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 complicity is 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
PANEL ONE

DISSIDENCE THROUGH ARCHITECTURE UNDER STATE SOCIALISM

Ines Weizman, Chair
[Forum, Ground Floor]

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

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]

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]

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 constitutive 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 fulfills this criterion, 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 Romanian paper architects, Brodsky and Utkin; designers who have been positioned as the canonical architectural dissidents of the 20th century.

CARMEN POPEȘCU
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. The third case explores the ambiguities of architectural vocabulary and its affiliated 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 MILIACKI
MIT School of Architecture and Planning, USA

PLAYING IN THE TIME OF RECESSIONAL AESTHETICS: DETROIT
Fan fiction is a productive and postmodern genre where appropriation of an existing fiction is the creative outlet 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 art, if you may differ, new 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 unfinished 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 OROCZO
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 instrumentalizes the early work of British artist Julian Opie which is concerned with a
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 (1952-92). As the Mayor of Belgrade (1982-86) Bogdanovic was a liberal member of the Yugoslav Communist Party and later, a strong opponent of Milošević’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.

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 Isonel Rotaru – leader, spokesman and symbolic figurehead of the ‘Communauté moniale 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.

T AHL 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 Architectur, and BAVO, and their interest in the political dimension of architecture, has led the discipline away from the focus on signature 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.

STEFAN J. VERVOORT
Faculty of Architecture and Engineering, Gent 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 Düsseldorfer-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.
arsenic, which has resulted
denied knowledge of the presence
symptoms to appear. Aid agencies
it took over a decade for the first
geographical spread of contami
exposed millions to arsenic con
water. While this was achieved, it
from drinking polluted surface
pumps in Bangladesh to reduce
advocated sinking millions of hand
Throughout the 1980s Unicef
(2007). Or is architecture a dupe?
and revenge – or straight resistance.
plans of revolt, subterfuge, betrayal
collapse; always at war with the very
concept of nature, devising bold
against nature, exploiting the idea
original and ultimate totalitarian
weather dissidence possible, or even
lifestyle choice at the luxury end
power: the dissidents to whom he
against an overweening political
dissidence is normally associated
from Germany and France’. Sloter
In his book Terror from the Air,
Peter Sloterdijk makes the comment
between Christmas Eve and
Epiphany, Mauritius and Morocco
are awash with weather dissidents
from Germany and France’. Sloter-
dijk’s comment is ironic because
dissidence is normally associated
with the disenfranchised reacting
against an overpowering 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 environ-
ment is widely understood as our
original and ultimate totalitarian
dictator? In this scenario architec-
ture promotes itself as ringleader,
against nature, exploiting the idea
that the human condition is inher-
ently 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 con-
taminated ground water. Given
the geographical spread of contami-
nation 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]

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

OCCUPY AND ARCHITECTURE’S EXPANDED FIELD
Disassent 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 stifling kind), it
produces new kinds of disassent.
One strand of disassent in the
affluent world is the succession
doctrine of direct action movements
from anti-capitalism in the 2000s
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 expanded field but also re-
quires critical reconsideration of its
efforts to contribute to alternative
models of social and political organ-
isation. Occupy was ephemeral but
became a momentary liberation,
living the promise that another
world is possible. It occupied spaces
but did not build. 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 architec-
ture has to offer ‘perception of
difference’ and become ‘out of joint’.
Architectural practices that produce
new perceptions of difference and
forge ‘new modes of actualiza-
tion’ through its expressions and
intentions are ‘burdensome’. Their

 PANEL SEVEN
CRITICAL STUDIES
AND DISSIDENT PRACTICES
Katja Grillner, Chair
[Gallery, Ground Floor]

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 ten-
dency, 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 ‘en-
tanglement’, investigating criteria
and models for criticism that can
be advanced prior to more detailed
response to this disciplinary ‘en-
tanglement’, 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
up 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 ÅRLEMO
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 Milijacki, Chair
[Cinema, Ground Floor]

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 be-
tween two different forms of dissent
against the dominant architectural
system, during and after commu-
nism 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 dif-
derent conditions during and after
communism, ‘resistance’ might be
understood similarly in both situa-
tions: architects escape direct fight
with negative realities by producing
new margins of action and enlarg-
ing the limits of architecture itself.
The two attitudes are very different,
one whole and utopian, the other
acupuncture 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 BUILDERS
In 1958 a young Hungarian archi-
tect, Elemér Zalotay proposed a
‘techno-utopian’ monumental
residential construction, a so-called
’strip building’, captivated by the
large-scale public housing program
be demonstrated that the implementation of neoliberal policies has instead produced increased socioeconomic 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 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 ŁUKASZ WOJCIECHOWSKI
Faculty of Architecture, Warsaw 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

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 Johanesburg, 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 dissident, articulating a critique of the calculus of capital, complicity, dispossession, technolgy, 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 countries, proposed a global average temperature increase. Breaking all protocols, Di-Aping’s radical act of dissidence carried into
Amongst the most enigmatic scalars of sustainability, it will argue that 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 scale and effect of temperature and carbon capacity and the uneven 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.

