ARCHITECTURE AND THE PARADOX OF DISSIDENCE

This conference aims to reflect on the relevance of the concept of dissidence for architectural practice today. Although dissidence has been primarily associated with architectural practices in the Eastern Bloc at the end of the Cold War period, contemporary architectural and other aesthetic practices have in recent years developed a host of new methodologies and techniques for articulating their distance from and critique of dominant political and financial structures. Architecture and the Paradox of Dissidence asks how we can conceive of the contemporary political problems and paradoxes of architecture in relation to their precedents? Devoid of the agency of action, Cold War dissidents articulated their positions in drawings of fantasy-like paper architecture, while contemporary forms of architectural practice seem to gravitate towards activism and direct-action in the world. The political issues – from interventions in charged areas worldwide to research in conflict zones and areas undergoing transformations – currently stimulate a field of abundant invention in contemporary architecture. Both, Cold War dissidents and contemporary activists encounter problems and paradoxes and must navigate complex political force fields within which possible complicities are inherent risks.

New forms of critical practice, and political and spatial dissent are manifold, appearing in stark contrast to contemporary architectural practice in which professional courage seems to have been translated into structural 'virtuosity' of surfaces. This conference seeks to map out and expand on the methodologies of architectural action and reinvigorate the concept of dissent within the architectural/spatial field of the possible. A more historical thread that runs through the programme will seek to weave the genealogy of political/spatial practices from the Cold War dissidents of the Soviet Bloc to the activists of South American favelas.

Dissidents in the former communist countries used a specific set of codes to question the ideological doctrine of the state party. Architects who were otherwise employed in state run architectural collectives, or as staff in architecture schools met to produce writings, private lectures, secret installations and architectural articulations of allegories and legends – activities that challenged the 'stifling' standardized language of Soviet architecture. Many of these 'paper architects' questioned the relationship between art, architecture and politics, but also, and significantly so, the ideological, and thus also ethical function of various forms of 'creative practices'. The political melt-down of the Soviet Bloc reconfigured this complex field of political codes, architectural gestures and references. The withdrawal of the architect from large ideological concepts regarding social utopias mirrored that fragmentation and dissemination of (neo)liberal market structures. Large ideological battles were replaced with a multiplicity of local, or issue-specific conflicts within which forms of activism have been integrated. Dissent against large integrated and complex networks is no longer possible. All that is left is to navigate the complex fields of forces in a reflective and innovative manner. But can the assemblage of gestures and techniques of past struggles and 'dilemmas' of working in politically suppressive regimes help to inform those of today?

During the conference contemporary spatial practitioners, architects, urbanists, journalists, activists, filmmakers and curators will reflect upon contemporary forms and conditions of dissent and their potential problems and inevitable paradoxes. And, architects and architectural historians will reflect upon previous articulations of political dissent through architectural practice.

THURSDAY 15 NOVEMBER

5PM REGISTRATIONS

6PM INTRODUCTION

INES WEIZMAN
The Sir John Cass Faculty of Art, Architecture and Design,
London Metropolitan University

ROBERT MULL
Dean, The Sir John Cass Faculty of Art, Architecture and Design,
London Metropolitan University

6.30PM KEYNOTE LECTURE

ALEXANDER BRODSKY
Architect and Artist, Moscow, Russia

RECENT PROJECTS

Alexander Brodsky is an architect and was a member of the Moscow group of so-called 'Paper Architects' whose work in the 1980s centred around a refusal to take part in state sponsored architectural production of low-quality, standardised buildings. During the 1990s Brodsky produced contemporary art, moving to New York in 1996. In 2000 he returned to Russia to practice freely as an architect, working out of a small office in the Moscow State Museum. Brodsky's work is characterised by a concern with traditional building, using local materials to produce an architecture that explores Russian heritage whilst at the same time acting as a critique of the unregulated and corrupt building industry.

7.30–8.30PM WINE RECEPTION

FRIDAY 16 NOVEMBER

9AM REGISTRATIONS

10–11AM KEYNOTE LECTURE

SRDJAN JOVANOVICH WEISS
Architect and Theorist, New York, USA

THE VANISHING ACT OF ARCHITECTURE

This talk will focus on the interfacial, ambiguous, duplicitous and sometimes soft practice of dissidence that challenges the presence of architecture vis-a-vis art in a politically contested society. That subtle, or for that matter differential, evasive and adjustable dissidence emerges from within the practice that is not fully subdued to the hard corners of ideology nor political power. In a way, this kind of soft dissidence may have been complicit with power at the stage of its own will, but not at the stage of the conceptualization of that will, ideas, nor specific skills. The vanishing act of architecture refers to many little maneuvers within the power of softened ideologies to absorb resistance. That resistance requires a specific disappearance of both an architect and architecture in order to re-appear intact when the politics change. Like in a magic trick, the reappearance of a certain architecture prone to dissidence is bound to the design of its own vanishing act.

11-11.45AM COFFEE BREAK

11.45–13.30AM

PANEL ONE
DISSIDENCE THROUGH ARCHITECTURE UNDER STATE SOCIALISM

Ines Weizman, Chair
[Forum, Ground Floor]

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MICHAEL J. OSTWALD
School of Architecture and Built Environment, The University of Newcastle, Australia

INAESTHETICS AND RESISTANCE: THE ROLE OF UTOPIAN PROVOCATIONS IN THE WORK OF THE RUSSIAN PAPER ARCHITECTS

French philosopher Alain Badiou has argued for the importance of direct political action as a means of resisting the totalitarian power of the state. However, in his Handbook of Inaesthetics Badiou suggests that the essential nature of architecture seriously restricts its capacity to have any genuine political influence. Despite this, for Badiou,

PANEL TWO
POSSIBLE POLITICS OF ARCHITECTURE

Adrian Lahoud, Chair
[Crit Room, First Floor]

NEENA MAND
School of Architecture and Built Environment, The University of Newcastle, Australia

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DECOLONIZING UNIVERSALISM: CRITIQUE AND AGENCY OF KISHO KUROKAWA

The paper extends the discourse on dissidence by deploying post-colonial theory to discuss Kurokawa's work and his intentional decolonization of universalism as expressed in western metaphysics. Kurokawa's critique of western universalism requires questioning of binary hierarchies through positive articulation and assertion of difference. Kurokawa's agency was grounded in an Asian ontology and his critique of western conception of architecture was driven by desire to establish of space for the Japanese

PANEL THREE
URBAN POLITICS IN A POST-FORDIST SOCIETY

Malcom Miles, Chair
[Gallery, Ground Floor]

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PEG RAWES
Bartlett School of Architecture University College London, UK

CRISIS AND EVENT HORIZONS

This paper considers critical architectural 'intersubjectivity' through Edumund Husserl's concept of the 'horizon' (1936-1954), a 'geometric' term generated by a scientist-turned-philosopher that situates geometry, critique and science within a framework of 'crisis'. Whilst Husserl did not develop this concept within understandings of globalized relations that we now operate under, I suggest his thinking is a critico-historical project (i.e. not just a flat phenomenology) that may enable discussing other architectural horizons. Given the contemporary commercial focus on

PANEL FOUR
TACTICS OF SUBVERSION

Helen Mallinson, Chair
[Cinema, Ground Floor]

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TERESA STOPPANI
Faculty of Arts, University of Brighton, UK

DISRUPTIVE DUSTS? (UN)COATINGS, REVOLUTIONS AND ASSEMBLAGES

The paper considers the workings of dust on architecture and the city as an agent of the dynamic that erodes established powers and social and spatial constructs, focusing in particular on the figure of Antigone in Sophocles' homonymous tragedy, and on her actions of dusting. Examined in relation to dust's circularity and constitutional multiplicity and instability, Antigone's dustings of ritual burial, in their repetition, enact a form of dissidence that opens way to the irruption of change in society and in its manifestation par excellence, the city. Complex and ambiguous,

architecture does, under certain circumstances, have the potential to inspire or support political action. While Badiou has not identified any architecture that specifically fulfils this criteria, he does infer that certain utopian traditions might provide one of the few possible paths through which design may lead to sedition. In the context of Badiou's philosophy, this paper considers two utopian works by the Russian paper architects, Brodsky and Utkin; designers who have been positioned as the canonical architectural dissidents of the 20th century.

CARMEN POPESCU
University Paris 1, Sorbonne and Ecole Nationale d'Architecture La Villette, Paris, France

ORDINARY RESISTANCE: THREE PIECES ON ROMANIAN ARCHITECTS FACING THE COMMUNIST REGIME

The paper addresses the way Romanian architects attempted to resist during the communist years the authoritarian control exercised by the State and the Party on their profession. Three brief case studies are proposed – the first presenting a locally acclaimed architect who 'chose freedom' in 1947 and moved to the USA, where he never succeeded to develop a significant career. The second one discusses the importance of taking sides in the official politics, by looking comparatively at the works of a brilliant but not politically aligned architect and few of his colleagues. The third case study explores the ambiguities of architectural vocabulary and its afferent readings, taking postmodernism as a relevant example of double use: both by the architects who wanted to be tuned to the Western scene and by the Power, in search of a symbolic image. If the three architects to be discussed are not sheer dissidents, they embodied instead facets of the ordinary resistance developed in those times.

ANA MILJACKI
MIT School of Architecture and Planning, USA

PLAYING IN THE TIME OF NORMALIZATION: SIAL ŠKOLKA'S CONDITIONS OF ARCHITECTURAL PRACTICE AS A SCRIPT FOR RESISTANCE

At the dawn of the process of Czechoslovakia's normalization an incubator architecture studio was established in Liberec, around the notion of playful conditions of architectural labor: SIAL's Skolka. If

individual in a techno-urban environment and the need to formulate an aesthetic of change. The paper explores how Kurokawa's critique and agency provides an example of the decolonization of architectural thought and how design work can become a productive site for a theorization of the concept of dissidence in other places.

VANESSA GROSSMAN
School of Architecture, Princeton University, USA

ARQUITETURA NOVA, AND THE QUARRELS OF MARXISM AND MODERNIZATION

When the architect Sérgio Ferro entitled his 1967 essay 'Arquitetura Nova' he intended to align what he proclaimed as a 'new architecture' in Brazil with 'An Aesthetic of Hunger,' the thesis-manifesto that the Brazilian filmmaker Glauber Rocha first published in 1965. Under the guise of Arquitetura Nova, Ferro together with the architects Rodrigo Lefèvre and Flávio Império took the idea of a 'neorealist' aesthetics of poverty baptized as a new 'poetics of economy,' that should be defined from 'the useful minimum,' the 'constructive minimum' and the 'didactic minimum' for the conception of a new language entirely established 'on the basis of Brazil's historical reality.' By questioning the fragility inherent to the country's processes of modernization, which were hitherto embraced by Brazilian modern architects, and the political lines of the Brazilian Communist Party (PCB), of which they became dissidents after the 1964 coup d'état, Arquitetura Nova aimed to formulate an alternative strategy based both on claims about the ideological function of the architectural drawing (representation), and a critique of the division of labor in the construction site.

NATHANIEL COLEMAN
School of Architecture, Planning and Landscape, University of Newcastle, UK

MAKING TRUE ARCHITECTURE POSSIBLE AGAIN: UTOPIA AS METHOD

Association of 'architecture' with 'dissidence' reveals an oxymoronic conceptual structure. The problem is not so much one of precedent – the paradox of looking to the past as a guide to nonconformist action in the present – as a logical impossibility. Architecture's near total capture by whichever system prevails renders futile almost all attempts at escape from the given. Even paper architecture offers little

'horizontal' architecture in China, I consider Husserl's 'extra-scientific' geometry in relation to the work of other critical Chinese architects. Whilst these individuals are not precisely dissidents as defined by the Conference, I consider how they are promoting other social, theoretical and built horizons (relations) which question whether the current fascination in symbolic 'horizontal' geometries are indeed sufficient enough for our present- and future-horizons.

MIREILLE RODDIER
Taubman College of Architecture and Urban Planning, The University of Michigan, USA

RECESSIONAL AESTHETICS: DETROIT

Of the many narratives used to represent the current state of Detroit, two mutually exclusive depictions come to the fore. The first understands the city as an index of social problematics fraught with human injustice and governmental ill will, which solicit experiments with alternative community building and self-sufficiency. The second regards the city as a vast unoccupied wasteland, suffused with innumerable 'creative' opportunities born of societal disregard, economic disinvestment and resulting lack of regulations. The former engages the city through survivalist forms of political action, while the latter reinforces the image of the city as a blank canvas that enables an apolitical brand of autonomous experimentation. Yet, in their exportation to 'other' circumstances, claims are attributed that both politicize these experiments and as such encourage their proliferation. This paper presents practices that have sought to inscribe dissident agendas and sensibilities, and establishes a canon of paradoxical frameworks with which to position Detroit as both an aberration and an embodiment of 'norms' applicable to other contexts.

LOUIS RICE
University of the West of England, Bristol, UK

QUASI-ARCHITECTURE(S): A MANIFESTO FOR CRITICAL PRACTICE

This paper explores an alternative (retroactive) manifesto for architecture as a transgressive critical practice and potent mode of production. In the shadow of pronouncements whereby there is no architecture or urbanism (nor geography, sociology, economics, religion, time or space) what is left? The research begins with the death of disciplinarity at

Antigone's dustings break the blood allegiances on which thepolis is built, opening a new space of the political which is that of the city (civitas): a project of inclusion, openness and expansion. Antigone's words and actions of 'dusting' inhabit and at once challenge different systems of laws (nomoi) and definitions of the political (polis) and the domestic (oikos); they defy and question established notions of space, law, the body and the city.

MALIN ZIMM
Swedish Museum of Architecture, Stockholm, Sweden

FAN ARCHITECTURE – LOVING IT TO BITS

Fan fiction is a productive and post-modern genre where appropriation of an existing fiction is the creative outset of creative production of free-standing expanded stories, whether from a novel, tv series, movie, game or other media. This paper is exploring expressions and activities related to fan art and fan fiction, within architecture. Within 'fan arch', if you may, different subgroups of methods are found, more or less true to the activities of fan fiction writing. The paper presents examples from the fan culture around Frank Lloyd Wright, to steampunk and Victorian high-tech dreams, to the intriguing layers of tribute and passionate reworking found in Joseph Gandy's iconic 1830 painting where Sir John Soane's un-built design for the Bank of England is depicted as a crumbling, ruin, suggesting the everlasting icon status and enduring significance of the Bank of England, and a set of examples where contemporary photographic collages are pulling icon buildings into a future of decay.

IVONNE SANTOYO OROZCO
Architectural Association School of Architecture, London, UK

TACTICS OF INDIFFERENCE

If dissidence is understood as a radical separation from a given polity, then, how can we imagine possible forms of dissent in a context which has elevated difference itself to a self-evident truth? The paper explores aspects of the generic urban condition. Especially because it thrives on subsuming any outside –any truly oppositional political space – the urban tends to invert political dissent into endless marketable identities, and separation itself becomes part of this production of generic differences. This analysis instrumentalises the early work of British artist Julian Opie which is concerned with a

we can speak of a kind of convergence between dissidence and architecture here, Skolka's dissidence was not coincident with the political activism of the Czechoslovak intellectual underground although Skolka's activities developed in parallel with the dissident movement, and it was also not equivalent to the political commentary produced in the medium of architectural drawing in 'paper architecture' on both sides of the iron curtain in the late 70s and 80s. Insisting, however, on the term dissidence in the case of Skolka, opens up the possibility of the study of power and ideology (as these register in the sphere of architectural practice) in the manner proposed by the American anthropologist James Scott, a study that allows for 'contradictions, tensions, and immanent possibilities.'

