore College, United States

In the April 1976 edition of RAIN: Journal of Appropriate Technology, its editors, architect Tom Bender, activist Lane de Moll, author Steve Johnson, and solar engineer-cum-economist, Lee Johnson, presented four posters, based on key aspects of the American Appropriate Technology, or AT, Movement: "Dollar Power," "Make Where You Are Paradise," "Good-bye to the Flush Toilet," and "Ecotopia." This paper examines the latter, double sided poster, composed by illustrator Diane Schatz, as an entry point for discussing the ideal, AT-based city – a self-sufficient, decentralized community, reliant on sustainable practices, that could reverse the environmental, economic, and social degradation of the United States. In the late-1960s, a group of young, countercultural Americans, inspired by E.F. Schumacher's concept of "intermediate technology," as expressed in his 1965 article, "How to Help Them Help Themselves," founded the Appropriate Technology, or AT, Movement in the U.S.. Although Schumacher's project focused upon the ways in which small, simple, sustainable, and non-violent techniques could support the modernization of "underdeveloped" nations, American proponents of AT recognized, in this approach, an opportunity to resist the further overdevelopment of the Western world. Appropriate Technologists defined AT as "wholistic," under its aegis were appropriate methods of energy production, building design, education, health, communications, and transportation, for example, and this conceptual inclusivity allowed for such visionary urban planning projects as RAIN's "Ecotopia." Through text and image, the poster synthesized the diverse components of appropriate community design, which RAIN's editors introduced each month in their groundbreaking journal. From apprentice learning and geodesic dome-covered rooftop gardens to community credit unions and putt-a-cabs, "Ecotopia" demonstrated the healthy future that could be achieved by the implementation of the ecologically and socially responsible methods of AT.

The Age of Ecology in the UK

Dr Penny Lewis, University of Dundee, United Kingdom

The Age of Ecology (1968-1974) was short-lived; it began with the post-war boom and ended with the adoption of the environmentalism into the mainstream (Jamison 2001). The relationship between architecture, ecology and counter-culture in this period is a thriving area of scholarship in the US; in the UK it has attracted less attention despite the fact that Reyner Banham, John McHale and The Independent Group are seen as key players in the discourse (Vidler 2008). In "Whatever happened to ecology?" Anthony Vidler (2008) attempts to explain why ecology, which had captured the imagination of the schools and the profession on both sides of the Atlantic in the 1960s, suddenly dropped off the architectural agenda. Vidler argues that the bitter, introspective professional debate about form and function was to blame for the eclipse of ecology, but he ignores the tensions within ecology itself? In response to Vidler's question - this paper reviews the way in which members of the Independent Group engaged with ecology. One of the first mentions of ecology among post-war British architects appears in Alison and Peter Smithson's memo for the 1956 CIAM meeting in Dubrovnik. They wanted to; "formulate some way of thinking which would consider the problem of urbanism as an entity, as a unique form of human association at a particular time and in a particular place. This might be termed the ecological concept of urbanism," (1956). Drawing on the work of German émigré, EA Gutkind, the Smithsons used the term 'ecology' to describe their evolving approach to urbanism. The language was reminiscent of the vitalist texts produced by 19th century ecologists and suggested a new way of describing modern urban life using biological analogies to capture the complexity and vulnerability of post-war social relations.

AHRA has provided a network for researchers across the UK and overseas over the past fifteen years. As an association that is dedicated to the architectural humanities, rather than focusing on history or theory alone, we have been driving a critical debate in this broad area while also interrogating its promises and challenges. Lately, the research landscape has been changing though. On the one hand, we see the rise of new interdisciplinary fields such as the health, medical, and environmental humanities, along with the use of new tools and methods in the digital humanities; and on the other hand, funding cuts to humanities research and the constant need to justify the value and impact of the humanities. We believe it is timely to discuss what is at stake for humanities research in architecture and to reflect on its future. We therefore ask: What precisely do we understand by the architectural humanities? Do we mean mobilising the specific knowledge and methods of the various fields gathered under the umbrella term ‘humanities’—such as anthropology, archaeology, history, law, linguistics, literature, philosophy, philology and so on—in architecture? How do we understand and frame a field of architectural knowledge that draws from and at the same time contributes to the arts and humanities? What is the role of humanities research in architecture, at a time when an emphasis on design and technology prevails within the discipline and its institutions? The invited contributions to the roundtable will address these questions regarding the nature of the architectural humanities and their epistemological frameworks, as well as the changing institutional context and funding landscape within which they operate. The roundtable will consist of initial 10-minute statements, followed by a public discussion moderated by the chair Tilo Amhoff.

Hugh Campbell
Suzanne Ewing
Sarah Lappin
Nicholas Temple