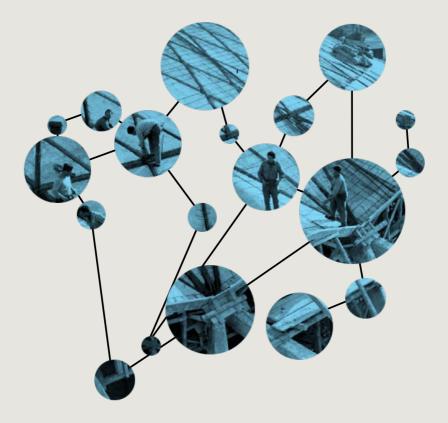# Temporalities, Processes, & Relations
in Architectural Research

PhD Student Symposium

24-25 April 2019, Humanities Bridgeford Street
The University of Manchester

Temporalities, Processes, & Relations
in Architectural Research

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Theme

The Architectural Humanities Research Association PhD Student Symposium 2019 takes as its starting point a broad and prolonged transition occurring in architectural research during the past decade. New and interdisciplinary approaches emerge as a result of our world's socio-political and techno-ecological transformations towards relational, processual "architectural research." These changes move away from descriptions and interpretations of a static formal "Architecture" focused on particular buildings and architects.

Following this interdisciplinary and processual turn, the 2019 Symposium aims to bring together architectural researchers who work towards re-writing and re-drawing traditional notions of essence, fixity, boundedness, and flatness. We are interested in architectural research that:

- follows people, buildings, infrastructures, non-humans, landscapes, and materials.
- traces the ecological, the technical, the spatial, the temporal, the political, the economic, and the historical.
- stimulates thinking and action across scales, forms, and collectives.

Organising Committee

This Symposium is organized by Doctoral Researchers in Architecture at The University of Manchester: Demetra Kourri (Coordinator), Fadi Shayya (Coordinator), Adam Przywara, Brett Mommersteeg, David Johnson, Debapriya Chakrabarti, Ghaydaa Hemaidah, Samuel Holden, Simon Mitchell, Stylianos Zavos, and Yahia Gamalaldin; with the support of faculty members from the Manchester Architecture Research Group (MARG) and the Architectural Humanities Research Association (AHRA).

Website

https://sites.manchester.ac.uk/ahra/

Symposium Program, 25 April

09:30-10:15	Registration/Coffee & Tea

10:15-10:35	Welcome & Introduction HBS, Lecture Theatre G.6

10:35-11:35	Keynote, Professor Peg Rawes The Bartlett School of Architecture, University College London HBS, Lecture Theatre G.6

11:45-01:00	First Parallel Strand: Panel 1, Chair: Fadi Shayya HBS, Room G.34 **FOLLOWING THINGS** 1. Heavy Light! A Pragmatic Exploration of Light in Architecture, Sabine Hansmann (Technische Universität Berlin) 2. The Life of Machines: Material Improvisation Across Urban Transformations in Barcelona-22@, Daniel Torrego (Universidad de Alicante) 3. Tracing Change: A Material Microhistory, Lenastina Andersson (KTH Royal Institute of Technology)

01:00-02:00	Lunch/Networking

02:00-03:15	Second Parallel Strand: Panel 3, Chair: Samuel Holden HBS, Room G.34 **SITES OF ENCOUTER** 1. Precarious Interruptions: Walking, Telling, and Writing the Architectural Encounter in Za'atri Refugee Camp, Aya Musmar (The University of Sheffield) 2. The Self and the Gaze, Tatjana Crossley (Architectural Association) 3. Sensing the Site, Cathryn Klasto (The University of Sheffield)

03:15-03:45	Coffee & Tea/Networking

03:45-05:00	Third Parallel Strand: Panel 5, Chair: Debapriya Chakrabarti HBS, Room G.34 **MEDIATING** 1. Stasi as an Architectural Producer: Surveillance and the East German Built Environment 1961-1989, Emine Seda Kayim (University of Michigan) 2. (In)Visible Cities: Communication of Urban Planning in a Mediatized yet Centralized World - Case of Egypt, Mennatullah Hendawy (Technische Universität Berlin) 3. Design for Quiet Living: Following Actors and Tracing Actions in Noise-affected Projects, Cristina Calleri (Politecnico di Torino)

05:10-06:30	Roundtable Discussion with Panel Chairs HBS, Room 1.69/1.70

First Parallel Strand: Panel 2, Chair: Ksenia Litvinenko
HBS, Room G.35

RE-COLLECTING
1. Protocols for the Permanently Peripatetic: Masterpieces of French Tapestry and the Global Distribution of Museum Practice, Nushelle de Silva (Massachusetts Institute of Technology)
2. Not at the Dinner Table: Re-narrating the New York Architect c.1916, Athanasiou Geolas (Cornell University)
3. Reassembling Dispersed Archives: A Network Perspective to Study the Professional Practice of an Eighteenth-Century Architect, Francesca Favaro (Politecnico di Torino)

Second Parallel Strand: Panel 4, Chair: Demetra Kourri
HBS, Room G.35

PROJECT RELATIONS
1. Projecting Decisions: The Role of Architectural Design Practice in the Folds of Decision-making Processes, Elena Todella (Politecnico di Torino)
2. The Project Promises: From Narration to Contract, Federico Cesareo (Politecnico di Torino)
3. A Search for a Missing Public: The Case of Factory, Brett Mommersteeg (The University of Manchester)

Third Parallel Strand: Panel 6, Chair: Benjamin Blackwell
HBS, Room G.35

RE-PRESENTING
1. Mapping the Intermediary Bucharest, Alexandru Axinte (The University of Sheffield)
2. Hiding in Plain Sight: The White House Solarium and The Projection of History, Eliyahu Keller (Massachusetts Institute of Technology)
3. A Philosophical Perspective on Design Representations and Architectural Actions, Edoardo Fregonese (Politecnico di Torino)

Workshop: Object Lessons

Organized by David Johnson, The University of Manchester
24 April @ 10:00-12:15, HBS Room 1.69/1.70

This workshop explores research techniques involving our personal objects and our engagement with those objects. Following Bruno Latour's view that 'we are what we are attached to', these techniques intend to test the pragmatist premise that our sense of self is inseparably intertwined with, and unknowable without, the outside world and the objects within that world.