GORDANA FONTANA-GIUSTI
School of Architecture, University of Kent, UK

DISSIDENT IN LIFE, IN ARCHITECTURE, IN WRITING

This paper will analyse selected works of Bogdan Bogdanovic (1922-2010). This Serbian architect, writer and professor of Architecture at the University of Belgrade, was the author of numerous monuments devoted to the victims of fascism in former Yugoslavia (1952-81). As the Mayor of Belgrade (1982-86) Bogdanovic was a liberal member of the Yugoslav Communist Party and later, a strong opponent of Milosevic's regime. This paper argues that Bogdanovic has always been both a dissident and an avant-garde proponent of architecture and its wider culture. Living with the belief that the vocation of an architect presupposes lifetime devotion to learning and experimentation, Bogdanovic carried on with this attitude throughout his life. This approach, spiced up with playfulness and mystery as presented in his early volume Zaludna mistrija (The Futile Trowel) 1968, is the focus of this paper. In this unusual book the narratives are an intrinsic part of the architectural realm including design, drawings of various kinds, and the built form itself.

relief from the near impossibility of doing anything beyond what is already possible. In point of fact, the visionary fantasies of paper architecture are escapist above all else. Although direct action offers up the possibility of acting upon the restrictions of the world, it usually takes an extra-architectural shape. Here I am thinking of the dissident Italian architect Danilo Dolci (1924-1997), whose critical practise took the form of making community by resisting the government and mafia alike. In a more general way, this paper considers Utopia as method.

JÉRÉMIE MICHAEL MCGOWAN
The National Museum of Art, Architecture and Design
Oslo, Norway

SITUATING DISSIDENCE: GESTURES OF REFUSAL IN THE MARGINS OF NEW BABYLON

This paper sets out to complicate notions of 'radical practice' in architecture by focusing on the work and legacy of the Situationist International, particularly the New Babylon project developed by Constant (1920-2005) between about 1956 and 1974. Questioning the degree to which Constant's experimental proposals, like that of the Situationists more broadly, might be understood as constituting a program of dissident urban practice, the paper seeks to reveal the existence of an alternate and overlooked narrative of counter-cultural expression sitting at the very heart of New Babylon: namely, the postwar Romani rights movement led by Ionel Rotaru – leader, spokesman and symbolic figurehead of the 'Communauté mondiale gitane'. Like Constant's New Babylon, Rotaru's vision of a Romani homeland proposes a nomadic utopia of global proportions. Yet, in something of a departure from Constant's works on paper, Rotaru's direct advocacy of alternate, nomadic lifestyles activates 'utopia' as a defining act of dissidence.

the end 20th century and the emergence of a new 21st century hybrid epistemology. The aim is to synthesize a hybrid role for architects qua designers no longer concerned solely with the spatial, nor the social, nor semiotic, nor scientific but a quasi- practice - one that potentially involves the transgression of contemporary legal, professional and ethical boundaries.

TAHL KAMINER
Edinburgh School of Architecture and Landscape Architecture, The University of Edinburgh, UK

THE ARCHITECTURE OF RADICAL DEMOCRACY

A few years after the anti-globalization movement consolidated in the 1999 protests in Seattle, an amalgam of small vanguard architectural practices emerged in the West, motivated by the desire to re-establish architectural efficacy in the realm of politics, rebelling against the dominance of neoliberal thought not only in economy, but in the realised forms and morphologies of the contemporary city. The growing number of such dissident practices, including Estudio Teddy Cruz, Urban Think Tank, Studio Miessen, Santiago Cirugeda, An Architektur, and BAVO, and their interest in the political dimension of architecture, has led the discipline away from the focus on signature design to a renewed fascination with the political and social roles of architecture, often by returning to theories and ideas that were central to the radical movements of May'68. The paper will closely study two of these theoretical groundings –Antonio Negri's Empire and the idea of radical democracy, unfolding their idiosyncrasies and contradictions en route.

specific way of deploying the generic. His work, the paper will show, opens the possibility to understand indirectly the aesthetic mechanism through which power operates today. As such, I will propose to open other tactics of subversion in which resistance is not manifested as a separation, but through the wilful act of indifference.

STEFAAN VERVOORT
Faculty of Architecture and Engineering, Ghent University, Belgium

MODEL SAYS 'NO': MARTIN KIPPENBERGER AND THE FALL OF THE PUBLIC SPHERE

With his 1986 solo exhibition Rent-Electricity-Gas, artist Martin Kippenberger responded to the sculptural production of his Düsseldorf-based peers engaged with architecture and the architectural model. Caught within narratives of a falling public sphere, these models were met as an oppositional substitute for architecture implicated with forces of capitalism; while, for Kippenberger, the opposition of the maquette was to participate in reality. Read through the concept of this conference, I will contend that Kippenberger foresaw in a more enlightened and dialectical concept of dissidence, as well as in a different correlation between architecture and sculpture altogether. While the architectural model for the 'Düsseldorfer Modellbauer' served to metaphorically cure or heal the socially defunct artwork, for Kippenberger it was operative through its structurally transformative character, engaging in reality while simultaneously departing from it.

2.30–4.15PM

PANEL FIVE
DISSIDENT WEATHER

Teresa Stopani, Chair
[Forum, Ground Floor]

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HELEN MALLINSON
The Sir John Cass Faculty of Art,
Architecture and Design,
London Metropolitan University,
UK

WEATHER DISSIDENTS

In his book Terror from the Air, Peter Sloterdijk makes the comment that 'between Christmas Eve and Epiphany, Mauritius and Morocco are awash with weather dissidents from Germany and France'. Sloterdijk's comment is ironic because dissidence is normally associated with the disenfranchised reacting against an overweening political power: the dissidents to whom he refers are evidently exercising a lifestyle choice at the luxury end of the holiday mass market. But are other, more exemplary, acts of weather dissidence possible, or even desirable, given that the environment is widely understood as our original and ultimate totalitarian dictator? In this scenario architecture promotes itself as ringleader, against nature, exploiting the idea that the human condition is inherently dissident; at war with the very concept of nature, devising bold plans of revolt, subterfuge, betrayal and revenge – or straight resistance. Just like nature, thinks Lovelock (2007). Or is architecture a dupe?

NABIL AHMED
Centre for Research Architecture,
Goldsmiths College
University of London, UK

ARSENIC: THE POISON OF DEVELOPMENT

Throughout the 1980s Unicef advocated sinking millions of hand pumps in Bangladesh to reduce high infant mortality rates resulting from drinking polluted surface water. While this was achieved, it exposed millions to arsenic contaminated ground water. Given the geographical spread of contamination and slow rate of poisoning it took over a decade for the first symptoms to appear. Aid agencies denied knowledge of the presence of arsenic, which has resulted

PANEL SIX
OCCUPY! ACTIVISM OR DISSIDENCE?

Iain Boal, Chair
[Crit Room, First Floor]

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MALCOM MILES
School of Architecture,
Design & Environment,
University of Plymouth, UK

OCCUPY AND ARCHITECTURE'S EXPANDED FIELD

Dissidence is often taken to mean underground criticism and cultural work in the ex-East bloc. However, now that neoliberalism has assumed the status of a new totalitarianism (and of a more terrifying kind), it produces new kinds of dissidence. One strand of dissidence in the affluent world is the succession of direct action movements from anti-capitalism in the 2000s to Occupy in 2011. Another, within the protected realm of architecture, is a tendency to design temporary spaces for democracy in response to neoliberalism's democratic deficit. The paper argues that the current situation not only puts architecture into an expanded field but also requires critical reconsideration of its efforts to contribute to alternative models of social and political organisation. Occupy was ephemeral but became a momentary liberation, living the promise that another world is possible. It occupied spaces but did not need buildings. Is there really anything that architects can do professionally to assist?

IVANA WINGHAM
Faculty of Arts, University of Brighton, UK

ARCHITECTURE'S EXODUS

Occupation is an intentional, and in many ways, political act. Architecture both occupies and arises from the interaction between situation, viewer and larger culture. To produce something new architecture has to offer 'perception of difference' and become 'out of joint'. Architectural practices that produce new perceptions of difference and forge 'new modes of actualization' through its expressions and intentions are 'burdensome'. Their

PANEL SEVEN
CRITICAL STUDIES AND DISSIDENT PRACTICES

Katja Grillner, Chair
[Gallery, Ground Floor]

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HELEN RUNTING
School of Architecture and the Built Environment, KTH Stockholm, Sweden

LET THE RIGHT ONE IN: THE ENTANGLEMENT OF PLANNING AND PARTICIPATORY ART

I note the current proliferation of artistic and curatorial engagements with planning in Stockholm with curiosity, interest and – if I am to be honest – a sense of hesitancy. As if opening the door to a stranger at midnight, in addressing this tendency, I pose the question: to what pleasure do we owe this ostensibly late visit from participatory art? This paper details a moment of reflection conducted from the space of the threshold, taking inventory of what can be said by a planner in response to this disciplinary 'entanglement', investigating criteria and models for criticism that can be advanced prior to more detailed empirical engagement. Trying to address the holes and gaps in the response of art criticism, I draw upon and address the critiques of participatory art and participatory planning, ultimately arguing that it is not always a good idea to, without reflection, 'let the right one in'.

MARIA ÄRLEMO
School of Architecture and the Built Environment, KTH, Stockholm, Sweden

ARCHITECTURAL PRACTICE AND SPATIAL JUSTICE: TOWARDS A THEORETICAL FRAMEWORK FOR A CRITICALLY ENGAGED ARCHITECTURAL PRACTICE

Architectural practices in Sweden are presently, and have been for some time now, heavily influenced by a neoliberal logic that implicitly promotes an understanding of justice as the product of market forces. This is a questionable understanding of justice, as it can

PANEL EIGHT
DISSIDENT SOCIALISM

Ana Miljacki, Chair
[Cinema, Ground Floor]

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DANA VAIS
Faculty of Architecture and Urbanism, Technical University of Cluj , Romania

FROM ESCAPISM TO ACTIVISM: TWO FORMS OF ARCHITECTURAL DISSENT IN ROMANIA

The paper draws a comparison between two different forms of dissent against the dominant architectural system, during and after communism in Romania. Martin Pinchis's 'urban fictions' in the 1960s and the 'theoretical subversion' of the 1980s are brought together with several instances of contemporary activism. The argument the paper develops is that, in spite of the totally different conditions during and after communism, 'resistance' might be understood similarly in both situations: architects escape direct fight with negative realities by producing new margins of action and enlarging the limits of architecture itself. The two attitudes are very different, one whole and utopian, the other acupunctural and circumstantial. Yet they both develop lateral fields of action beyond their current professional realities. The apparent 'paradoxes of dissidence' - that the more architecture opposes reality the less able it is to change it, or that architecture opposes itself - are overpassed by this 'escapism'.

MARIANN SIMON AND PETER HABA
Department for History of Architecture and of Monuments, Budapest University of Technology and Economics, Hungary

A DIFFICULT PERSON FOR SOCIALISM: ELEMÉR ZALOTAY AND HIS STRIP BUILDING FOR 70,000

In 1958 a young Hungarian architect, Elemér Zalotay proposed a 'techno-utopian' monumental residential construction, a so-called 'strip building', captivated by the large-scale public housing program

in the largest mass poisoning in history. This continues to be an underexposed, slow poisoning of a population markedly different from a sudden natural disaster. While Bangladesh has been at the centre of scientific concern relating to arsenic poisoning, there has been little advance in attribution of legal responsibility. Beginning with a biography of arsenic as pharmakon, a philosophical concept where an object is both poison and remedy, this research analyses the complex causalities connected with the poison of development.

LINDSAY BREMNER
School of Architecture and Built Environment, University of Westminster, UK

DISSIDENT WATER

In 2002, on the outskirts of Johannesburg, highly toxic water erupted from a disused gold mine shaft and flowed across the surface of the earth. This made geology – metals, salts, oxides, radio-active compounds – visible and knowable, not as hidden abstractions or scientific facts, but as forms of above-ground experience and matters of concern. In this paper I discuss this water as a mode of political and spatial dissent, articulating a critique of the calculus of capital, complicity, dispossession, technology, labor and wealth of gold mining and the politics of verticality to which it subscribes. In navigating complex political force fields, the water has inaugurated a host of new methodologies and techniques for articulating its distance from and critique of dominant political and financial structures and set up unprecedented associations between academics, activists, artists, politicians, newly floated companies, scientists and shack dwellers in rowdy assemblies working towards the possibility of the composition of a common world.

ADRIAN LAHOUD
Bartlett School of Architecture, University College London, UK

THE THIRD DEGREE: PLANETARY SCALE AND CLIMATE POLITICS

On 8 December 2009 during the Copenhagen Climate Summit, Lumumba Di-Aping, the Sudanese negotiator representing the G77 utters a distinctly un-diplomatic phrase: 'We have been asked to sign a suicide pact'. The phrase is uttered in reference to the so called 'Dutch text' and its proposed 2 C global average temperature increase. Breaking all protocols, Di-Aping's radical act of dissidence carries into

burden lies in mobility between what architecture is and what and how it may be or become. Practices that resist a stable, unchangeable, permanent sense of 'home' reside in exile. Either as a 'foreigner' or as a resident in 'metaphorical exile' – an architect, an 'intellectual' or an artist who forges new, different, disturbing, burdensome, displaced, unsettling, out-of joint ways of 'viewing' the world is a migrant. Analogous to ancient Greek myths contemporary practices address migrant's creative experience between the opportune moment, the event and resistance to an established order.

JONATHAN MASSEY
School of Architecture, Syracuse University, USA

OCCUPY ARCHITECTURE

'They got bailed out, we got sold out!' Chanted by protesters in many U.S. cities in fall 2012, this slogan captured one mode of dissent practiced by the Occupy movement: its use of marches, rallies, and other protest methods to demand changes in state policy and budgets. But the movement also sponsored a deeper mode of dissent as Occupiers turned away from the consumer market, the credit market, and the state to form a quasi-anarchist alternative polity. Occupiers gathered in urban squares to form autonomous economies, societies, and modes of governance. They gathered online via blogs, social media, and crowdmaps to deliberate across local and global scales. They began using credit and ownership practices to shift power from transnational corporations toward small-scale informal associations. I review potentials and pitfalls in this mode of dissent by examining its transmedia architecture of urban camps, online venues, and informal associations.

SAMUEL VARDY
School of Architecture Sheffield University, UK

SELF-ORGANISED SPATIAL POLITICS: PROCESSES OF DISSENSUS AT WARDS CORNER

This paper will consider how self-organised spatial assemblages re-politicise the production of space, by re-figuring the spaces of which Rancière calls the police-order, into space for the emergence of creative, political subjects. Using the story of a campaign in North London that challenges the gentrification of Wards Corner, I argue that self-organised spatial assemblages are based on a fundamental form of

be demonstrated that the implementation of neoliberal policies has instead produced increased socio-economic and spatial polarization. This paper explores the potential for an alternative understanding of justice to inform critically engaged architectural practices. More specifically, it explores the potential for the notion of 'spatial justice' as elaborated by Edward Soja and Mustafa Dikeç to inform a simultaneously complicit and dissident architectural practice. In the attempt to operationalize the notion of 'spatial justice', it draws on Jacques Rancière's conceptualization of the relation between aesthetics and politics, and – inspired also by Ananya Roy – ultimately proposes that architects act and practice as double agents.