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 Bartebeess, 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.

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.
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 to win, 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 institution-alizing 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 approaches to 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.

IGEAA 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 1939, 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 enmi-ty 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, enmi-ty and dissi-dence 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 archi-tects 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 move-ment/interaction with the body to be understood. In this inter-rela-tionship, buildings and public space are perhaps better understood as ‘performativ 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 performanc-es 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 presents. While the architectural lobby in the city questioned the appropriateness of behaving, yet requires move-ment/interaction with the body to be understood. In this inter-relat-
period of increasing violence and repression, which also coincided with the construction of the São Paulo School of Architecture, designed by João 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 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.

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
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]

* 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]

* 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]

* 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]

* 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 archi-
tect of the Belgian architectural community, as he took up position
against the self-indulgent and hyp-
ocritical nature of the disciplines of architecture and urban planning in
general, and against the institution-
alization and bureaucratic nature of
the architectural profession in par-
ticular. 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 frame of di-
sissiveness 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 engage-
ment 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 forefront 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.

SENAK ABDELQADER
Jerusalem

ARCHITECTURE OF (IN)DEPENDENCY

Palestinian space in Israel is char-
acterized 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
modernist language that was emerg-
ing 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 prag-
matically conceivable and build-
able. Can architectural dissidence
co-exist with capitalist structures?
If it must still separate from
these mechanisms, is architectural
dissidence today confined primarily
to academia? If so, what is the pow-
er of such protest?

KOEN VAN SYNGEHEL
KU Leuven, 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 sys-
tem of China. His actions may seem
eratic and disturbing but in fact
Ai’s work is deeply rooted in Chi-
nese 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
an instrument of a propaganda
instrument of a propaganda

LISBET HARBOE
The Oslo School of Architecture
and Design, Norway

GENEROUS DISSIDENTS

The last decade has revealed a new
breed of architects who bring social
concerns into their professional
practice, exploring and renewing
architectural tools and solutions.
Their work and working methods
reflect a contextual and localized
approach rather than
overarching theories and large
ideological concepts. In contem-
porary Europe, Fantasticeway, Collec-
tive Esyx and Lacaton & Vassal
Architectes form interesting cases.
These architects promote generous
additions more than oppositional
activism while exploring local po-
tentials 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 dissidents. This paper wants
to test the term dissidence as a con-
ceptual 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 under-
gone a ‘practical turn’ throughout
the 1990s, often critical of the
functioning of architecture’s critical
project. Brussels’ unique way in
shifting from thinking to making
city is instructive for understand-
ing the possibilities of dissent.
In 1990s Brussels, the tradition-
alist 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), includ-
ing 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 transi-
tion 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 architec-
ture and urbanism. Between 1864
and 2012, this street has been the
main focus for social contestation,
symbolic construction, and political
debate. The aim of this paper is to
investigate the practices of dissidence
within these same coordinates, by
pointing at the enactment of visual
strategies aimed at subverting
national history or the polemics
regarding current affairs. Inter-
national 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 stud-
ents to take the streets as a location
of their choice, or to launch their
own mise-en-scene of dissidences
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 pro-
ces of private/public patterns
in massive urban revolt, which are
yet to be investigated. This paper
analyzes 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.

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 sneaker 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 ABDLELADER

4.30PM CLOSING OF THE CONFERENCE

4.30–5.30PM COFFEE AND CAKE

END
ABDELNOEMEN, MOHAMED GAMAL
School of Planning, Architecture and Civil Engineering, Queen’s University Belfast
Mohamed Gamal Abdelnomen (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.
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ABDELOADER, 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 Bezelad 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 2001, 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.
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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.
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BOAL, IAIN
Independent Researcher
Iain Boal is a social historian of science and technology, 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.
bogalsonic.net

BOGGILD, 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 Iris 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 Architecture, 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. Residences in Danish Academies of Rome and Athens. signeboegglid@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 – 2009). 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 convolences of architecture, urbanism, 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 degrees from the University of the Witwatersrand, Johannesburg. bremnerl@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 SKa: 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.
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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 the relationship to architectural theory. His work has been widely published in journals and conference proceedings and, together with Michael Ostwald and Chris Tucker,
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 HomeBound (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. i.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 on material and material culture in Eastern Europe 1957-1985 for and Sounding the Body Electroic Experiments at Work (Valiz, 2009; with Kim Paice), CRACK: Koen van den Broek (Valiz, 2010), and most recently, Luc Deluc – T.O.P. office: Urban Space (Valiz, 2012; with Guy Chazal and Stefan Vanvooren). wdavids@gmail.com 

DE GORTARI L, JIMENA (PRESENTING WITH CARLOS MOLINA) 
Universidad Autónoma Metropolitana, Unidad Cuajimalpa, Div. Ciencias Sociales y Humanidades, Mexico City, Mexico 
Jimenal 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 Centre-Fashion and Design University. 

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