The principle questions to be explored in the workshop are as follows: What can we know from our objects? How do objects tell our stories? How might we use our objects or the objects of others as a means of elicitation within a research setting? How might the supposition of our objects as fundamentally intertwined with ourselves, our conceptual formulations, and practices effect how research is formulated and conducted within a given field?

The workshop intends to interweave three core elements:
1: Theoretical discussion and presentation of examples drawn from both art practice and social science research. Readings from the American Pragmatist philosopher John Dewey and others will be circulated prior to the meeting.
2: Discussions of the objects of the workshop participants, selected in advance, of three principle relations – the object of long-time attachment, the lost object, and the found object.
3: Extension of these discussions towards their implication within the research methods of the workshop participants and beyond.

Object Lessons: The object lesson historically was a teaching method that consisted of using a physical object or visual aid as a discussion piece for a lesson. Object lessons were important elements in teaching during the Victorian era and were commonly used in religious instruction. This historical understanding of the object lesson depends on an encounter with the unfamiliar object as a means for understanding the external world; whereas the object lessons here in the scope of this workshop will look at the objects that we possess or that we know over time, and thus, not external to us but intimately tied to our sense of self and personhood. While one might be able to describe one's subjectivity in the absence of material objects, we nonetheless exist through our engagement with the material world and the physical removal or alteration of this materiality and object world would invariable alter and readjust that subjectivity.

The workshop explores this relationship by looking for the ways our objects might tell these stories of us and the means for extracting them. The investigation considers objects related to my own research, as drawn from my personal possessions, following a move from London to Manchester. Also, it engages with the participants in an interrogation of their own objects and object memories, either as personal possessions or within the context of their research.

Outcome: The outcomes of the workshop are intended to not be predetermined but will seek to test the fundamental theoretical premise of the workshop. Following the group's discussion of their own objects, the workshop will aim to explore and develop techniques for describing and presenting these object relations, and lastly, would look to formulate these as potential methodological strategies to be applied within the context of the group's research.

Workshop: The Actor Narrative

Organized by Lenastina Andersson, KTH School of Architecture
24 April @ 02:45-05:00, HBS Room 1.69/1.70

The workshop is inspired by techniques used in the field of Design Anthropology where methods of Thing-centered Narratives are argued to analyse the use practices of objects as well as to stimulate creativity in the design of objects (Cila et al. 2015).

The group will be divided into smaller groups of 3-4 people and each participator will give a short summary of their research, max 5 min. The assignment for the proposed workshop is to choose an actor (a particular material, thing, object, person, human or non-human) from the participant's own presentation or research. The group will collectively discuss and locate a suitable actor. Find an actor that carries agency, for example is transforming, changing, slowing down or altering an aspect or event in the research.

Through this chosen actor, each participant will construct a fictive narrative, set up from the perspective of the actor, describing for example its experiences, thoughts, habits, goals, relationships and interactions during a particular time frame relevant to the research (a moment in time, an hour, 50 years). An illustration will be made of the chosen actor, and it can be for example a photo-collage, a drawing or a sketch. The illustration can depict an aspect of the actor or the actor in a particular situation described in the text. After producing text and image, the groups reassemble, and everyone presents their text and image and reflect on the task.

Outcome: The ambition is to in create a safe and comfortable environment to discuss one's own research and to collectively reflect on the actors involved. The writing and image making assignments aim for the participant to re-interpret their research elements and to develop methods for discussing agency and networks central to the research. Following arguments from the field of Design Anthropology, the task sets out to create tools that can help the researcher identify temporalities tied to the chosen actors and their relations, with the potential of addressing cyclical events and seasonal rhythms as well as timeframe between events, the time of rest or no-use.

Readings:
Cila, Nazli & Giaccardi, Elisa & Tynan O'Mahony, Fionn & Speed, Chris & Caldwell, Melissa. (2015). Thing-centered narratives: A study of object personas, Paper presented at Research Network for Design Anthropology Seminar 3: Collaborative Formation of Issues (January 2015), Aarhus, Denmark.

Latour, Bruno (1992) "Where Are the Missing Masses? The Sociology of a Few Mundane Artefacts", in Wiebe E. Bijker and John Law (eds.), Shaping Technology/Building Society, Cambridge, Mass.: MIT Press, P. 225-58.

Grosz, Elizabeth, (2008) Chaos, Territory, Art: Deleuze and the Framing of the Earth. New York: Columbia University Press. P. 40-51.

Credits: The idea of the workshop was inspired from overhearing the outcome of a workshop held by Karin Reisinger, PhD, at Konstfack, Stockholm as well as workshops conducted together with Pelle Backman, KTH, Stockholm.

Participants

Alex Axinte

I am an architect working and living in Bucharest and a 1st year PhD student at the Sheffield School of Architecture. In 2018 I graduated the MA in Social Research at the University of Sheffield. In 2006 I co-founded the architectural studio and spatial practice studioBASAR, which is engaging the public and community space of contemporary Bucharest, acting as a vehicle for my practice-based PhD research, involving live projects, co-design, co-production, place making and civic pedagogy.