BRADY BURROUGHS
School of Architecture and the Built Environment, KTH Stockholm, Sweden

VANITY (FAIR), CONFLICT, DREAMS AND DRAMA ON AN ORDINARY DAY AT THE BEASTLET... ON THE POSSIBILITIES OF DISSIDENCE IN CRITICAL PEDAGOGIES

The project brief called for a sanctuary for mythical creatures and visitor facilities in a rural landscape in southeast Sweden, with alternating assignments of collective and individual efforts, constantly negotiating positions within critical fictions. A group of master's level architecture students adamantly refused their roles as 'the architects' and insisted on designing their entire studio project in the guise of their imaginary humanimal counterparts, voicing a strong belief in the necessity to design from the positions of the residents of the proposed sanctuary, The Beastlet. This act and expression of dissent, allowed for all of the vanity, conflict, dreams and drama of everyday life to take up space and matter, within the individual proposals and the sanctuary as a whole. In THIS critical fiction, a simulated article for Vanity Fair, the students' characters speak directly from The Beastlet, while 'the architect' plays the role of the evil counterpart.

HÉLÈNE FRICHOT
School of Architecture and the Built Environment, KTH, Stockholm, Sweden

ARCHITECTURE, DISSIDENCE, AND THE FORMULA I WOULD PREFER NOT TO...

With this paper I will present a story

launched by the building authorities. He had been fighting for his ideas for years and took every opportunity to disseminate them. Although the radical dissidence and responsible pragmatism of this concept sparked off a heated public debate, building authorities did not support the experiment. The paper analyses this debate, serving as a model for the confrontation between architectural ideas based on socialist collectivism and the rigid system of the socialist state. In the last decade Zalotay's name re-emerged in Hungarian architectural circles and he became a legend like many of his contemporaries such as Constant, Yona Friedman and the Archigram Group. Zalotay represents an architectural approach – that of the lonely hero – and the fading memories of socially engaged architecture.

NATALIA ROWINSKA AND LUKASZ WOJCIECHOWSKI
Faculty of Architecture, Wroclaw University of Technology, Poland

DISSIDENT'S SHELTER: THE WORKS OF JAN SZPAKOWICZ

In Radziszewskiego Street in Lublin Tadeusz Witkowski built three buildings: one is a 1920's Modern villa, the other a 1950's university building built in social-realist style, and the third is a 70's late modernist library. All of them stand in the same spatial context but were built in opportunism to the respective political conditions and conventions of their time. Nevertheless not every architect in Poland followed the party's obligations so strictly. Although under constant pressure architects such as Witold Lipinski, Jan Szpakowicz, Jadwiga Grabowska-Hawrylak managed to conceive unique architectural works. The best examples can be found in their own private houses which were usually the only possibility to manifest creative skills and ideas. They were paving their own way as professionals not only by paper visions or officially acclaimed public buildings but also and mainly through domestic architecture, which they not only designed but also built with their own hands.

DUBRAVKA SEKULIC
Jan van Eyck Academie, Maastricht, The Netherlands

THE PARADOX OF NON-ALIGNED MODERNITY: THE CASE OF ENERGOPROJEKT

In Yugoslavia, construction enterprises, especially those working in

public speech the reality of a private calculus and its implicit presupposition: the differential scale of anthropogenic impact. Beginning with Di-Aping's dissident utterance and locating it within contemporary scientific debates on climate modelling, this paper will address the issue of climate change through the problem of scale and scalar politics. Moving beyond questions of sustainability, it will argue that the distance between scientific and political questions can only be maintained by obscuring the economic war over access to global carbon capacity and the uneven scale and effect of temperature increase that results from it.

dissensus. The process of political subjectivation that dissensus and self-organised spatial assemblages can put into motion, is built on two key, simultaneous spatial aspects: an ongoing confrontation about the closing down/opening up of the possibilities of space and the roles of actors within it, and the creation of a new common space for the emergence of new subjects. I briefly consider three paradoxes that this raises for both the theoretical development of the notion of self-organised spatial assemblages, and for the practice of actively trying to create them.

of architectural practice, retold with an emphasis on creative resistance. I propose to creatively and critically investigate the paradox of dissidence as it manifests in the shifting location of women in the architectural workplace, both professional and institutional. To do this I will make use of the powers of ficto-criticism to present three scenes, each occupied by iterations of an invented aesthetic figure I have named Bartlebess, who has been adapted from the short story Bartleby, by the American author Herman Melville. I have appropriated and then inverted the character of Bartleby toward a becoming-woman undertaking a creative reinvention of ecologies of practice. I pursue this conceptual and aesthetic experiment by drawing specifically on the thought of Gilles Deleuze, Giorgio Agamben, and Isabelle Stengers, each of whom have undertaken readings of Melville's Bartleby.

friendly countries of the Non-aligned Movement, were considered the most stable part and motor of the Yugoslav socialist economy. While in the country the model of socialist self-management was unquestioned, the projects outside of Yugoslavia, especially in Africa were a different story. Usually lead by architects who were not members of the party, and under the pressure to stay competitive on highly saturated markets in Nigeria or Zambia, the corporate and managerial culture was becoming dominant, especially in the period after the first oil crisis, in 1970s and 1980s. Not only did this go unnoticed as a negative tendency by the Yugoslav authorities, but the architects were praised for being skilled managers. They were the dissidents working in the heart of socialist economy, that challenged and changed the dominant structures from within and with it the view on architecture.

4.15–4.45PM COFFEE BREAK

PRESENTATION IN LECTURE HALL
AHRA Update by Dr Sarah Lappin (Current AHRA Steering Group Chair) and Dr Igea Troiani (Past AHRA Steering Group Chair and Co-Editor of AHRA Journal)

4.45–6PM

PANEL NINE

PROTAGONISTS, PLAYERS AND INSTITUTIONS

Sarah Lappin, Chair
[Forum, Ground Floor]

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MICHAEL CHAPMAN
School of Architecture and Built Environment, The University of Newcastle, Australia

AGAINST THE WALL: IDEOLOGY AND FORM IN MIES VAN DER ROHE'S MONUMENT TO ROSA LUXEMBURG AND KARL LIEBKNECHT

Amongst the most enigmatic of Mies van der Rohe's works is the striking 'proletarian' brick monument that he designed and dedicated to Rosa Luxemburg

PANEL TEN

EXPLORING ARCHITECTURE AND FICTION

Michael J. Ostwald, Chair
[Crit Room, First Floor]

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KATJA GRILLNER
School of Architecture and the Built Environment, KTH, Stockholm, Sweden

ARCHITECTURE IN EFFECT – ARTICULATING THE CRITICAL POTENTIAL OF ARCHITECTURE AS PRACTICE, RESEARCH, AND MODE OF DISCOURSE FORMATION

This paper presents the development of a specific research framework designed to articulate

PANEL ELEVEN

THE GENERATION WARS OF ARCHITECTURE

Pawda Tjoa, Chair
[Gallery, Ground Floor]

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LUCA GUIDO
Department of Civil Engineering and Architecture, University of Udine, Italy

'THE BIENNALE OF DISSENT 1977' AND ITALIAN ARCHITECTURE DURING THE 1970S

'The Biennale of Dissent' in 1977 was a significant event that merged the political concept of dissidence with art practices and to some extent, architecture. In Italy, during the 1970s, intellectuals, artists and architects explored Marxist theories and tried

PANEL TWELVE

ACTIVISM AND PEDAGOGY

Adriana Laura Massidda, Chair
[Cinema, Ground Floor]

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MARIA THEODOROU
School of Architecture for All (SARCHA), Athens, Greece

ENTERING AN UNPREDICTABLE PATH: THE WORK OF SARCHA IN THE CENTRE OF ATHENS

Since 2010 in Greece, the fabric of the people's lives (economy, society, politics, the city itself) is melting away. This is the context of SARCHA's experimental study on one of the most problematic areas in the center of Athens. SARCHA's

and Karl Liebknecht. As one of the seminal 'dissidents' of the 20th Century, Luxemburg had famously written that '[f]reedom is always the freedom of dissenters' and saw revolution and opposition as central strategies not only in politics, but in life. Built in 1926 and destroyed, less than a decade later, by the Nazis, the monument is striking not only for its iconic brutalist form, but equally as a rare engagement between Mies and politics. By framing Mies's monument within the discourse of Marxism, this paper will investigate a 'dissident' architecture, which unites the trajectories of modernism, the avant-garde and the radical left in an explosive, but short-lived catharsis. The backdrop is Berlin, where radical ideas of dissidence and the city have simmered throughout the Twentieth Century.

ANNA-MARIA MEISTER
School of Architecture, Princeton University, USA

RADICAL REMOTENESS—THE HFG ULM AS INSTITUTION OF DISSIDENCE

The Hochschule für Gestaltung in Ulm (HfG), which operated from 1953 to 1968, was one of the most influential design school in postwar Germany. Its investigative quest for 'good design' originated as a moral project with a firm belief in aesthetics as means to a democratic society, owing much to the personal history of its founders in the Nazi-Resistance. The endeavor was understood as an operation from the outside, as an oppositional experiment in pedagogy–a position of remoteness, utilized as operational leverage aimed at large-scale change. This understanding of dissidence formed an ideological bond despite all conflicts about content and curricula. Defined and redefined against other institutions, political and societal norms as well as disciplinary ideals, the HfG Ulm treated antagonism as the only valid form of dissidence– while at the same time institutionalizing opposition. The school came to its end in 1968–the year of the student revolts, when opposition became mainstream.

ANA MARÍA LEÓN
MIT School of Architecture and Planning, USA

DESIGNING DISSENT: VILANOVA ARTIGAS AND THE SÃO PAULO SCHOOL OF ARCHITECTURE

Between the 1964 military coup and its institutionalization in 1968, Brazil went through a complicated

four theoretical and methodological perspectives on the critical potential of architecture as practice, research, and mode of discourse formation. The research framework serves as point of departure for the strong research environment Architecture in *Effect – Rethinking the Social in Architecture*, funded by the Swedish Research Council Formas 2011-2016 (www.architectureineffect.se). The author is the director of this environment and principal investigator for the project at large. In the paper a particular focus will be placed on the deeper implications of Critical Projections for architecture and examine how this program area plays out in relation to the historiographical, material, and cultural perspectives articulated through other defined program areas within the research program.

IGEA TROIANI
School of Architecture, Oxford Brookes University, UK

A THEORY OF DISSIDENCE IN THE SHORT FILM, ILLEGAL ARCHITECT

This paper reflects on a specific narrative of architectural dissidence embedded in the short film, Illegal Architect (2012), directed, written and produced by the author. Set in London in 2369, Illegal Architect is a futuristic fiction about a rebel architect who takes on the architectural establishment. The paper does three things. Firstly, it explains the theoretical origins of Illegal Architect that were undertaken as a study of the politics of friendship and enmity related to architectural rebellion and production. Secondly, it will explain the reasons for the translation of this pattern of dissidence into film from textual writing. Thirdly, by referring the writings by Julia Kristeva, it examines the notion of interdisciplinary practice as itself a dissident activity. The paper is relevant to the conference because it outlines the socio-philosophical structure of dissident behaviour related to revolutionary change and applies a study of the generic concept of friendship, enmity and dissidence to how architectural practice has and continues to operate.

STEPHEN WALKER
The School of Architecture The University of Sheffield, UK

DISSENT, DISSENSUS & FICTION: HELEN CHADWICK READ WITH RANCIÈRE AND ZIAREK

This paper will sketch out changes undergone in the realized work

to make personal connections with intellectuals in the Soviet Union. During the Biennale, however, their role appears complex and, on occasions, contradictory. The Italian cultural world mirrored a political situation, in which it became a duty to take up a position which opposed Italy's Fascist past. Artistic and political opinions coincided. For this reason in Italy the culture of dissidence led to a heated debate. This paper will try to investigate the influence this debate made on a younger generation of architects who began to challenge the limitations and conventions in the architectural discourse at that time.

HELEN STRATFORD
School of Architecture, Sheffield University, UK

PERFORMATIVE ARCHITECTURES AS GESTURE OF DISSENT

Architecture produces certain ways of behaving, yet requires movement/interaction with the body to be understood. In this inter-relationship, buildings and public space are perhaps better understood as 'performative conditions' – 'acting on us and activated by us.' In visual/ live art, theatre, participatory and social practices, growing numbers of people and groups are working between concepts of art, architecture and performance to focus on the production of spatial knowledge through embodied, embedded or tacit gestures. Examining specific moments, events and performances in the work of UK artist Emma Smith, German theatre group Rimini Protocol, Turkish architect Can Altay and my own art and architecture practice, this paper will discuss how these works might be described as gestures of dissent.

PUSHPA ARABINDOO
Department of Geography University College London, UK

CRACKED ICONS AND THE POLITICS OF GLOBAL SIGNATURE ARCHITECTURE IN CHENNAI, INDIA

Focussing on the debates surrounding the new legislative assembly building and secretariat complex in Chennai, India, this paper examines the politics behind the initial competition process to commission a 'globally significant architectural practice' to design a 'world-class' facility, and how its legitimacy was derailed by a combination of architectural and political dissent. While the architectural lobby in the city questioned the appropriateness

work is used in fact as a point of entry for discussing the architect's 'job' makeover into architecture 'actions' which go beyond 'trendy' activism and attempt to confont heads-on what Giorgio Agamben calls 'the schizophrenia of economy' and its impact on the city. Is there today a possibility for a slowly but steadily emerging form of city 'planning' which is equally removed from the homogeneity of the state-planning and its neoliberal counterpart of acupuncture interventions and regeneration plans? Is it possible that today's cities be shaped by forms of dissent or even insurgencies? And are therefore architects about to enter an unpredictable path in relation to both their education and practice? These are the questions the paper will address.

TIJANA STEVANOVIC
School of Architecture, Planning & Landscape, Newcastle University, UK

FACULTY IN RESIGNATION COMMUNICATING MODALITIES OF POWERLESSNESS

In this paper I engage with the practices of the Faculty of Invisibility and the Copenhagen Free University, which are organizing encounters between people and activities while evading representation. Their gestures of withdrawal could be understood as permanent attempts of self- reflection trying to avoid regularization and institutionalization. In their project, these collectives are reflecting on the synergies between teaching and being taught, as well as between reading and writing being two ends of the same act. In one of their projects the Faculty of Invisibility sent about 562 to various addressees, which then began to create and reveal a whole network of distribution, people, time and space. Generating the configuration of a singular-plural, 'one voice in a mumble of voices' will be analysed as a method that makes acts of dissidence possible and effective.