Athanasiou Geolas

Athanasiou investigates relationships between the bodies of architectural professionals and unwieldy institutions from the A.I.A. to the self-made man. Trained at Rhode Island School of Design, he has practiced architecture with archaeologists, academics, architects, and the city of New York. As a Phd candidate in the History of Architecture at Cornell University, he asks what kinds of questions come from thinking about a professional's conduct c.1900.

Aya Musmar

I am a PhD candidate at Sheffield School of Architecture (SSoA) where I also finished my MA in Architectural Design. My research aims at investigating humanitarian response in Za'atri refugee camp by understanding the spatial configurations of the camp environment. Following a practice-based approach, I explore my research question by situating myself in the everyday life of humanitarian procedures. During the years; 2014, 2016, and 2017, I worked closely with one of the International NGOs operating in the camp. As an Arabic-speaking feminist and a reluctant architect, I am interested in exploring creative modes that would help in reciting the architecture of the refugee camp.

Brett Mommersteeg

Brett is a PhD Candidate in Architecture at the University of Manchester, UK. He holds degrees in Political Theory and Theory and Criticism from the University of Western Ontario. His doctoral dissertation follows the making of a building in Manchester, UK (case study: Factory, OMA) and traces the complex ecology of expertise of architectural projects as well as the politics of these developments. His most recent publication is "The Garden of Bifurcating Paths: Towards a Multi-Sited Ecological Approach to Design" in Ardeth.

Cathryn Klasto

Cathryn is a PhD candidate at the School of Architecture at The University of Sheffield, UK. Interested in the intersections between contemporary art and architecture, her work engages in feminist and queer methodologies in urban space, as well as ways of engaging sensory creative practice. Currently her research is exploring architectural identity and cultural place-making in contemporary Tokyo.

Cristina Calleri

She got her Master degree cum laude in Architecture at Politecnico di Torino in 2013, with a thesis on the auditory perception of urban spaces. After cooperating with an acoustic consultancy firm, she is actually pursuing a PhD in Architecture, History and Design at Politecnico di Torino, in cooperation with the Applied Acoustic Group of the same university, working on the integration of noise mitigation policies in dwelling projects.

Daniel Torrego

Architect by ETSAM (Madrid, Spain), PhD researcher at the University of Alicante. He collaborates in the research group of Critical Pedagogies, Ecological Policies and Material Practices, at the same university, and develops a research focused on material ecology in architecture. He has developed workshops in several universities related to that topic. His interests focus on the effects of matter agencies on human communities, towards the recognition of more symmetrical ways of relating, through architecture design.

Edoardo Fregonese

Edoardo is a PhD Student in Architecture. History and Project at Politecnico di Torino. He graduated in Philosophy at the University of Turin. His doctoral research aims to balance a traditional philosophical inquiry and a more empirical one. Specifically, it consists in devising an operative definition of design able to produce descriptions of 'architectural actions', namely action performed by architects aimed at realizing the object of a design representation.

Elena Todella

Elena is a PhD student in Architecture. History and Project at Politecnico di Torino (Italy), where in 2015 she completed her MSc degree. During the Master and the PhD studies she has also taken part in several collaborations, and she is currently the co-organizer of the Synthesis Seminar on Master theses in progress. Her research is related to in complex urban and architectural transformations processes – followed from the inside – in their decisions, negotiations, and design practices.

Participants

Eliyahu Keller

Eliyahu is an architect, currently pursuing a Ph.D. in the History, Theory, and Criticism of Architecture and Art program at MIT. He is the co-editor of the 46th volume of the department's peer-reviewed journal Thresholds, published by the MIT Press. He holds a BArch from Israel and an MDes in History and Philosophy of Design with Distinction from the Harvard Graduate School of Design, where he was awarded the Dimitris Pikionis Award. His research engages the intersection of architectural representation and imagination, politics and technology. He is currently investigating apocalyptic imaginaries in visionary architecture during the rise of nuclear weapons at the dawn of the Atomic Age.

Emine Seda Kayim

Emine is a PhD Candidate in the Taubman College of Architecture and Urban Planning at the University of Michigan. Seda's scholarly work focuses on the intersection of architecture, media studies, and German studies, with an emphasis on the technologies and materialities of space. She is the recipient of the 2018 Carter Manny Award in Research by the Graham Foundation for Advanced Studies in Fine Arts, and the 2017 Dr. Helen Wu Award.

Federico Cesareo

Federico is a PhD student in 'Architecture. History and Project' at the Politecnico di Torino. Active member of Ardeth's Editorial Board, his research activity explores the uses and the powers of narratives in the architectural design practice. He is currently working on a book project aimed at disproving the artistic/authorial nature of architectural design through the use of ethnographic experiences produced during a cycle of didactic activities he helped to coordinate.

Francesca Favaro

Francesca is currently a Ph.D. student at the Politecnico of Turin. Her research interests mainly concern the architectural practice during the eighteenth century, a turning point for the development of the liberal profession. With the aim of detecting the ordinary activities of an Eighteenth-Century architect, using some methods borrowed from Social Sciences, she is studying the architect's archive: documents and drawings produced in the daily practice of the profession.

Lenastina Andersson

Lenastina is an architect and Ph.D. Student at the division of History and Theory, School of Architecture, KTH, Sweden. She holds a M.Arch from the Bartlett, UCL, and has subsequently worked as a lecturer at KTH as well as a practicing architect, most recently with the newly finished transformation of the Nationalmuseum in Stockholm.

Mennatullah Hendawy

Mennatullah is an urban planner and designer who aims to inspire sustained and empowered development by communicating research for a just socio-spatial reality. She is a research associate and PhD student at TU Berlin. She is also an associated researcher at the Leibniz Institute for Research on Society and Space in Erkner and an assistant lecturer at the department of urban planning and design in Ain Shams University, Cairo. She practices planning for empowerment aiming to cover the gap in theory building in contested urban contexts. She believes in the importance of transferring knowledge/systems between nations through win-win means.

Nushelle de Silva

Nushelle is a PhD candidate in architectural history at the Massachusetts Institute of Technology. Her research is broadly concerned with the politics of display; past work has examined Cold War exhibitions, contentious museum collections, and the fate of monuments in times of crisis. Her dissertation, titled "Protocols for the Peripatetic: The Emergence of the Circulating Exhibition, 1946-1980," examines the UNESCO-ICOM partnership established after WWII and its influence on museum practice.

Sabine Hansmann

Sabine is an architectural researcher who studied in Stuttgart and Tokyo. She worked in architectural practices and as a freelance editor for the magazine ARCH+; 2013-2018 she was member of LIA at Technische Universität Berlin and the Cluster of Excellence Image Knowledge Gestaltung at Humboldt-Universität Berlin. Both provided the framework for her doctoral thesis Monospace and Multiverse, An Architectural Exploration of the Sainsbury Centre for Visual Arts with Actor-Network-Theory.

Tatjana Crossley

Tatjana has just completed her PhD at the Architectural Association, London. Her research focuses on the psychological and philosophical construction of body image as it relates to 'immersive' environments, which include virtual realities and the architectural spaces that test our sensory perception. She completed her Masters in Architecture at Harvard's Graduate School of Design, Bachelors in Architecture at Rice University and practiced at the firm Skidmore, Owings & Merrill, San Francisco.

Abstracts (as received)

Mapping the Intermediary Bucharest (Alex Axinte)

Constructed around 'failure', Bucharest' contemporary narrative inherited a historical dissatisfaction over every previous urban form and practice. Along this line, the anti-communist hegemonic discourse blamed after 1989 the previous 'failed' socialist city for all its contemporary misfortunes, which were brought in rather by a thriving neoliberal paradigm. However, this 'difficult inheritance' acted more as a resource than a liability, supporting the resistance to the excessive privatisation and urban comodification. This allowed for a tacit, resilient, intermediary city to emerge. Such discourse-less city borrows the 'interstice' from Pascal Nicolas-le Strat (2007), representing "what is left of resistance in big cities" (p.314), converging with the 'biopolitical metropolis' of Hardt and Negri (2011) and becoming an 'other' to the city.

Within a broader practice-based research over the commons-driven and place-based emerging civic institutions and practices, the research asks what is the role of mapping in making visible and articulating an alternative discourses of the intermediary Bucharest? Operated as a "generative" tool rather than used as a method of representation (Petrescu, 2012), engaged as "a creative activity" rather than aiming for "finished artefacts" (Corner, 1999), the research aims of "mapping otherwise" (Awan, 2016) this elusive and uncertain intermediary city.

First, the research looks towards the local collective memory reflected into the documentary footage realized in the socialist period on the topic of collective housing (Fig.1). By engaging in actor-network analysis (Latour, 2005), the research aims to map the inheritance of the collective practices as a support for the open urban commons for the future (Stavrides, 2017, Foster and Iaione, 2016, 2017).

Second, the research explores civic agencies (Awan, 2016) evidenced in several practice-related case studies of participative designed public infrastructure for collective use (Fig.2). Through relational mapping (Petrescu, 2012), the research seeks to understand and evidence the agency of a relational practice within the local context.

Third, the research aims to act as an empowering tool for the active actors in the commoning process. Through participative mapping (studioBASAR, 2011) (Fig.3), the research seeks to advance mutual understanding and learning among actors, becoming a common resource for supporting their active networking and alliances.

Not at the Dinner Table: Re-narrating the New York Architect c.1916 (Athanasiou Geolas)

Architectural scholarship has begun addressing the absence of marginalized groups, regions, and practices in its stories. In particular, revisionist histories of the professional architect have challenged the myth of the individual, white, male architect by re-narrating architectural practice as a collaborative act. While these narratives expand upon who gets to count, they also rely on a nineteenth-century "rhetorical crutch" when they continue to define the category "architect" with reference to accredited education, membership in professional organizations, licensure, and codes of ethics. Few historians have considered how architectural experts have been recognized or continue to operate in an economy of social routines.

In line with this symposium's interest in re-narrating an extended spectrum of architectural operations along with reflecting on relational and processual research, this paper reconsiders what is at stake when defining the professional architect. By focusing on the interpersonal, embodied relations of architectural practices, my dissertation turns its attention from the Profession to architectural professionals; and then, from experts to the enactment of expertise. This shift requires one to focus on relations rather than categories. As such, narrating the professional architect becomes an open question about the conditions and routines from which architectural expertise became discernible and trustworthy. Granted that one cannot "see" accreditation, licensure, or other sociologically-defined criteria, how was architectural expertise recognized at the turn of the twentieth century?

In this paper I will frame the methodological shifts driving my research by considering examples from my second dissertation chapter where I compare how home economists and architects performed their expertise in the homes of their clients. I will also raise some of the difficulties I have encountered both practically within the archive and analytically while writing.

As is often noted, professionalization paralleled bureaucratization, risk management, and the concomitant need for specialization. Less frequently, however, is the emergence of the architect tied in with the explosion of interest in personal hygiene, correct diction, and other middle-class markers of proper comportment. Professional conduct, in short, had at least as much to do with good table manners as it did with licensure or a code of ethics.