FAS
Foreign Architects Switzerland

CONTEXTUALIZING DISSIDENCE: RECENT WORKS OF FAS

Confronted with intolerance, traditionalism and the generation of capital, but trapped in the daily commercial occupation of construction, it would be tempting for architects to resist the urge to resist. In a blog note from 2009 entitled 'Architecture and resistance',

period of increasing violence and repression, which also coincided with the construction of the São Paulo School of Architecture, designed by Jõao Batista Vilanova Artigas along with a new curriculum. In a series of printed and public forums, Vilanova Artigas argued for the possibilities of architectural agency. He was opposed by younger faculty group Arquitetura Nova, who viewed him as a a passive collaborator of the regime and questioned the possibilities of resistance within the boundaries of the discipline. The debate still holds weight today: can architects play a role in political change, or must they leave their disciplinary boundaries to do so? Vilanova Artigas defended the right of architecture to think critical utopias. I argue that he attempted to construct such a utopia in the school, by establishing dissidence through pedagogy, and resistance through design.

and thinking of British artist Helen Chadwick. Chadwick considered the relationship between art, architecture and politics through an analogy that positioned her work as a dissident virus, one that 'cultivates dissensus'. I will outline Chadwick's attempts to articulate the demands (and promise) of this process, and discuss her position in the context of two later definitions of dissensus offered up by philosophers Jacques Rancière and Ewa Plonowska Ziarek, undertaken through their various configurations of the political, architecture, art, fiction and identity.

of iconic or global architecture to a city that is struggling to frame its architectural identity, at the political level, judicial contestations involved one political party simply seeking to undermine the legacy of the other. Through this exercise, the paper shows how the architectural agency in the city was considerably muted by the more overwhelming yet irrational state-led political dissent against the project. As a result, efforts to rethink the image of the city using the paradigm of (iconic) architecture remains incomplete.

Lebbeus Woods claimed: 'To say that you are resisting something means that you have to spend a lot of time and energy saying what that something is, in order for your resistance to make sense.' For FAS, the paradox of dissidence in architecture lies in the fact that architects must fight themselves and the way they practice rather than 'the other'. The paper will present FAS 'practice of dissidence' in projects such as the call for an idea competition to design a mosque on a prominent position in Zurich or an architectural initiative to save a train station in Zurich from destruction.

6–6.30PM BREAK

6.30–7.30PM KEYNOTE LECTURE

FELICITY SCOTT
Graduate School of Architecture,
Planning and Preservation, Columbia University, USA

'VOLUNTARY PRIMITIVISM'

This lecture addresses Open Land communes in Northern California during the late 1960s, focusing on the escalating 'code wars' that their dissident attempts to abandon private property rights, normative forms of life, and other trappings of modernity and capitalism elicited from the State. What, it will ask, motivated this portion of the American back-to-the-land movement to open their land to anyone who wished to settle? Why did they adopt a 'voluntary primitivism' in the domains of shelter, hygiene, agriculture, medical care, and education in the name of an ethics of care, both of the self and of the earth? And why did the State react so violently against them? Beyond explicating their problematic forms of identification with alterity and the ambiguous political status of subjects within this 'outlaw territory,' I read these counter-conducts (and counter-architectures) to have identified key contours of an increasingly administered environment, their dissidence as a form of refusal of a biopolitical governing apparatus.

7.30 WINE RECEPTION

8.30PM CONFERENCE DINNER
ISLINGTON BARN

SATURDAY 17 NOVEMBER

9AM REGISTRATIONS
10–11AM KEYNOTE LECTURE

DAVID CROWLEY
Royal College of Art, London, UK

**ARCHITECTURE AT THE LIMITS OF CRITIQUE IN
THE EASTERN BLOC IN THE 1980S**

The late 1970s saw various kinds of critique emerge in Eastern Europe in parallel with both the rise of anti-communist opposition and architectural postmodernism. Critics in the architectural press, novelists, sociologists, film makers, photographers and even pop singers drew connections between the total industrialization of housing and forms of anomie. At the same time, some self-consciously 'alternative' practices emerged in the margins of architecture. Expressive schemes dressed with anti-communist symbols were commissioned by the Roman Catholic Church in Poland and elsewhere; 'paper architects' throughout the Bloc sought the re-enchantment of their profession; and flamboyant vernacularism was being promoted by 'Organic Architects' in Hungary. Such self-consciously post-modern projects often sought to align architecture with the memory politics of the opposition. In a talk focusing on Hungary, Poland and Romania in the 1980s, I will explore the extent to which such critiques of architecture might constitute a critique of illegitimate rule.

11–11.45AM COFFEE BREAK

11.45–13.30AM

PANEL THIRTEEN
REDEFINING GROUNDS, OR PLANNING AND RESEARCHING IN THE UNREGULATED

Eyal Weizman, Chair
[Forum, Ground Floor]

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WOUTER DAVIDTS
Independent Researcher
The Netherlands

SCALAR POLITICS: LUC DELEU AND THE LESSONS IN SCALE AND PERSPECTIVE

In the fall of 1980 Antwerp-based architect Luc Deleu started an extensive body of projects and installations that he has consistently labelled as 'lessons in scale and perspective'. In an interview in 1987, Deleu stated that this decision was fuelled by his desire to work with 'two typical ( ) and rather formal notions in architecture'. This turn to formalism was made consciously, he argued, since his work prior to 1980 was always termed 'political.' In his early career the architect

PANEL FOURTEEN
ARCHITECTS WITHOUT BORDERS

Peg Rawes, Chair
[Crit Room, First Floor]

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LILIAN CHEE
Department of Architecture, School of Design and Environment, National University of Singapore

A DIFFERENT CALCULATOR: POLITICS, DISSIDENCE, AND THE LEGACIES OF TAY KHENG SOON IN THE SINGAPORE ARCHITECTURAL CONTEXT

This paper addresses dissidence within the geopolitical context of Singapore and Southeast Asia through the figure of architect, urbanist and educator Tay Kheng Soon. It traces his architectural ideologies from the mid-1960s to the present to probe the relevance, reach, and legacies of architectural dissidence. In particular, it will look at three decisive moments in Tay's career where he collided head-on with state-sponsored initiatives

PANEL FIFTEEN
PERFORMING DISSENT

Pushpa Arabindoo, Chair
[Gallery, Ground Floor]

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SIGNE SOPHIE BØGGILD
Independent Researcher, Denmark

DISSIDENCE IN DESIRE AND DISTRESS: COPENHAGEN'S FREETOWN AND NEW TOWN

The post-war New Town Tingbjerg, planned from tabula rasa and the post-1968 Freetown Christiania, squatted by 'slum-stormers' resemble opposites. Yet, here I examine them retroactively as social experiments, redefining architecture and citizenship, and as dissidents, challenging the welfare society's identity and inclusiveness. First, I visit Tingbjerg with the architect Steen Eiler Rasmussen and then Christiania that he considered as 'corrective' to the planned welfare city. Second, I revisit the Copenhagen-districts becoming political objects of 'anti-ghettoisation' and 'normalisation' – integration

PANEL SIXTEEN
SPACES OF REVOLT

Torsten Lange , Chair
[Cinema, Ground Floor]

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VALENTINA ROZAS AND RODRIGO MILLÁN
Faculty of Architecture, Arts and Design Universidad Diego Portales, Santiago, Chile

A STADIUM FOR THE NATION: MANIFESTATIONS OF POWER AND DISSIDENCE IN CHILE'S NATIONAL STADIUM (1973-2012)

This paper focuses on the political acts of contestation against Pinochet's dictatorship (1973-1989) that have taken place in the National Stadium in Santiago, between 1973 and 1989, and tries to understand this metropolitan place as a scenario of official and dissident practices, in political and cultural terms. Attending to the symbolic dimension of the dissidence, it presents some episodes, that show different ways through which diverse actors defied the regime. This include football chants, political elections, demonstrations during official public acts,

Deleu gained the fame as the enfant terrible, the mandatory paper architect of the Belgian architectural community, as he took up position against the self-indulgent and hypocritical nature of the disciplines of architecture and urban planning in general, and against the institutionalization and bureaucratic nature of the architectural profession in particular. In my paper I will argue that the lessons in scale and perspective can be put on a direct par with the 'pamphletary' works of the previous decade as they shift the overt dissidence of the architect's activist work towards a critical revision of the scope and modes of address of architectural design.

LORENZO PEZZANI
Centre for Research Architecture, Goldsmiths College, University of London, UK

MAPPING THE SEA: THALASSOPOLITICS AND SPATIAL PRACTICES

This paper draws from my engagement with activist networks that are seeking accountability for the death of migrants at the militarized borders of Europe and looks at how new imaging and modelling technologies have been used to document and spatialise cases of violation of the rights of migrants at sea. By expanding the aesthetic and technological conditions of what can be considered (evidence of) a crime, these attempts of mapping the ocean are bringing to the fore novel legal and political issues, transforming the sea in an arena of conflict. Moreover, they are reconfiguring a different form of critical engagement, where at stake is not anymore an idea of 'dissidence-as-unveiling' in the face of an oppressive, totalitarian power but rather the possibility to make a political problem emerge by seeking accountability across dispersed and overlapping legal jurisdiction.

SENAN ABDELQADER
Jerusalem

ARCHITECTURE OF (IN)DEPENDENCY

Palestinian space in Israel is characterized by a near-total lack of planning, even an interruption of the vernacular evolution processes. Zionist ideology is founded, inter alia, on a design perception that has interrupted the pre-1948 Palestinian urban model, disrupting the local modern language that was emerging in Palestine at the time. Today, East Jerusalem is not perceived as a city by the planning authorities.

– the diversion of a masterplan for the new international airport to Changi (late 1960s), a radical redefinition of public housing (1970s), and the protest against the demolition of the National Library building in the civic district (1980s-90s). It questions whether Tay's necessarily 'rationalised' architectural solutions in these instances inevitably locked his argument within what was pragmatically conceivable and buildable. Can architectural dissidence co-exist with capitalist structures? If it must remain separate from these mechanisms, is architectural dissidence today confined primarily to academia? If so, what is the power of such protest?

KOEN VAN SYNGHEL
KULeuven, University of Leuven, Belgium

AI WEIWEI: DISSIDENCE CAUGHT BETWEEN CREATION AND DESTRUCTION

Ai Weiwei is China's most famous artist. Manoeuvring between criticism, provocation and joke he creates artworks as moral and ethical feints. Being the promoter of individual liberty and freedom of speech he became a 'dissident', a fierce opponent of the political system of China. His actions may seem erratic and disturbing but in fact Ai's work is deeply rooted in Chinese philosophical and scholarly traditions by constantly nurturing 'in-between-ness': in between disciplines, in between old and new, in between the original and reproduction This 'in-between-ness' also characterizes Ai Weiwei's architecture–paradox of dissidence. Caught between destruction and creation, Ai discovered the political content of the architectural practice as a mode of action, instead of an attitude of reaction. Paradoxically, projects like the Olympic 'Birdnest' Stadium became only dissident when Ai took distance of the design after realising that the building was a propaganda instrument for the Chinese authorities.

CAROLE SCHMIT AND FRANÇOIS THIRY
Polaris Architecture

THE ORDOS EFFECT

In 2008, Chinese artist and architect Ai Weiwei planned and managed an iconic urban project called Ordos 100 in the new town of Kangbashi, Inner Mongolia. Two hundred architects came from all over the world to design 100 dream villas. By ensuring strong media presence

through urban planning. Housing social and ethnic minorities, Christiania's 'freak', occupying land outside market forces and Tingbjerg's 'ghetto-listed' public housing both disturb the state. While dissidence is forced in Tingbjerg's case, Christiania has used it actively to obtain autonomy. Still, as Denmark adjusts to multicultural and globalised paradigms, they no longer constitute diverging utopias, but real places (heterotopias) capable of absorbing difference without neutralising it.

LISBET HARBOE
The Oslo School of Architecture and Design, Norway

GENEROUS DISSIDENTS

The last decade has revealed a new generation of architects who bring social concerns into their professional practice, exploring and renewing architectural tools and solutions. Their work and working methods reflect a situated and localized approach rather than overarching theories and large ideological concepts. In contemporary Europe, Fantastic Norway, Collectif Exyzt and Lacaton & Vassal Architectes form interesting cases. These architects promote generous additions more than oppositional activism while exploring local potentials and utilising organisational loopholes. Conventional categories fall short when confronting with the complexity of concerns in these architectural approaches. Instead, their works may be viewed as generous dissents. This paper wants to test the term dissidence as a conceptual tool, through readings of architectural works, attempting to capture the combinations of critical engagement and generous acts.

ISABELLE DOUCET
Manchester School of Architecture, University Of Manchester, UK

THE SURVIVAL OF DISSENT ALONG THE 1990S SHIFT FROM 'THINKING CITY' TO 'MAKING CITY'

Architectural theory, as part of a wider intellectual field, has undergone a 'practice turn' throughout the 1990s, often criticised for having abandoned architecture's critical project. Brussels' unique way in shifting from thinking to making city is instructive for understanding the possibilities of dissent. In 1990s Brussels, the traditionalist post-modern branch of the Reconstruction of the European City – that emerged in the wake of 1968 and proclaimed a return to the pre-industrial working class

and even acts of purification. This research also shows how the public memory of terror has remained for some groups after the recovery of democracy (1990-2012), including some architectural and urban interventions to the stadium area, expressed through memorials, routes and public art performances, some of them proposing a critical perspective of the political transition into democracy.

JIMENA DE GORTARI AND CARLOS MOLINA
Universidad Autonoma Metropolitana, Unidad Cuajimalpa, Mexico City, Mexico

DISSIDENCE, HISTORY AND IDENTITY; REFORMA AV. IN MEXICO CITY 1864-2012

This paper analyses Reforma Avenue in Mexico City to show how dissidence is played out in architecture and urbanism. Between 1864 and 2012, this street has been the main locus for social contestation, symbolic construction, and political debate. The aim of this paper is to locate dissidence and architecture within these same coordinates, by pointing at the enactment of visual strategies aimed at subverting national history or the polemics regarding current affairs. International firms erecting buildings at Reforma Av. today (JPA, TBG, Zeidler, Hines & Stern) seek to counterbalance and neutralize such a politically charged location. This investigation is also a report on a course revising concepts about the city, essentially encouraging students to take the streets as a location of their choice, or to launch their own mise-en-scenes or strategies of contestation.

MOHAMED GAMAL ABDELMONEM
School of Planning, Architecture and Civil Engineering, Queen's University Belfast

SPACES THAT REVOLT: SPATIAL PRACTICES AS AN ACT OF RESISTANCE IN MIDDLE EASTERN CITIES DURING THE ARAB SPRING

Mass protests during the Arab Spring in the Middle East have revealed layers of complex processes of private/public patterns in massive urban revolt, which are yet to be investigated. This paper analyses how fast the public space was reshaped and reproduced to assist its role as a space for resistance and liberation from the traditional state-driven system of power and control. By mapping patterns of interaction, social behaviour and use of space with the physical

Policies of segregation and fragmentation perpetuate the existing sub-urban situation, preventing the development of a functioning urban space. Planning in such a context is part of a process of urbanization without urbanity, which is now re-emerging, this time not from the pre-1948 city center, but from within the sub-urban fabric itself. This process, in turn, leads to a reactivation of the lost public space through the construction of public institutions. The projects shown in this presentation are meant to provide solutions for residents' immediate needs by creating a space for civic practices, including social and political communal existence, while making room for unpredictable future developments.

and relying heavily on social networks, Ai Weiwei set out to draw instant worldwide attention to Ordos 100. But the project was stopped in 2009, following the financial crisis. In 2011, as Ai Weiwei had become a global icon of resistance against the authoritarian regime of his country and was imprisoned for almost three months, he decided to exhibit the Ordos Project as a crucial step in his own carrier. The presentation will bring the Ordos 100 project against a broader local and international context, highlight how it eventually informed Ai Weiwei's transformation into a global activist and discuss his artistic and political strategy from the point of view of contemporary architecture and urban design.

city – had gradually abandoned its anti-capitalist ideology in favour of a more complacent urban regeneration. Confronted with such perversion, a new generation of architects and cultural-urban activists would emerge. This generation would adopt a more realistic and pragmatic urban critique, without, however, falling prey to the temptations of projective practice's 'surfing on the waves'. In addition, they would, perhaps paradoxically, not fully reject the legacy of the 1970s critique. This paper will unravel the paradoxes and opportunities of such practices of dissent.

characteristics and spatial order of Tahrir Square and its surrounding buildings during the Egyptian revolution, this paper argues that socio-spatial practices that were at work in the Square, were already embedded in the memory of the individuals that could be recalled also in different places and situations to inform actions.

1.30–2.30PM LUNCH

2.30–3.30PM KEYNOTE LECTURE

KELLER EASTERLING
Yale School of Architecture, USA

INADMISSIBLE EVIDENCE

Space is often the secret weapon of the powerful because it is a medium of undeclared activities. Yet, as such, it also tutors alternative political arts. There is a place for the forthright declarations of the activist, yet the binaries of enemies and innocents and the limited repertoire of righteousness, resistance, refusal and revolution often offer diminishing returns. As global powers juggle national and international sovereignties or allegiances to citizens or shareholders, their behavior is, by necessity, discrepant. Discrepancy fosters the obfuscation so important to the maintenance of power–the subterfuge, hoax, and hyperbole that is often most consequential in the world. Instrumentalizing discrepancy, rather than righteousness, an extra repertoire of political arts deploys sneakier techniques that are less transcendent and less automatically oppositional–techniques like gossip, rumors, gifts, exaggerated compliance, meaninglessness, misdirection, distraction or entrepreneurialism. The most familiar forms of activism might find, in this unorthodox repertoire, an unwitting auxiliary offering not tense resistance but dissensus and release.

3.30–4.30PM PANEL DISCUSSION OF ALL KEYNOTE SPEAKERS

Ines Weizman, Chair
KELLER EASTERLING, FELICITY SCOTT, DAVID CROWLEY, SRDJAN JOVANOVICH WEISS, SENAN ABDELQADER

ATTEMPTING THE IMPOSSIBLE

4.30PM CLOSING OF THE CONFERENCE

4.30–5.30PM COFFEE AND CAKE

END

BIOGRAPHIES

ABDELMONEM, MOHAMED GAMAL
School of Planning, Architecture and Civil Engineering, Queen's University Belfast
Mohamed Gamal Abdelmonem (PhD) is an architect and lecturer at Queen's University Belfast, where he is the course leader of the BSc in Architecture. Mohamed's research interests cover spatial practices of traditional quarters, Middle Eastern cities, the architecture of home, and design processes. He is the author of *'The Architecture of Home in Old Cairo'* (Ashgate, 2013) and several articles in the Journal of Architecture, the Journal of Traditional Dwelling and Settlements Review, as well as others.
m.gamal@qub.ac.uk

ABDELQADER, SENAN
Jerusalem
Senan Abdelqader is practicing architect and urban planner, leading his firm 'Senan Abdelqader Architects' (SAA), which he established in Jerusalem in 2004. Through working on numerous private projects and other public ones that are influenced by social and political variables, foremost, the urban planning of the central business district of east Jerusalem, Senan has created a public platform where the process of planning is considered to be a collective act and a space for civil practices. During his practice in SAA, Senan founded the 'in-formal' unit in Bezalel Academy in 2007, giving the possibility to architecture students to experiment a space where formality and informality are tangled. Since 2011, he's a guest professor in Dessau Institution of Architecture (DIA) in Germany, where he teaches Informal urbanism for graduate students. Senan has participated in various local and international architectural Biennales and exhibitions, among which, the Sau Paulo Biennale in Brazil in 2007.

ARABINDOO, PUSHPA
Department of Geography University College London, UK
With a background in architecture and geography, Pushpa Arabindoo (PhD) is a lecturer in Geography & Urban Design at the Department of Geography, University College London and a co-director of UCL Urban Laboratory. Since 2003, she has been conducting ethnographic investigations in the Indian city of Chennai, exploring a range of debates from middle class activism around public spaces, emerging aspects of socio-ecological imaginations, slum evictions and resettlement, and more recently the politics of architecture.
p.arabindoo@ucl.ac.uk

ÄRLEMO, MARIA
School of Architecture and the Built Environment, KTH, Stockholm, Sweden
Maria Ärlemo is an architect and doctoral researcher within the division of Critical Studies at the School of Architecture and Built Environment at the Royal Institute of Technology (KTH) in Stockholm, Sweden. She holds a Master degree in Architecture from KTH and has qualifications in ethnology from the University of Stockholm and urban sociology and development studies from Berkeley, University of California, USA. Her field of interest focuses on the potential for architectural practice to contribute to social change, more specifically she is interested in issues of ethics, authority and agency within architectural practice. After some years of professional practice she has recently returned to academia to further her interest in developing an expanded perspective on and practice within the field of architecture.
maria.arlemo@arch.kth.se

BOAL, IAIN
Independent Researcher
Iain Boal is a social historian of science and technics, with a special interest in visual culture, the built world and the commons. He is associated with Retort, the antinomian group of writers, artists and artisans based in the Bay Area. He is co-director of MayDay Rooms, recently founded in London as a safe haven for threatened archives of dissent. He is the author, with T. J. Clark, Joseph Matthews and Michael Watts, of Retort's *Afflicted Powers: Capital and Spectacle in a New Age of War*. He is co-editor of *West of Eden: Communes and Utopia in Northern California* (PM Press, 2012), and his brief history of the bicycle in planetary perspective, *The Green Machine*, is forthcoming from Notting Hill Editions. He is affiliated with the Geography Department at UC Berkeley and Birkbeck's Institute of Humanities. In 2005/6 he was a Guggenheim Fellow in Science and Technology.
boal@sonic.net

BØGGILD, SIGNE SOPHIE
Independent Researcher
Signe Sophie Bøggild is a Copenhagen-based freelance researcher and curator. MPhil History of Art, University of Copenhagen and MA Contemporary Art Theory, Goldsmiths, University of London - special subject *Geographies* with Professor Irit Rogoff. Focusing on the past, present and future of post-war Scandinavian New Towns, she has contributed to anthologies by Crimson Architectural Historians, The International New Town Institute, Gothenburg University, and Bauhaus University Weimar. Writing articles for magazines like the *Journal of Urban Design, The Nordic Journal of Architecture* and *Arkitekten*, Signe has presented papers at Danish and international conferences, and has guest-lectured at TU Delft, the University of Copenhagen and the University of Newcastle. Collaborators include NORD Architects, Crimson Architectural Historians, the Amsterdam-based discussion platform Failed Architecture, The International New Town Institute, the Danish Architecture Centre, and the Danish Town Planning Institute. She is active in the NGO Architects without Borders. Residencies in Danish Academies of Rome and Athens.
signeboeggild@hotmail.com

BREMNER, LINDSAY
School of Architecture and Built Environment, University of Westminster, UK
Lindsay Bremner (PhD) has been Director of Architectural Research at the University of Westminster since January 2012. She was previously Professor of Architecture in the Tyler School of Art at Temple University in Philadelphia (2006 – 2011) and Chair of Architecture at the University of the Witwatersrand in Johannesburg (1998 – 2004). She is an award-winning architect and writer and published, lectured and exhibited widely on the transformation of Johannesburg after the end of apartheid, including *Writing the City Into Being: Essays on Johannesburg 1998-2008* (2010). Her current research, *Folded* Ocean, is investigating confluences of architecture, urbanism, human and nonhuman agency, global interconnectivity, political realignment and emergent spatial systems in the contemporary Indian Ocean world. Bremner holds a B. Arch degree from the University of Cape Town and M. Arch and DSc. Arch degrees from the University of the Witwatersrand, Johannesburg.
bremnel@westminster.ac.uk

BRODSKY, ALEXANDER (KEYNOTE SPEAKER)
Architect and Artist, Moscow, Russia
Alexander Brodsky is an architect and was a member of the Moscow group of so-called 'Paper Architects' whose work in 1980s centred around a refusal to take part in state sponsored architectural production of low-quality, standardised buildings. During the 1990s Brodsky produced contemporary art, moving to New York in 1996. In 2000 he returned to Russia to practice freely as an architect, working out of a small office in the Moscow State Museum. Brodsky's work is characterised by a concern with traditional building, using local materials to produce an architecture that explores Russian heritage whilst at the same time acting as a critique of the unregulated and corrupt building industry.

BURROUGHS, BRADY
School of Architecture and the Built Environment, KTH, Stockholm, Sweden
Brady Burroughs is an architect, teacher and researcher at the School of Architecture and the Built Environment, KTH, Stockholm, within Critical Studies. She has taught design studio in both foundation studies and masters level since 2000, and recently began a research project exploring women-only bathing places. More specifically, this research takes its point of departure in The Skala Women's Rock Group, an all women swimming group, located in Skala Eressos, Lesvos, Greece. Her research bridges the gap between architecture and gender, with the support of feminist and queer theory. Key references are the works of poststructural theorist Judith Butler, Rosi Braidotti's writings on nomadic subjectivities and Sara Ahmed's queer phenomenological approach to things and bodies. A parallel, not unrelated, interest in Brady's research lies in the experimentation and development of critical pedagogies within architectural education, greatly inspired by feminist writer Bell Hooks.
brady.burroughs@arch.kth.se

CHAPMAN, MICHAEL
School of Architecture and Built Environment The University of Newcastle, Australia
Michael Chapman (PhD) is a Senior Lecturer at the University of Newcastle in Australia. Last year he completed his PhD on theories of the avant-garde and their relationship to architectural theory. His work has been widely published in journals and conference proceedings and, together with Michael Ostwald and Chris Tucker,

he is the author of Residue: Architecture as a Condition of Loss, published by the RMIT Press in 2007.
michael.chapman@newcastle.edu.au

CHEE, LILIAN
Department of Architecture, School of Design and Environment, National University of Singapore
Lilian Chee (PhD) trained at the Bartlett UCL and the National University of Singapore, where she is currently Assistant Professor. Her research focuses on domesticity and gender. Lilian's publications include 'An Architecture of Twenty Words', in *Negotiating Domesticity* (2005); 'A Web in the Garden', in *Pattern, Haecceity Papers* (2007), 'Living with Freud', in AD *Atmosphere* (2008), 'Performing Domesticity: Ma Qingyun's *Father's House*', in *Home and Space, Haecceity Papers* (2009), 'Under the Billiard Table' in the *Singapore Journal of Tropical Geography* (2011), 'Materializing the Tiger in the Archive' in *Feminist Practices* (2011) and 'The Domestic Residue' in *Gender Place and Culture* (2012). She is co-editor for *Home+Bound* (forthcoming 2013) and *Asian Cinema and the Use of Space* (forthcoming 2014). Lilian also serves as Regional Editor for the *Journal of Architecture*. She is working on a film project about domesticity in Singapore's public housing context, and developing a manuscript on her earlier research of the Raffles Hotel.
l.chee@nus.edu.sg

COLEMAN, NATHANIEL
School of Architecture, Planning and Landscape, University of Newcastle, UK
Nathaniel Coleman (PhD) is currently a Senior Lecturer in Architecture at Newcastle University, and previously taught in the USA. He holds BFA and BARCH degrees from the Rhode Island School of Design, a MUP degree from the City College of New York Program in Urban Design, and MSc and PhD degrees from the University of Pennsylvania. A New York State licensed architect, he practiced in New York and Rome. He is a recipient of Graham Foundation and British Academy grants; his primary research interest is the problematic of Utopia in relation to architecture history, theory, design, and the city. He is editor of the collection *Imagining and Making the World: Reconsidering Architecture and Utopia* (2011), and author of the book *Utopias and Architecture* (2005). Coleman is currently working on a book on Henri Lefebvre (*Lefebvre for Architects*), as part of the Thinkers for Architects Routledge series.
nathaniel.coleman@ncl.ac.uk

CROWLEY, DAVID (KEYNORE SPEAKER)
Royal College of Art, London, UK
David Crowley (PhD) is a critic, curator and historian. He runs the Critical Writing in Art and Design programme at the Royal College of Art in London. He has written and edited various books on design and material culture in Eastern Europe under communist rule (most recently *Pleasures in Socialism. Leisure and Luxury in the Eastern Bloc,* with Susan Reid for Northwestern Press, 2010). Crowley was co-curator of 'Cold War Modern: Design 1945-70' which was shown at the V&A in London before travelling to Italy and Lithuania, and Sounding the Body Eleectric Experiments in Art and Music in Eastern Europe 1957-1985 for Muzeum Sztuki in Lodz, Poland (2012).

DAVIDTS, WOUTER
Independent Researcher, The Netherlands
Wouter Davidts (PhD) lives and works in Antwerp. From 2009 until 2012 he was Professor of Modern and Contemporary Art at VU University in Amsterdam. Between 2003 and 2008 he was a postdoctoral researcher at the Department of Architecture & Urban Planning, Ghent University. In the fall of 2006 he was a British Academy research fellow at Goldsmiths, University of London. He is the author of *Bouwen voor de kunst?* (A&S/books, 2006) and has published on the museum, contemporary art and architecture in journals such as *Afterall, Archis, De Witte Raaf, Footprint, Kritische Berichten, Metropolis M, OASE* and *Parachute*, and in books and exhibition catalogues. He edited *The Fall of the Studio: Artists at Work* (Valiz, 2009; with Kim Paice), *CRACK: Koen van den Broek* (Valiz, 2010), and most recently, *Luc Deleu – T.O.P. office: Orban Space* (Valiz, 2012; with Guy Châtel and Stefaan Vervoort).
wdavidts@gmail.com

DE GORTARI L, JIMENA (PRESENTING WITH CARLOS MOLINA)
Universidad Autonoma Metropolitana, Unidad Cuajimalpa, Div. Ciencias Sociales y Humanidades, Mexico City, Mexico
Jimena de Gortari L. is pursuing a postdoctoral research at Universidad Autónoma Metropolitana-Cuajimalpa. She was awarded magna cum laude at her doctoral defense in Barcelona, 2010. She has also taught courses at Universidad Iberoamericana-Mexico and Centro-Fashion and Design University.

DOUCET, ISABELLE
Manchester School of Architecture, University Of Manchester, UK
Isabelle Doucet (PhD) is a Lecturer in Architecture and Urbanism at the University of Manchester, School of Environment and Development, Manchester Architecture Research Centre (MARC). Having received her PhD from the Delft University of Technology, Architectural Theory, her research centres on transformations in architecture's critical project at the intersections of social critique, politics and aesthetics. Relevant publications include the special Footprint journal issue *Agency in Architecture: Reframing Criticality in Theory and Practice* (2009, with K. Cupers); the edited volume *Transdisciplinary Knowledge Production: Towards Hybrid Modes of Inquiry in Architecture and Urbanism* (Springer, 2011, co-edited with N. Janssens); the journal article 'Making a city with words: Understanding Brussels through its urban heroes and villains' (*City, Culture and Society,* 2012), and the chapter 'Counter-projects and the postmodern user' in the forthcoming edited volume *Use Matters. An Alternative History of Architecture* (K. Cupers, ed. Routledge).
isabelle.doucet@manchester.ac.uk

EASTERLING, KELLER (KEYNOTE SPEAKER)
Yale School of Architecture, USA
Keller Easterling (PhD) is an architect, writer and professor at Yale University. Her books include *Enduring Innocence: Global Architecture and its Political Masquerades* (MIT, 2005) and *Organization Space: Landscapes, Highways and Houses in America* (MIT 1999). A forthcoming book, *Extrastatecraft: Infrastructure Space and Political Arts,* examines global infrastructure networks as a medium of polity.