Precarious Interruptions: walking, telling, and writing the architectural encounter in Za'atri refugee camp (Aya Musmar)

This paper aims to offer a methodological perspective on the logic used to understand the refugee camp architecture through my practice-based research -as a humanitarian worker- in Za'atri refugee camp (Haraway 1988). I look at the architectural encounter in Za'atri refugee camp as an 'event' in the Derridian sense (Derrida 1988). If we understand architecture as the materiality that hosts and witnesses the 'event' through which we come to decide on how to see certain spaces (Lucy 2008), I ask: what stories does this encounter of the event materiality tell about the politics of the everyday life in the refugee camp? By using one of my autobiographical notes that narrates my 'architectural encounter' through one of the events that takes place in Za'atri refugee camp, I reflect on the use of storytelling as a feminist method that -by its attentiveness to everyday details (de Certeau 1984)- unravels many of the material, spatial, and social dimensions that often go unnoticed in predominating practices and methods used to observe and study architecture. Titled as 'Precarious Interruptions', I present my take on the unsettled temporality of these events as they interrupt my walk-along with NGO workers in one of Za'atri refugee camp districts. Whereas 'walking' as a method that allows us to explore spaces, places, and materials and their intimate relationship with time, I reflect on walking as a 'posthuman' method that challenges the anthropocentric nature of ethnographic approaches to the refugee camp. This shift in perceiving some methods would make it possible for the voices of things (Bennett 2010), culture, language and the mediations that have brought them

Abstracts (as received)

together so they could be heard.

Eventually, this paper is not intended to provide a structured piece of 'Academic' writing that bores the reader of the text. It rather implies creative writing as a method through which I recite the architectural encounter in the camp as it had eventfully emerged while following the steps of humanitarian NGO workers.

A Search for a Missing Public: The Case of Factory (Brett Mommersteeg)

Often the Public is conceived as an always already existing group of citizens. In architectural theory, it is often framed through the problematic of participation and public involvement in the design of buildings. But what happens when it is missing? Immediately we resort to accusations of apathy or disinterested on the part of the people, or of deception and cynicism on the part of politicians, architects, and developers. This distrust has been characterised as a crisis of representation. This crisis in then oriented around the lack of representation and participation, where what public representation is and consists of remains unquestioned. It is assumed that the Public is immediately accessible and directly representable without mediation and deformation. It exists in a pure space of representation. Building on accounts of politics in Science and Technology Studies (STS) and Actor-Network Theory (ANT) (Gomart and Hajer 2003; Mol 2002; Latour 2004; Marres 2012; Yaneva 2017), in this paper the problem of the Public will be addressed empirically by following the making of a building called Factory in Manchester, UK, through its planning and design develop stages as it is made public yet lacks a visible Public. This search for

the missing Public will take us through a multi-sited ethnographic inquiry into city council committees, several Reports, public presentations, and workshops with artists where we can detect particular public formations through the mediations, set-ups, objects, and concerns that interest them and enable them to become visible. We will move from a general Public to particular publics, from a Public that is immediately accessible to publics detected through their mediations, and from a Public that is transcendent to architecture to publics that are immanently constituted through issues and concerns that gather them around the building. By focussing on particular publics rather than a general Public 'out there', we will begin to develop a better understanding of the entangled relationship between publics and architecture.

Sensing the Site (Cathryn Klasto)

Drawing from PhD fieldwork experiences in Tokyo, this paper explores and frames the site visit, as a methodological intersection between the disciplines of Architecture, Japanese Studies, Artistic Practice and Sensory Studies. Taking Tokyo's small houses or kyosho jutaku as the topic of the study, the paper will contend with the ways in which the site visit, as a spatial and temporal fieldwork method, can be constructed as a sensory and embodied experience which in turn, can generate a range of creative outputs.

The paper will begin by detailing how the site visit is a method which performs f.s.c.p [feminist.sensory.creative.practice], an original transdisciplinary methodological approach which draws on feminist theory, ethical negotiation, sensory engagement and visual art. From there, it draws on Tsukamoto

Yoshiharu's (Atelier Bow-Wow) concept of "zooming" and considers what can be learnt from it and how it can prove useful within the context of the site visit - notably the ways it allows for new micro and macro perspectives of the urban ecology. Finally it will conclude with some examples of site visit creative outputs (drawing, soundscapes, film) and expand on how these can be used to instigate cross-cultural discussion and idea sharing.

Design for quiet living: following actors and tracing actions in noise-affected projects (Cristina Calleri)

The research starts from the Science and Technology Studies view of architecture as product of collective action, which integrates instances of different stakeholders that can be mutually blind or "entrapped" within their frames of interpretation, as are named by Erving Goffman.

Although this perspective might be intuitively known to professionals in architectural practice, adopting it means to acknowledge that research in architectural field can be aimed at enhancing the capability of the project to effectively bind different stakeholders together, by tracing future implications through which it will pass. Gathering evidence from case studies will therefore, over time, establish a knowledge that will help designers and their clients to make more informed preliminary choices.

Crucial for this aspect is to understand how building codes and metrics affect architectural practice, particularly in the case of contested territories. With this perspective, we focus on policies for the mitigation of outdoor noise in contemporary cities, as codes that, in their translation into spatial/physical zones, are prone to generate complex environmental-spatial conflicts, to which designers are required to find innovative solutions.