FONTANA-GIUSTI, GORDONA
School of Architecture, University of Kent, UK
Gordana Korolija Fontana-Giusti (PhD) Dip Arch (Belgrade), PhD (Architectural Association, London and Birkbeck College, University of London) is an architect, urban designer, architectural historian and theorist. Fontana-Giusti has been Assistant Director of Histories and Theories at the AA Graduate School (1990-2000), was involved in setting up and teaching at the London Consortium Doctoral Programme, and was the Director of Urban Design at Central Saint Martins, London (2003-2007). Fontana-Giusti has published scholarly articles in *The Journal of Architecture, ARQ* and the *AA-Files*; and is the co-editor of *Scale: Imagination, Perception and Practice in Architecture* (with G. Adler and T. Brittain-Catlin, 2012, Routledge) and author of the *Complete Works of Zaha Hadid* (with Patrik Schumacher, 2004, Thames and Hudson). Fontana-Giusti had joined the University of Kent in 2007 with the strategic task to develop the school's graduate studies and research; she is currently the Professor of Regeneration and the Director of Graduate and PhD studies.
g.fontana-giusti@kent.ac.uk

FOREIGN ARCHITECTS SWITZERLAND (FAS)
FAS (Foreign Architects Switzerland) is a collective of Swiss-based architects, founded in reaction to the general political apathy and neutrality of the profession on the occasion of the minaret ban, voted in 2009. FAS took up arms in protesting against this restriction of the constructed environment, as well as against the xenophobic sign this vote represents. It developed into objecting to the common indifference of architects and planners toward real-estate pressure, conservatism and a general trend of non-involvement. In order to avoid personal recuperation for self-promoting motives, and with the fear to become important, FAS tries to stay anonymous.
faszine@gmail.com

FRICHOT, HÉLÈNE
School of Architecture and the Built Environment, KTH, Stockholm, Sweden
Hélène Frichot (PhD) is an Assistant Professor in Critical Studies in Architecture, School of Architecture and the Built Environment, KTH, Stockholm. While her first discipline is architecture she completed a PhD in Philosophy at the University of Sydney (2004). Hélène edited, with Stephen Loo, Deleuze and Architecture, Edinburgh University Press, (2013). Since 2005, with Esther Anatolitis, she has co-curated the public lecture series Architecture+Philosophy (www.architecture.testpattern.com.au/).
helene.frichot@arch.kth.se

GRILLNER, KATJA,
School of Architecture and the Built Environment, KTH, Stockholm, Sweden
Katja Grillner (PhD) is professor of Critical Studies in Architecture at the KTH School of Architecture and the Built Environment. She is the director of the strong research environment *Architecture in Effect*, funded by Formas 2011-2016. She is co-founder of *FATALE*, a feminist architecture teaching and research group based at KTH. She was the president of the Nordic Association for Architectural Research 2000-2002, director of architecture research at KTH from 2005-2008, and has directed large research projects such as AKAD (2003-2007); Architecture and Authorship (2003-2007); The Poetics of Critical Writing (2007-2009).
grillner@kth.se

GROSSMAN, VANESSA
School of Architecture, Princeton University, USA
Vanessa Grossman is a Ph.D. Candidate in History, Theory and Criticism of Architecture at Princeton University, and a Lassen Fellow of the

Princeton University Program in Latin American Studies (PLAS). She is an architect formerly graduated in 2006 from the School of Architecture and Urbanism of the University of São Paulo (FAUUSP), with a Master's degree in History of Architecture from the Paris 1 Panthéon-Sorbonne University (2006-2008). Her dissertation analyses the relationship between architects and the French Communist Party (PCF), from France's Liberation in 1944 to the PCF's final decline in the 1981 French presidential elections. Grossman is the author of the book *A arquitetura e o urbanismo revisitados pela Internacional Situacionista* (São Paulo: Annablume / FAPESP, 2006). Her publications include articles in books and in journals such as *L'Architecture d'aujourd'hui, AMC, Archistorm* (France); *Archithese* (Switzerland); *Volume* (The Netherlands); *Area* (Italy); *Pidgin Magazine, The New City Reader* (USA); *Bamboo, Contravento* (Brazil). Grossman is currently (AY 2012-13) a guest doctoral student at the École Normale Supérieure (ENS) in Paris.

vgrossma@princeton.edu

GUIDO, LUCA
Department of Civil Engineering and Architecture, University of Udine, Italy
Luca Guido is an architect, historian and critic in the field of contemporary architecture. He is adjunct professor of Architectural Theories at University of Udine and collaborates in the teaching program at Iuav in Venice. He wrote for several architectural magazines. His books include *Surfing Complexity* (2011)*,* about his works in association with Marcello Guido. Luca Guido from 2007 is a member of board of In/Arch – The National Institute of Architecture in Italy founded by Bruno Zevi– and from 2010 is a member of the board of directors of Iuav.

lucguido@gmail.com

HABA, PÉTER (PRESENTING WITH MARIANN SIMON)
Department for History of Architecture and of Monuments, Budapest University of Technology and Economics, Hungary
Péter Haba graduated as an art historian from Institute of Art History, Eötvös Loránd University Budapest in 2004. Even before graduation he worked as an editor for Hungarian Architecture, a bi-monthly periodical. He became increasingly interested in trends in global and domestic architecture in the second half of the 20th century, with special regard to the impacts of structuralist architectural theory on Hungarian architecture. Haba has also published a number of essays on contemporary architecture and design in leading media of the profession. Since 2010 he has lectured at Budapest's Moholy-Nagy University of Art and Design. His courses are focussed on topical methodology and theory issues of design culture and architecture. Since 2011 he has been a PhD candidate at the Department for History of Architecture and of Monuments, Budapest University of Technology and Economics. The focus of his research is 'Connections between Structure, Technology and Aesthetics in Hungarian Industrial Architecture 1947-1970'.

haba.peter@gmail.com

HARBOE, LISBET
The Oslo School of Architecture and Design, Norway
Lisbet Harboe (PhD) is an architect and completed her PhD at The Oslo School of Architecture and Design (AHO) in February 2012. Her thesis, *Social Concerns in Contemporary Architecture: Three European Practices and Their Works,* is a detailed study of architectural works, investigating how social concerns generate new architectural solutions and inventive ways of working. The research theorises and discusses the integration of methods, solutions and multiple concerns to elicit present conceptualisations in architecture. At AHO, Harboe teaches architectural theory. She studied architecture at NTNU in Trondheim, Norway, and had a scholarship at Faculdade de Arquitecturea da Universidade Lisboa, Portugal. Her former studies are in economy and psychology. Harboe has been working as a practitioner in Oslo, as teacher assistant at NTNU, and has run her own practice part time since 2001.

lisbet@harboe.org

JOVANOVIC WEISS, SRDJAN (KEYNOTE SPEAKER)
Architect and Theorist, New York, USA
Srdjan Jovanovic Weiss is an architect, theorist and a PhD candidate at Goldsmiths Centre for Research Architecture University of London. After researching with Rem Koolhaas at Harvard University and designing with Herzog & de Meuron architects in Basel, Weiss founded his own research and design practice NAO. His book *Socialist Architecture: The Vanishing Act* with Armin Linke, documents former socialist architecture in Yugoslavia surviving the vanishing act of its own ideology. His earlier book: *Almost Architecture* explores spatial practice in the emerging democracy in Serbia during 1990s. His design projects include *Villa 62 Ordos*, China, *Handball Stadium* in Novi Sad, Serbia, and *Z-blocks* lightweight furniture. Curatorial projects include *Lina Bo Bardi* (Columbia GSAPP), *Yona Friedman: About Cities* (The Drawing Center, New York) and *Anne Tyng: Inhabiting Geometry* (ICA Philadelphia & Graham Chicago). Weiss thought at Harvard, Columbia, Penn, Pratt, Parsons,Temple and is currently visiting professor at Cornell University AAP NYC.

KAMINER, THAL
Edinburgh School of Architecture and Landscape Architecture, The University of Edinburgh, UK
Tahl Kaminer (PhD) is Lecturer at the University of Edinburgh. His research addresses the relation of architecture to society. Tahl completed his PhD at TU Delft in 2008, and received his MSc Architecture Theory and History from the Bartlett in 2003. Tahl is a co-founder of the academic journal *Footprint*, and edited two of its issues. Routledge published his doctoral dissertation in 2011 as *Architecture, Crisis and Resuscitation: The Reproduction of Post-Fordism in Late-Twentieth-Century Architecture*. He has also co-edited the volumes *Houses in Transformation* (NAi, 2008), *Urban Asymmetries* (010, 2011) and *Critical Tools* (Lettre Vollee, 2011).

tahl.kaminer@ed.ac.uk

LAHOUD, ADRIAN
The Bartlett School of Architecture, University College London, UK
Adrian Lahoud (PhD) is Director of the MArch Urban Design and Reader at Bartlett University College London. His current research examines the emergence of scale as a political problem within architecture, infrastructure and climate research. He received an honours degree in architecture from the University of New South Wales in 2000 and taught for 8 years at the University of Technology Sydney where he was director of the Urban Design program, before moving to the Centre for Research Architecture, Goldsmiths, to take up a role as Director of the MA program.

adrian.lahoud@gmail.com

LANGE, TORSTEN
The Bartlett School of Architecture, University College London, UK
Torsten Lange is currently a PhD candidate at The Bartlett School of Architecture. He studied architecture at the Bauhaus University Weimar, Germany. He worked as an architect at ZMMA Architects in London from 2005 to 2009. In 2008 he completed a Masters in Architectural History at the Bartlett/ UCL with a thesis about public debates in architectural magazines in the GDR in the 1970s and 1980s. Since 2009 he carries out doctoral research, exploring theoretical concepts underpinning the production of the built environment in socialist East Germany and investigating the relationship between architecture and art in the design of public spaces in East Berlin's mass-housing districts. Torsten also works as a visiting lecturer in History and Theory in Spatial Design at the University of Brighton since 2008.

LEÓN, ANA MARÍA
MIT School of Architecture and Planning, USA
Ana María León is a PhD candidate in the History, Theory, and Criticism of Architecture and Art group at MIT Architecture. She has an architecture diploma from the Universidad Católica in Guayaquil, a Master in Architecture from Georgia Tech and a Master in Design Studies with distinction from the Harvard Graduate School of Design. She has taught architecture and urban design studios and seminars at Georgia Tech, the Harvard GSD Career Disco Program, and the UEES and UCSG in Ecuador, and worked in architecture firms in Atlanta, New York, and Guayaquil. She is currently editing the scholarly journal for MIT Architecture, thresholds 41: REVOLUTION! and working on her dissertation titled 'Southern Surrealisms: Buenos Aires, 1938-1956.'

amlc@mit.edu

MALLINSON, HELEN
The Sir John Cass Faculty of Art, Architecture and Design, London Metropolitan University, UK
Helen Mallinson (PhD) is a teacher, writer and designer. She completed a PhD at the London Consortium on 'air' as the precursor of 'space' in the work of Robert Boyle. The topic was examined in the context of the seventeenth century revolution in English science, religion and philosophy, the period widely credited with the genesis of modernity. She has written a number of papers exploring the consequences of the changed perception of air and space for architectural thinking. These include notions of agency, rhetoric, the emotions, enthusiasm and the underground. Helen Mallinson currently lectures in architectural history and theory at the Cass Faculty of Art, Architecture and Design. Previous roles include design tutor, head of school and other management projects, visiting critic and examiner, visiting lecturer, designer and practitioner.

h.mallinson@londonmet.ac.uk

MAND, NEENA
School of Architecture and Built Environment, The University of Newcastle, Australia
Harpreet (Neena) Mand (PhD) is currently the Head of Discipline at the Faculty of Architecture at the University of Newcastle, Australia. She is also the Year 1 Design Studio coordinator at the University. She was awarded her PhD in 2010 with the title, *Constructing Architecture and Interpreting Identity*. The thesis researched the relationship between modernity, identity and architecture in Japan and India from 1945 to the present, a significant period marking the beginning of territorial

decolonisation to each country forging its own modernity specific to its historical context. The intention has been to position this thesis at the threshold of a new form of architectural interpretation. Neena has extensive practice experience having worked on variety of projects with prominent practices in Asia and England. Neena's current research interest includes post-colonial and feminist theories, Asian architecture and urbanism, sustainability and transport infrastructure, and the international practice of architecture.
neena.mand@newcastle.edu.au

MASSEY, JONATHAN
School of Architecture, Syracuse University, USA
Jonathan Massey (PhD) Architect and historian Jonathan Massey is Meredith Professor of Teaching Excellence at Syracuse University, where he has chaired the Bachelor of Architecture program and the University Senate. His research showing how architecture mediates power by giving form to civil society, shaping social relations, and regulating consumption has appeared in many journals and essay collections, including the books *Crystal and Arabesque* (2009) and *Governing by Design* (2012). A co-founder of the Transdisciplinary Media Studio and the Aggregate Architectural History Collaborative, he is currently analyzing the politics of sustainable design, the architecture of housing finance, and the methods and media of historical scholarship.
jmassey@syr.edu

MASSIDDA, ADRIANA LAURA
Department of Architecture, University of Cambridge
Adriana Laura Massidda is currently a PhD student in Architecture in the University of Cambridge. Her research focuses on the history of urban informality in Buenos Aires and the interaction between the shantytowns and the State. She finished an MPhil in Architecture at Cambridge in September 2011 and obtained her architectural training from the University of Buenos Aires, where she graduated in 2006. Adriana worked in architectural practice for some years, both in Argentina and in the UK, before starting her current research. Adriana is a student of King's College, Cambridge, and the Department of Architecture.