The case-study of a dwelling project in the Netherlands is analysed through software-assisted qualitative analysis and data visualization, with the aim of providing an "intellectual technology" that can make the complexity of the project process legible and understandable.
Interviews and collected documents are analysed through the lenses provided by two types of fundamental travelling companions: on one hand, we draw from grounded theory and applied thematic analysis in inductively derive emerging themes, codes and categories of codes directly from the words of the actors. On the other hand, we organize emerging codes with respect to concept derived from the mapping controversy approach and from the concept of translation developed by Callon and Latour. In this way, we identify matter of concerns that develop during the process and actors that are mobilized by them, as well as actions that are performed and design solutions which are implemented in order to achieve a translation between noise mitigation policies and other (potentially) conflicting requirements.

The life of machines. Material improvisation across urban transformations in Barcelona-22@. (Daniel Torrego)

This paper refers to the birth of the recycling and domestic collection of electronic waste in Barcelona as a process of both urban innovation and social transformation. It is explained as an event that reveals the vital transformative capacity of matter in our

societies and in our cities. With this goal, it makes use of Graham Harman's critique of Sociology of Associations to advance towards the proposal of New Materialisms (Harman, 2017). Innovation is expressed as a production made by heterogeneous entities within an improvised process. In it, human and non-human entities interact and produce differential transformations, linked by a sort of "corporal commitment". The intrinsic qualities of the material show themselves as creative resistances. This materials become intuitive actors in intra-action (Barad, 2007) with elements of the social, giving rise -from 2015- to a new sensibility of the city towards electronic household waste.

A philosophical perspective on design representations and architectural actions (Edoardo Fregonese

There are at least two ways through which we can look at architectural design, and these come from other disciplines than "design studies". The first way is philosophical in its nature: it consists in an investigation of the metaphysics of design representation; the other is empirical, it follows an STS-and-ANT inspired approach, and it consists in the analysis of real architectural design processes.

The aim of the research is to develop an "in-between" account, in fact "in [doing] philosophy we must strive for both the particular and the general" (as Ian Hacking wrote). The path for reaching a well-balanced account of philosophical speculation and field work is structured as it follows.

First, I merge two philosophical accounts in order to have a definition of design representations for which a design representation is the definition of the conditions of possibility of existence of the object of the definition itself, and this definition [the design representation itself] can be (more or less) plausible. Then I will show that if we remain in the "abstract territory" the definition is void and useless. Anyway, the "bridge" that can lead us from abstract theory to the empirical realm is exactly the concept of plausibility. In fact, what makes more or less plausible a design representation is given by something external to the representation itself (the design process, with all of its possible actors, architects included). And an "apriori-based" analysis cannot shed light both in the externalities that makes plausible a design representation, and in the actions performed by architects through which a design representation become plausible.

I will present a scene from an ongoing case-study. Here I will show one way through which architects acted in order to make their representation not only plausible but also effectual in determining material effects, namely the fact that one aspect of the building is as designed by the architects.

They strategically acted by creating and making a feature of the building strictly necessary, so something impossible to avoid. In discussing this case, I will mention to the possibility of tracing a taxonomy of kinds of architectural actions by detecting the acts performed by architects aimed at realizing materially what is just on a design representation.

Projecting decisions. The role of architectural design practice in the folds of decision-making processes (Elena Todella)

The decision-making processes of complex urban and architectural transformations

– dependent on several implications and actors – have a high degree of uncertainty and wickedness, in the process itself and in the outcomes. However, this kind of complexity is often accounted as a linear process of subsequent steps and decisions, from the cause to the effect, from the project to its execution. Since projects rarely move forward – undisturbed and without detours – to buildings, how is it possible instead to take account of their diversions, as constituent elements of the decision-making process? In order to witness the folds of architectural design, a shift in perspective makes it possible to grasp and to trace it in a pragmatic way, by following the practice.

The opportunity to unfold an architectural design process occurred for me in the involvement – over two years – in the Project Team of the Masterplan of the Politecnico di Torino, an ongoing transformation process of its urban campuses, to outline alternative transformation strategies, expansion scenarios and qualification processes. Starting from it, I follow different strands of research. First of all, the positioning within a disciplinary debate on architectural design research as a scientific field, informed by an ethnographic perspective and ecology of practices. Secondly, an interdisciplinary interest towards decision-making methods and wicked problems, the entities involved in the process, their role and the micro-physical scale of interactions. Then, by shifting the attention from the products of architecture – as buildings – to the processes of project conception, travelling and negotiation, I trace a taxonomy of multiple actors with different ontologies that interact in a multi-sited and large-scale process. In this, not only drawings, models, and projects, but also note-taking of Project Team's members, reports, meetings, e-mail and whatsapp exchanges, are examined, exploring the pragmatic connections between these practices – as a matter of delegating architectural design to several entities – and their effects.

Consequently, the aim of the research is an investigation – from the inside – on the role of some architectural practices in the ongoing decision-making process, in projecting decisions that would not otherwise be possible to see and witness without having been in the folds of the process.

Hiding in Plain Sight: The White House Solarium and The Projection of History (Eliyahu Keller)

On the evening of Friday, May 8, 1953, Robert Cutler, the National Security Advisor to President Dwight Eisenhower, entered the White House. Accompanied by several political officials, Cutler climbed up to the mansion's top floor and entered a room virtually unknown to the public eye. There, in the White House Solarium, the President and his "group of fine fellows," held a meeting of grave consequences to American policy in the Cold War. The undisclosed gathering and the room in which it took place gave birth to the namesake Project Solarium: a month-long war-game simulation that shaped official US policy toward the recently nuclearized Soviet Union.