MCGOWAN, JEREMIE MICHAEL
The National Museum of Art, Architecture and Design - Oslo, Norway.
Jérémie Michael McGowan (PhD) is a Curator in Architecture at The National Museum of Art, Architecture and Design in Oslo, Norway. He holds a PhD (2011) and MSc by Research (2005) in art and architectural history/theory from The University of Edinburgh, and a Bachelor in Art and Design (2001) from North Carolina State University. A practicing artist and designer, he has previously exhibited and taught at various institutions in the United States, United Kingdom and Finland. Recent publications include the co-edited volume *Architecture and Field/Work* (Routledge, 2010) and a book chapter outlining revisionist approaches to the work of Ralph Erskine in circumpolar Canada and Sweden (*Arctic Perspective Cahier No. 1: Architecture*, Hatje Cantz, 2010).'
jeremie.mcgowan@nasjonalmuseet.no

MEISTER, ANNA MARIA
School of Architecture, Princeton University, USA
Anna-Maria Meister is a doctoral student in the Program for the History and Theory of Architecture at Princeton University. Working on early 20th century Germany, her research interests include questions of norm and normalization in relation to German modernization. After her studies in architecture at the TU Munich, Germany, as well as in Delft and London, she received her diploma in architecture in 2003. Working as a full-time architect for several years, Anna-Maria Meister obtained her license as an architect in 2007. With a DAAD fellowship from the German Government she completed the MSc AAD program at Columbia University, New York in 2009. Anna-Maria Meister joined the PhD program at Princeton's School of Architecture in 2010. Additionally to teaching and co-curating exhibitions and workshops, she published in magazines such as arch+ and the Baumeister.
ameister@princeton.edu

MILES, MALCOLM
School of Architecture, Design & Environment, University of Plymouth, UK
Malcolm Miles (PhD) is Professor of Cultural Theory in the School of Architecture, Design & Environment at the University of Plymouth; author of *Herbert Marcuse: an aesthetics of liberation* (2011), *Urban Utopias* (2008) and *Cities and Cultures* (2007). He is currently working on a book on eco-aesthetics, and towards future research on the utopian content of modernism in art, architecture and literature.
www.malcolmmiles.org.uk
mfmiles@plymouth.ac.uk

MILJACKI, ANA
MIT School of Architecture and Planning, USA
Ana Miljacki (PhD) is an Assistant Professor of Architecture at Massachusetts Institute of Technology, where she teaches theory and design. She has previously taught at Columbia University, City College in New York and Harvard University Graduate School of Design. She holds a Ph.D. (2007) in history and theory of architecture from Harvard University, an M.Arch. from Rice University and a B.A. from Bennington College. Her research interests range from the role of architecture and architects in the Cold War era Eastern Europe, through the theories of postmodernism in late socialism to politics of contemporary architectural production. She won the ACSA/JAE 'Best in Design as Scholarship Article' award in 2012. She is currently working on three projects: a book about architects' legitimating narratives in the postwar Czech architectural discourse, a project on citation, adaptation and mashup of architectural ideas in contemporary architecture, and on a critical assessment of the intersection of late socialism with postmodernism in architecture of Eastern Europe.
miljacki@mit.edu

MILLÁN, RODRIGO (PRESENTING WITH VALENTINA ROZAS)
Faculty of Architecture, Arts and Design Universidad Diego Portales, Santiago, Chile
Rodrigo Millán is a sociologist with an MA in Urban Planning (Catholic University of Chile). Currently he is professor and researcher at Faculty of Architecture, Arts and Design, Universidad Diego Portales, and member of the Social Cohesion Core (Faculty of Psychology – Faculty of Social Sciences, Universidad Diego Portales). His research field has focused on urban history, memorialization processes and neighbourhood renewal policies. He has published articles and presentations recently in Chile, Argentina, United States, Spain and Portugal. He has been Lincoln Institute of Land Policy scholar and researcher at Latin American Housing Network (LAHN), lead by Professor Peter Ward (University of Texas, at Austin). He has worked as private consultant for different organizations, as Villa Grimaldi, Observatorio de Ciudades Universidad Católica (OCUC) and ProUrbana. He is founder (with Valentina Rozas) of Memópolis, a collective urban research and intervention group.

MOLINA, CARLOS (PRESENTING WITH JIMENA DE GORTARI)
Universidad Autonoma Metropolitana, Unidad Cuajimalpa, Mexico City, Mexico
Carlos Molina (PhD) investigates the links between architecture and the realm of spirituality in Mexican museums, churches and synagogues. He got a PhD in 2007 from the University of Essex with a dissertation on the history of curatorial practice in Mexico.

NABIL, AHMED
Centre for Research Architecture, Goldsmiths College, University of London, UK
Nabil Ahmed is a Bangladeshi artist, activist and writer based in London. He has an MA in Interactive media critical theory and practice from Goldsmith College, University of London where he is a graduate research fellow on Forensic Architecture. He exhibits internationally and his interdisciplinary works combining lectures, video, performance and sound art on political ecology, migration and human rights have appeared on Resonance FM, Centre for Possible Studies at the Serpentine Gallery, South Asian Visual Arts Centre (SAVAC) Toronto and 2012 Taipei Biennale. He is co-founder of Call & Response, a curatorial project and collective specializing in sound art. He has written for Third Text and Media Field Journal, University of California, Santa Barbara among others. He is currently a visiting tutor at the Centre for Research Architecture and department of visual cultures at Goldsmiths, University of London.
postnabil@gmail.com

OROZCO, IVONNE SANTOYO
Architectural Association School of Architecture, London, UK
Ivonne Santoyo Orozco is an architect and urban designer who obtained her master degree from the Berlage Institute in Rotterdam and was graduated magna-cum-laude from the UDLA in Puebla, Mexico. She has collaborated with Fernando-Romero in Mexico City, Wiel-Arets in Maastricht, Foster&Partners and Ove-Arup in London. She has been a recipient of several funding bodies from the Mexican government, as well as a Collection Research Grant from the Canadian Center for Architecture in Montreal. Her work has been exhibited at the Venice Biennale and published in a variety of media. Currently, she is a Ph.D. candidate at the Architectural Association in London, where she also teaches History and Theory. Her research work focuses on understanding the category of magnificence as a fundamental and longstanding feature of western power.
ivonnesantoyo@gmail.com

OSTWALD, MICHAEL
School of Architecture and Built Environment, The University of Newcastle, Australia
Michael J. Ostwald (PhD) is Dean of Architecture and Built Environment at the University of Newcastle, Australia. He is a Visiting Professor at RMIT University and a Research Fellow at SIAL (Melbourne). Michael has a PhD in architectural theory and history, he completed postdoctoral

studies on Baroque Geometry in Montreal and Cambridge (Mass.) and he has a higher doctorate (DSc) in design mathematics. He is on the editorial boards of *ARQ, Architectural Theory Review* and the *Nexus Network Journal: Architecture and Mathematics*. He has authored more than 300 scholarly publications (including 22 books) and his designs have been published or exhibited on more than 70 occasions.
michael.ostwald@newcastle.edu.au

PEZZANI, LORENZO
Centre for Research Architecture, Goldsmiths College, University of London, UK
Lorenzo Pezzani is a researcher based in London. His work focuses on the spatial politics and visual cultures of migration, human rights and media. After having studied architecture and worked as assistant curator for Manifesta7, he engaged in 2008 in the activities of the Centre for Research Architecture (Goldsmiths, University of London) where he obtained an MA and where he is currently PhD candidate. In 2010 he was a resident at the Decolonizing Architecture Art Residency in Bethlehem and he is now a research fellow in the ERC project 'Forensic Oceanography' and a contributor to the on-going body of work 'Model Court'. His practice-based research projects, moving across diverse disciplines and media, have been presented in exhibitions and talks at, among others, the 4th International Architecture Biennale in Rotterdam (2009), Tate Modern (2010) and Chisenhale Gallery (2011) in London, Henie Onstad Art Centre in Oslo (2011) and HEAD in Geneva (2012).
lorenzopezzani@gmail.com

POPESCU, CARMEN
University Paris 1, Sorbonne and Ecole Nationale d'Architecture La Villette, Paris, France
Carmen Popescu (PhD) was trained in Bucharest (MA, Art History, National University of Arts; 1984) and in Paris (MA, Phd, Architectural History, University Paris 4, Sorbonne, 2001). She is currently teaching history of architecture as Visiting Assistant Professor at the Sorbonne in Paris. She also taught at the University in Tours (France) and gave lectures in universities in Europe (Belgium, France, Great Britain, Romania, Slovenia, Turkey) and the USA. In 2012, she was invited to lecture at the MoMA, New York. Her main directions of research include: architecture and ideology in the 19th and 20th centuries (with a focus on identity issues)/ architecture and politics in the 20th century (studying Socialist Romania and exploring the relations between the two blocs during the Cold War)/ architecture as represented by contemporary art. She developed the topics listed above in numerous conferences and published extensively.
crmv@noos.fr

RAWES, PEG
The Bartlett School of Architecture, University College London, UK
Peg Rawes (PhD) is Associate Director of Research, and History and Theory Thesis Coordinator for the MArch Architecture (RIBA Part 2) at the Bartlett School of Architecture, UCL. Publications include: Poetic Biopolitics (ed.) (I.B.Tauris, forthcoming); Relational Architectural Ecologies (ed.) (Routledge, forthcoming 2013); Space, Geometry and Aesthetics (2008) and Irigaray for Architects (2007).
m.rawes@ucl.ac.uk

RICE, LOUIS
University of the West of England, Bristol, UK
Louis Rice is an architect and spent a decade working in practice in the UK and France. For the last five years he has worked as a senior lecturer/senior research fellow at the University of the West of England in Bristol, as head of urban design and studio leader for the post-graduate architecture course. He is an academic whose research explores the agency of the urban world; particularly those domains that are conflictual, conspiratorial and contradictory.
louis.rice@uwe.ac.uk

RODDIER, MIREILLE
Taubman College of Architecture and Urban Planning, The University of Michigan, USA
Mireille Roddier is a co-founder of the *Detroit Unreal Estate Agency*, as well as of the *Metropolitan Observatory for Digital Culture and Representation* (MODCaR), which recently organized 'Imaging Detroit', a documentary film festival/symposium that focused on the various representations of 'Detroit'. She is currently working towards the publication of the event's catalogue. Her ongoing interest in the mechanisms of representation has fueled the work produced in her design practice, Mitnick-Roddier, which has received numerous awards, including the Architecture League of New York's Young Architects prize and Architectural Record's 2005 Design Vanguard. Their work has most recently been featured in *Log* and *Mark Magazine*. She teaches at the University of Michigan's Taubman College of Architecture and Urban Planning.
mroddier@umich.edu

ROWINSKA, NATALIA (WITH LUKASZ WOJCIECHOWSKI)
Faculty of Architecture, Wroclaw University of Technology, Poland
Natalia Rowinska is an architect and a Phd candidate at the Faculty of Architecture, Wroclaw University of Technology. She is working on the issue of relationships between contemporary architecture and power. Since 2006 she is working as an architect in +48 design studio www.0048.pl and is a co-author of award-winning architectural competition projects (runner–up in competition for the design of Puppet Theater in Opole, third prize in competition for the urban design of Spo eczny Square in Wroclaw, third prize in competition for design of Main Railway Station in Wroclaw).
n.rowinska@gmail.com

ROZAS, VALENTINA (PRESENTING WITH RODRIGO MILLÁN)
Faculty of Architecture, Arts and Design Universidad Diego Portales, Santiago, Chile
Valentina Rozas is an architect trained at the Catholic University of Chile and the Technical University Berlin. She received an MA in Urban Planning (Catholic University of Chile). Her urban design project for the National Stadium, proposed with Teodoro Fernandez Architects was awarded with the first place in Parque de la Ciudadanía competition, held by the Chilean Government (National Sports Institute) to determine the future transformation of the National Stadium into a public park. Valentina has published articles and presentations in Chile, Argentina, Mexico and Spain on issues of urban planning, land policies, and memory. Her work has been displayed at the Biennale of Urbanism and Architecture in Shenzen and Hong Kong (2011) and at the Chilean Biennale of Architecture

and Territory (2012). In 2009, she and Rodrigo Millán founded Memópolis, a collective urban research and intervention group. Currently she teaches urban planning at the Faculty of Architecture, Arts and Design at the Universidad Diego Portales.

RUNTING, HELEN
School of Architecture and the Built Environment, KTH, Stockholm, Sweden
Helen Runting is a doctoral researcher within Critical Studies of Architecture at the KTH School of Architecture in Stockholm. Helen holds qualifications in both urban planning (University of Melbourne) and urban design (University of Melbourne; Royal Institute of Technology, Stockholm) and has worked as an urban planner and designer both in Australia and Sweden, and also on large-scale strategic master planning projects in Vietnam and Finland. Since moving to Stockholm in 2007, her practice has focused on the intersection of planning with art and architectural design, through use of the tools drawn from traditions of criticism, theory and performance within design. She has been a teacher in urban theory and urban economics at KTH, and has recently begun work on her PhD, *'Towards new modes of criticism – art, architecture and the space of planning'*.
helen.runting@arch.kth.se

SCHMIT, CAROLE (PRESENTING WITH FRANÇOIS THIRY)
Carole Schmit is an architect based in Luxembourg, where she runs Polaris Architects together with François Thiry. Thiry and Schmit first met in the mid-nineties and graduated together in Brussels. They also studied in Amsterdam and Paris and collaborated with architectural firms and collectives in Belgium, The Netherlands and Italy. Polaris Architects was launched in 2001 in Rotterdam as a collective of independant architects and became an architectural office located in Luxembourg in 2005. Thiry and Schmit liken their office to a platform capable to carry through to term projects that go out of the ordinary. Polaris Architects draws upon additional resources from a network of high-level partners and consultants. Publications, exhibitions and awards distinguish the work of Polaris Architects both nationally and internationally. Thiry and Schmit contribute to the architectural discussion through teaching, conferences, articles and participation in professional associations.
carole@polaris-architects.com

SCOTT, FELICITY (KEYNOTE SPEAKER)
Graduate School of Architecture, Planning and Preservation, Columbia University, USA
Felicity D. Scott (PhD) is Associate Professor of Architecture and Director of the program in Critical, Curatorial and Conceptual Practices in Architecture (CCCP) at Columbia University's Graduate School of Architecture, Preservation and Planning. In addition to publishing numerous articles in journals, magazines, and edited anthologies, her book, *Architecture or Techno-Utopia: Politics After Modernism,* was published by MIT Press in 2007, and *Living Archive 7: Ant Farm*, appeared on ACTAR Editorial in 2008. She recently completed a book manuscript entitled 'Cartographies of Drift: Bernard Rudofsky's Encounters with Modernity,' and is working on a book entitled 'Outlaw Territories: Environments of Insecurity/Architectures of Counter-Insurgency, 1966-1979' to be published by Zone Books. Felicity is also a founding co-editor of *Grey Room*, a quarterly journal of architecture,

art, media, and politics published quarterly by MIT Press since Fall 2000.

SEKULIC, DUBRAVKA
Jan van Eyck Academie, Maastricht, The Netherlands
Dubravka Sekuli is an architect focusing on the topics of transformation of public domain in the contemporary cities and relations between informal processes and legislature. Part of her work deals with the exploration of the legacy of Yugoslav architecture, especially the impact of the Non-aligned Movement and its relations to African countries. Her book on informal roof extensions and its relation with the laws in Belgrade with a title 'Glotzt nicht so Romantisch!' was just published by Jan van Eyck Academie, Maastricht. Together with iga Testen, and Gal Kirn she co-edited the book 'Surfing the Black' about Yugoslav black wave cinema published in Spring 2012, also by Jan van Eyck Academie. She graduated in architecture at Faculty of Architecture, University of Belgrade, where she was a lecturer. She was an East European Exchange Network fellow at Akademie Schloss Solitude, Stuttgart, Germany and a design researcher at Jan van Eyck Academie, Maastricht, The Netherlands.
dubravka.sekulic@gmail.com

SIMON, MARIANN (PRESENTING WITH PÉTER HABA)
Department for History of Architecture and of Monuments, Budapest University of Technology and Economics, Hungary
Mariann Simon is an associate professor at the Department for History of Architecture and of Monuments, Budapest University of Technology and Economics. She received her PhD (1995) and habilitation (2007) in architecture from the same University. After eight years in architectural practice she engaged in research work on contemporary architecture and theory, with a special attention to regionalism and identity. She organized several home and international symposia, and has led seven large research projects financed by domestic and foreign research funds. She is the author of the book Valami más (The Other, Terc, 2003) on gender problems in architecture, co-author of some other books and has published more than 100 studies and articles. She teaches courses on graduate, post-graduate and doctoral level and holds visiting lectures at Hungarian and foreign universities. She is the member of several home scientific committees, advisory and editorial boards.
simon@et.bme.hu

STEVANOVIC, TIJANA
School of Architecture, Planning & Landscape, Newcastle University, UK
Tijana Stevanovic is currently a PhD candidate in architectural theory and criticism at Newcastle University, holding full three year, Architecture, Planning and Landscape department's scholarship, where she is also involved in teaching. Previously she studied, practiced architecture, and taught at the Faculty of Architecture, University of Belgrade. As a former Chevening scholar, she also holds MA in Identity, Culture and Power, University College London. Some of the international interdisciplinary collaborative projects she initiated were exhibited at 11th Architecture Biennale, Venice, 'Wohnlich', pavilion of Serbia. She participated in conferences like Henri Lefebvre Today: Rethinking Theory, Space and Production, (ETH, Zurich) and Camp for Oppositional Architecture, (Casco, Utrecht). Recently she was in an artist residency in Flutgraben, Berlin, 2011. Her

text 'Unearthing the New New Belgrade: From Unfinished to Critically Reevaluated City' is published in Naik, D., Oldfield, T., (eds.), 2012, Critical Cities vol.3, London: Myrdle Court Press.
t.stevanovic@ncl.ac.uk

STOPPANI, TERESA
Faculty of Arts, University of Brighton, UK
Teresa Stoppani (MArch IUAV Venice, PhD Florence) has taught architectural design and theory at the IUAV Venice, the Architectural Association London, the University of Greenwich, RMIT Melbourne and UTS Sydney, and is currently Reader in Architecture at the University of Brighton. Her research interests are the relationship between architecture theory and the design process in the urban environment, and the influence on the architectural of other spatial and critical practices. Her writings are published internationally in academic books and journals, and include the book *Paradigm Islands: Manhattan and Venice* (Routledge, 2010) and the forthcoming *X Unorthodox Ways to Rethink the City* (Routledge, 2014). Recent works include a study of the complex relation of the architectural project with the destructive events of war and terrorism (*Space & Culture 15:2*, 2012) and an essay on the critical nature of architecture for the 13th Venice Architecture Biennale (D. Chipperfield (ed.), *Common Ground: Critical Reader*.
t.stoppani@brighton.ac.uk

STRATFORD, HELEN
School of Architecture, Sheffield Hallam University, UK
Helen Stratford is an artist and architect. Located between architecture, live and visual art her work explores everyday existences, minor-practices, routines and improvised forms of community that exist between planned spaces. With a distinctive combination of rigour, playfulness, and a focus on collaborative working practices, she explores public spaces and buildings as stages for everyday performances. Helen's project 'Performative Architectures,' is currently supported by the Arts Council England. Selected Escalator artist for Visual and Live Art 2010/11, and a studio artist at Wysing Arts Centre Cambridge, Helen's work and research has been presented at international conferences, events, and exhibitions.
contact@helenstratford.co.uk

THEODOROU, MARIA
School of Architecture for All (SARCHA), Athens, Greece
Maria Theodorou (PhD) History and Theory of Architecture (Architectural Association), postgraduate diploma (La Sapienza, Rome), architecture professional degree (AUTH, Greece), Fulbright visiting fellow (School of Architecture Princeton 2005). Founding member and director SARCHA in Athens. She has been in charge of the *Un-built*: international programme (SARCHA – Athens Byzantine Museum 2008), Head of the *Architecture Network* (2001-2006), Council of Europe expert (2003), exhibition curator *Athenscape* (RIBA, 2003), Director, *Ephemeral Structures in the city of Athens*, International Architecture Competition, (Athens 2002-2003), editor of the *Athens D.O.E.S.* series (2003), national co-ordinator, *Archimed* best practice EU pilot project (1996-2001). She currently directs the development of *POLYPOLIS,* a role playing social game on the 'in common' administration of the human, natural and physical city resources. *POLYPOLIS* has been played/presented in various venues and it was selected as Greece's official participation at the British Council's International Architecture and Design Showcase at the London 2012 Festival www.polypolis.sarcha.gr.
maria.theodorou@sarcha.gr

THIRY, FRANÇOIS (PRESENTING WITH CAROLE SCHMIT)
Polaris Architecture
François Thiry is an architect based in Luxembourg, where he runs Polaris Architects together with Carole Schmit. Thiry and Schmit first met in the mid-nineties and graduated together in Brussels. They also studied in Amsterdam and Paris and collaborated with architectural firms and collectives in Belgium, The Netherlands and Italy. Polaris Architects was launched in 2001 in Rotterdam as a collective of independant architects and became an architectural office located in Luxembourg in 2005. Thiry and Schmit liken their office to a platform capable to carry through to term projects that go out of the ordinary. Polaris Architects draws upon additional resources from a network of high-level partners and consultants. Publications, exhibitions and awards distinguish the work of Polaris Architects both nationally and internationally. Thiry and Schmit contribute to the architectural discussion through teaching, conferences, articles and participation in professional associations.
francois@polaris-architects.com

TJOA, PAWDA (PANEL CHAIR)
Department of Architecture, University of Cambridge
Pawda Tjoa is a PhD candidate at the University of Cambridge. Her research focuses on the development trends in Southeast Asian cities, with a particular emphasis on the influence of self-preserving and individualizing attitudes on the development of these cities. Prior to starting her PhD, Pawda obtained a Bachelor of Architecture from Pennsylvania State University and an MPhil in Architecture from the University of Cambridge. Pawda has conducted undergraduate supervisions on 'Theories in 20th Century Architecture' (2012) and on 'Architecture in Other Places' (2011). She is an editor of the Cambridge Department of Architecture's Scroope Journal. Pawda has also previously taught design studios and worked in practice in Washington D.C.
pt325@cam.ac.uk

TROIANI, IGEA
School of Architecture, Oxford Brookes University, UK
Igea Troiani (PhD) is an academic, architect and independent filmmaker teaching in the School of Architecture at Oxford Brookes University. As part of her interdisciplinary research, she has designed buildings as co-founder of the Oxford based architectural practice, *Original Field of Architecture Ltd*. She has written histories of modern architecture and critiques in the field of gender studies and collaboration. She is co-editor of *The Politics of Making* and co-Editor-in-Chief of the journal, *Architecture and Culture*. She has produced two independent documentaries and is currently making her first short film titled *Illegal Architect*.
itroiani@brookes.ac.uk

VAIS, DANA
Faculty of Architecture and Urbanism, Technical University of Cluj , Romania
Dana Vais (PhD) is associate professor at the Faculty of Architecture and Urbanism, Technical University of Cluj, Romania, where she teaches theory, modern and contemporary history, and an architecture studio. She earned both her architecture degree (1989) and her PhD (2000) at the University of Architecture and Urbanism 'Ion Mincu' in Bucharest. Her visiting appointments include University of Cincinnati OH/USA (Fulbright fellow), École d'architecture Paris Belleville, Inst. Sup. d'Architecture Saint-Luc de Wallonie Liège,

Technical University of Budapest, University of Novi Sad. She publishes in the fields of theory, criticism and recent history in architecture and urbanism, referring mostly to Romanian architecture and urban space. She attended the previous AHRA conferences in Dublin, Sheffield and Belfast. She had a contribution to the AHRA volumes on *Agency* ('Secondary Agency') and *Peripheries* ('The Degree Zero of Space').
dana.vais@arch.utcluj.ro

VAN SYNGHEL, KOEN
KULeuven, University of Leuven, Belgium
Koen Van Synghel works as an independent architect, scenographer and critic. Teaches Architecture Criticism at the KULeuven, University of Leuven. Designer and curator (in collaboration with anthropologist Filip De Boeck) of *Kinshasa, the Imaginary City*, a multimedia-exhibition for the Belgian Pavilion, Venice Architecture Biennale, 2004. Rewarded with the Golden Lion; shown in Johannesburg (SA), Brussels (B) and Bordeaux (F). Has a column on contemporary architecture in the Flemish newspaper De Standaard. Wrote *Young Architects in Flanders, 2001; Citybranding, Image Building & Building Images,* **2002;** *Coussée & Goris***, 2006.** Co-auteur of *De Gesproken Stad***, 2005** and *The World according to Bylex***,** **2009.** Curator of *Draft or Delusion*, an exhibition on intuition in outsider art and architecture. Co-curator Timefestival 2007, Ghent. Doctoral research at the Institute for Anthropological Studies, KULeuven on architecture criticism in the praxis of contemporary artists as Jimmy Durham, Pume Bylex, Ai Weiwei..
koenvansynghel@skynet.be

VARDY, SAMUEL
School of Architecture, Sheffield Hallam University, UK
Samuel Vardy teaches at Sheffield Hallam University School of Architecture and is a Doctoral researcher at Sheffield University School of Architecture where he taught previously for a number of years. He co-founded the self-organised art/spatial practice a place of their own with Paula McCloskey and their three children. He combines practice, teaching and research to explore the political, social and relational potentials of architecture, art and everyday life. His current research explores the principles and practices of self-organisation and their importance to developing alternate practices of architecture. This study is located within a broader field of interest in developing socio-spatial proposals that challenge the neo-liberal structures that dominate the production of urbanism and architecture. This research activity encounters activism, art-practice, feminsm, critical theory and trans-disciplinary working methodologies.
s.vardy@sheffield.ac.uk

VERVOORT, STEFAAN
Faculty of Architecture and Engineering, Ghent University, Belgium
Stefaan Vervoort (Antwerp/Ghent, B) is a Research Organization Flanders (FWO) PhD candidate at the Department of Architecture and Urban Planning, Ghent University, with a research project entitled 'Model as Sculpture'. His research focuses on the exchange between art and architecture in the postwar era, as well as on the material formation of modern and contemporary art museums. He is co-editor of the book *Orban Space: Luc Deleu - T.O.P. office* (Amsterdam: Valiz, 2012) and writes for the art and architecture magazines *De Witte Raaf, Metropolis M, Camera Austria and Oase***.** He is co-curator of

the exhibition 'Orban Space: The Work and Practice of Luc Deleu - T.O.P. office', Stroom Den Haag, The Hague (2013) and Extra City VAi, Antwerp (2013).
svervoor@ugent.be

WALKER, STEPHEN
The School of Architecture The University of Sheffield, UK
Stephen Walker (PhD) trained as an architect, and has practiced in the UK and Spain. He taught in the Faculty of Art & Design at Nottingham Trent University from 1996, and from 2001 in the School of Architecture at the University of Sheffield. He has published widely in journals such as Grey Room, The Journal of Visual Culture, Leonardo, ARQ , The Journal of Space & Culture, The Journal of Architecture, and so on. His monographs on *Gordon Matta-Clark* (2009) and *Helen Chadwick* (2012) are both published by I B Tauris..
s.j.walker@sheffield.ac.uk

WEIZMAN, EYAL (PANEL CHAIR)
Centre for Research Architecture, Goldsmiths College, University of London, UK
Eyal Weizman (PhD) is an architect, Professor of Visual Cultures and director of the Centre for Research Architecture at Goldsmiths, University of London. Since 2011 he directs the European Research Council funded project, *Forensic Architecture - On the Place of Architecture in International Humanitarian Law*. Since 2007 he is a founding member of the architectural collective DAAR in Beit Sahour/Palestine. Weizman has been a professor of architecture at the Academy of Fine Arts in Vienna and has also taught at the Bartlett (UCL) in London at the Stadel School in Frankfurt and is a Professeur invité at the École des Hautes Études en Sciences Sociales (EHESS) in Paris. He lectured, curated and organised conferences in many institutions worldwide. His books include *Mengele's Skull* (with Thomas Keenan at Sternberg Press 2012), *Forensic Architecture* (dOCUMENTA13 notebook, 2012), *The Least of all Possible Evils* (Nottetempo 2009, Verso 2011), *Hollow Land* (Verso, 2007), *A Civilian Occupation* (Verso, 2003), the series *Territories* 1,2 and 3, *Yellow Rhythms* and many articles in journals, magazines and edited books.

WEIZMAN, INES (CONFERENCE DIRECTOR)
The Sir John Cass Faculty of Art, Architecture and Design, London Metropolitan University, UK
Ines Weizman (PhD) is an architect and theorist based in London. She was trained as an architect at the Bauhaus University Weimar and the Ecole d'Architecture de Belleville in Paris, Cambridge University, and the Architectural Association where she completed her PhD thesis in History and Theory. She taught at the Architectural Association, Goldsmiths College London, the Berlage Institute of Architecture in Rotterdam and is currently senior lecturer at London Metropolitan University. She researches and publishes on the ideological spectacles enacted by Soviet-era architecture, particularly on the urban historiography of what was East Germany. A parallel research project focuses on concepts of copying, intellectual property, and ownership of architecture. Research and exhibition projects include *'Repeat Yourself.' Loos, Law and the Culture of the Copy.* (together with Armin Linke and Andreas Thiele), Architecture Biennale, Venice in the Arsenale (2012) and '*Celltexts. Books and other works produced in prison*' (together with Eyal Weizman) first exhibited in Fondazione Sandretto Re Rebaudengo, Turino (2008). celltexts.org/
i.weizman@londonmet.ac.uk

WINGHAM, IVANA
Faculty of Arts, University of Brighton, UK
Ivana Wingham (PhD) is an academic and architectural practitioner working and writing about interdisciplinary, practice-led design research. She studied Architecture at the University of Belgrade (B.Sc.), the Architectural Association (AA Graduate Diploma, Part 3 and M.Phil.) and The Bartlett School of Architecture (Ph.D.), London. Her recent research projects focus on representation, and forms of architectural production. Recent publications include *Material Immateriality: Moholy Nagy's Search for Space* published in *Camera Constructs: Photography, Architecture and the Modern City*, 2012. *Mobility of the Line; (in) Art, Architecture and Design* to be published by Birkhäuser in April 2013 is her first book for which she won the Wingate Scholarship (2010). Practice-led research exhibitions include: 'No Place Like Home' (2009), and a series of exhibitions and events featured in *Blueprint* (2010). She is currently invited Professor for Ph.D. by Design at the University of Belgrade (2012) and jury member for the 2012 RIBA Annie Spink Award for Excellence in Architectural Education.
i.wingham@brighton.ac.uk

WOJCIECHOWSKI, LUKASZ (PRESENTING WITH NATALIA ROWINSKA)
Faculty of Architecture, Wroclaw University of Technology, Poland
Lukasz Wojciechowski is an architect and co-owner of VROA architects www.vroa.pl and a PhD assistant professor at the Faculty of Architecture, Wroclaw University of Technology. Between 2005-2010 he was the Polish correspondent for A10 New European Architecture, publicist (Architektura, Wonderland, Architectural Design). Author of Regional Center for Business Tourism in Wroclaw and conversion of old Nazi air-raid shelter for Contemporary Arts Museum in Wroclaw that was nominated for the Mies van der Rohe Award.
lukasz@vroa.pl

ZIMM, MALIN
Swedish Museum of Architecture, Stockholm, Sweden
Malin Zimm (PhD) is an architect and writer. She published her Ph.D. thesis 'Losing the Plot - Architecture and Narrativity in Fin-de-Siècle Media Cultures' in 2005. The thesis investigates the role of the term plot in mediating relations between architecture and narrativity and concludes a five year research programme as a part of the group xakt – critical theory in architecture at the School of Architecture, Royal Institute of Technology in Stockholm, from where she graduated in 1999 as an architect, after diploma studies at the Bartlett School of Architecture, University College London. Zimm's professional background includes production design for film, architectural and product design and freelance writing. Since completing her Ph.D., Zimm has been editor-in-chief of the Swedish architecture magazine Rum, and is currently Senior Advisor in Architecture at the Swedish Museum of Architecture, Stockholm.
Email:
malin.zimm@arkitekturmuseet.se