This paper takes the moment of the gathering at the White House Solarium as an entry point for a renewed discussion of the culture of images cultivated during the Cold War, as well as the role which architectural space plays, figuratively, in such cultural constructions. Covered under the shadows of secrecy while basking in sunlight, the ambiguous Solarium becomes a quintessential space of the Cold War. Situated against the

Abstracts (as received)

geopolitical history of the Cold War policies and propaganda, this paper presents the supposedly insignificant architecture of the Solarium as the metaphorical representation of the image culture proliferating throughout the Cold War, and as the physical locus from which such images are projected. On its catastrophic and shadowed edge, one finds apocalyptic visions of nuclear war and fallout shelters; on the other, the positivist, light-filled imaginations associating nuclear energy with the benevolent power of the sun.

Serving as the First Family's private retreat on one hand, and as a secret space for the making of grave decisions, the enclosed garden-like Solarium challenges conventional images of the decision-making spaces and holds within its transparent walls an ambiguous tale of the making of world history. Hiding watchfully on the sovereign's roof, the visible yet hidden room observes the unfolding of American and global histories, as it simultaneously constructs and directs them. As politics, architecture and propaganda secretly coalesce behind its opaque glass curtain, the Solarium is exposed as a space for the projection of both history and its images. Its tale reveals architecture's participation in the making of grave decisions, and the role of architecture as an instrument of vision, providing a unique space for the construction of future histories and worldviews.

Stasi as an Architectural Producer: Surveillance and the East German Built Environment 1961-1989 (Emine Seda Kayim)

During its forty-year existence, the German Democratic Republic's (GDR) Ministry of State Security (Ministerium für Staatssicherheit – MfS)—known as the Stasi—took on many tasks, including monitoring party officials and activities, reporting on the moods of East Germans, and running a football team and a college. One aspect of the Stasi's activities, however, remains largely unexplored: its involvement in the East German built environment. Focusing on this overlooked facet of German architectural history under state socialism, this paper will examine the Stasi's role as an architectural producer, interrogating the co-production of surveillance and architecture in the GDR.

The Stasi's investment in the East German built environment was not limited to its use of architectural spaces to conduct domestic surveillance. The East German surveillance apparatus was a building contractor, commissioning residences for the highest-ranking GDR officials, housing for its employees, as well as top-secret governmental and technical structures for its surveillance operations through its own construction firm. The Stasi was also involved in the central economic planning of the East German building industry by regularly monitoring and reporting on the efficiency and productivity of housing production.

My paper will examine these functions as interwoven trajectories through an investigation of the Stasi-run construction firm VEB Spezialhochbau. I will analyze buildings commissioned by the Stasi, including its central administrative building in Berlin Lichtenberg and housing projects for its employees. In doing so, I will chart how the surveillance organization's manifold architectural undertakings both overlapped with and contradicted the end goals of surveillance. Moreover, I will show the ways architecture affected the Stasi's operations. Thus, instead of understanding architecture as epiphenomenal to state surveillance and to state power, this paper will reconsider the

agency of buildings under the conditions of surveillance. Challenging the model of the Panopticon and in dialogue with recent scholarly contributions on architectures of control, I will explore architecture as a technology of surveillance in the GDR that simultaneously facilitated and contested the techniques of surveillance.

The project promises. From narration to contract (Federico Cesareo)

Despite the presence of increasingly detailed norms and rules and the advancement of more and more sophisticated technical tools, the design process continues to be the result of practices of negotiation mediated by the agency of objects. In this process, norms and rules are the starting point for technical-objects-based discussions that talk about the future of the project, and whose legitimacy is produced through discursive formations (renderings, technical drawings, project reports, tales, etc.). As minimal units of project narration, discursive formations allow to aggregate intentions of entities (human or not) involved in the design process through promises, a series of commitments that the subjects, more or less freely, assume. However, these promises cannot always be guaranteed, especially if based on free-decision-makers choices. In order to limit the unpredictability of behaviours and choices of these subjects, during the design phase the promises transform themselves into discursive formations with an increasingly constraining meaning: contracts.

This research analyses the transition from the descriptive action to the prescriptive one in different interactions between subjects involved in the design process. In particular, it analyses the ways in which discursive formations (whether they be oral, textual or

graphic) on the future of a project are able to precipitate into constraining institutional objects such as contracts. The aim of the research is the definition, in analytical terms, of the possibilities offered by a set of linguistic tools that the common sense considers capable of producing effects on physical and social reality, but to which the project practice struggles to associate rigorous procedural strategies.

Data collection is based on the direct observation of the project practice which, when registered, is able to produce a system of traces. The hypothesis is that, through the analysis of ethnographic material, it is possible to isolate the concatenations of discursive formations that serve to define archetypal models of project promises, and through which produce a map of possible design narrative itineraries.

Reassembling Dispersed Archives: a Network Perspective to Study the Professional Practice of an Eighteenth Century Architect (Francesca Favaro)

Is it possible to scrutinize the ordinary practice of an architect operating in the past, through the traces he left behind? Can we draw a map representing the multitude of actors involved in the eighteenth century architectural practice?

By adopting an interdisciplinary approach, that combines historical research and network science, the study aims to find a new way of exploring the archive of an Ancien Régime architect. Shifting the focus from the author (his inventive capacity, his belonging to a certain stylistic models) to the documents he produced, can demonstrate architecture as a collective process of negotiation, contributing to a deeper

Abstracts (as received)

understanding of 18th century architects activity.

In the last fifteen years, many ethnographic studies revealed architectural practice as a controversial and non-linear system of actions, shared with a multitude of nonhumans. However, the documents drawn up by the architects have barely been taken into account by this so called "ethnographic turn". Nevertheless, documents are agents with a specific performativity engaging with each other in an intricate network: they are the results of complex negotiations, acting in effect as "social objects". Drawings, worksite instructions and other inscriptions produced by the architect, can tell us how his atelier worked and how he interacted with other professional figures, bureaucracies and civic authorities.

This research attempts to test a different methodological approach to the study of the professional career of an 18th century architect, mapping the mutual interactions between humans and nonhumans entangled in the architectural practice; such network perspective could provide an operative tool to reassemble, according to new geographies, dispersed historical archives.

Tracing Change- a Material Microhistory (Lenastina Andersson)

With this paper, I would like to address processes of change when writing and making architectural history. In contrast to the static narratives of authorship and origin present in the history making of building, processes of change and transformation are suggested to offer a multitude of histories, complementing and challenging existing narratives.

In particular, the paper will emanate from the recently finished transformation of the Nationalmuseum in Stockholm. The building was erected as the first public museum building in Sweden and was closed for renovation between 2013 and October 2018. The project was discussed in media as a revival of the original layout from 1866, and, disregarded a few new additions, a return to the former glory of the 19th century. The transformation adds to a narrative of permanence and authenticity rather then the history of continuous change. To exemplify, most of the large-scale additions and changes that derived from the 1960s was removed, considered obsolete and of less value. On the other hand, most changes from the 1920s and earlier have been written into the narrative of the origin. The design choices communicated are underlining the authorship of a few architects and curators, leaving out the 2000 persons and 50 companies involved in decision-making and final execution.

This paper will be tracing the history of transformations from the close reading of a floor located in what is now a reception area, once used as an exhibition space. Through the limited perspective of a floor, temporal concepts such as obsolescence and preservation will be explored. Its history of shifting surface materials and changing floor levels will be studied through exploring ethnographic methods and micro history to reveal obsolete situations, material lifecycles, human and non-human actors and the pace of alteration. With this paper, I aim to discuss the unfolding of temporal and material changes and what architectural histories they might entangle.

Visual Communication and the City: The Impact of Mediatisation(s) on

Urban Planning Process and Practice in Egypt (Mennatullah Hendawy)

Visual communication in urban planning and design disciplines form the main language of communication not only among planners, architects and designers, but also between them and the general public. The role of visualizations in these fields is widely discussed by various scholars. Not only that, in 2007, the first international Visualization Summit was iniatiated by ETH-Zurick, held in Zurich, and was attended by more than 100 international researchers and practitioners who came up with a shared research goal for the year 2010 to' 'visualize future cities (Antje Kunze, Remo Burkhard, Serge Gebhardt, 2012). All of this reflects the significant role visualizations play in planning and design cities.

In the context of Egypt, by looking at the 'public' communication of planning, certain narratives and images of the city are observed to be communicated in the streets and in media. Today, by simply walking in the streets of Cairo or opening one of the national TV channels, you get captured by hundreds of real estate ads that share certain characteristics that can be summarized in two points; promoting moving out of Cairo and buying a new apartment or villa in a new city or a nearby compound, and the use of almost the same visual symbols that resembles how your future home and the future city looks like.

In the same light many international and Egyptian scholars addressed the role of visualizations and graphics in planning as well as its communication in Cairo. However, to what extent these dominant narratives and visuals impact/construct professional planning practice, is still under-researched. This is interrogated in this paper through adapting an assemblage ontology and using Actor-Network-Theory (ANT).

Using ANT, urban visualizations and media are perceived as both the method for research and the method for understanding planning practice in Egypt. Instead of only studying the employment of media in urban planning, it is aimed to study planning through analyzing the communications adopted, the media tools employed, and the media assemblages created. Visualizations are looked at as one of the products of planners and media is looked at as the tools used in the planning process. In this sense, this paper adapts a reverse/backward process; understanding planning practice through understanding its process and products. To give an example on how different media enroll the network partners/ public differently, a two way interactive media like the use of liquid architecture entails a participatory planning process, while a one way media tool like TV ad or a billboard ad reflects a similar one way planning process.

In this sense, it is argued that there are different media assemblages that are used/ employed by different actors/ actor groups - and that through the specific assemblages of media one could reflect on (1) planning practice; how is planning done (2) the kind of city, planners see/ plan and (3) the kind of public sphere they co-produce/ are part of. Accordingly, the main research question is what are the constructed media assemblages in the process of communicating urban planning projects in Egypt? and What is planners' assessment of the impact of these mediatisation(s) on the adopted planning process? In the end, the study proposes a new analytical approach to study planning through a "Mediatisations network analysis" whereby addressing communication pitfalls, planning practice can be enhanced.

Abstracts (as received)

Protocols for the permanently peripatetic: Masterpieces of French Tapestry and the global distribution of museum practice (Nushelle de Silva)

In early 1946, 200 French tapestries were taken out of wartime storage and assembled for a greatly-anticipated exhibition at the Musee d'Art Moderne in Paris, before being sent on a two year tour of museums across Europe and North America. The first major circulating exhibition after World War II, and the most notable collection of artwork to be sent across the Atlantic at that time, Masterpieces of French Tapestry was a pioneering project of cultural exchange.

Accounts of the exhibition underscore the artistic value of the tapestries, which prompted careful handling and prominent display. However, museums are situated within more than a purely exhibitionary complex, operating as nodes in both national and global apparatuses of disciplinary institutions. Under-examined architectural considerations such as logistics and administration have played a key role in the production of knowledge, alongside the partnership between international organizations UNESCO and ICOM.

This paper argues that the debates between intercontinental museum personnel, hidden from the public eye, constitutes a significant contribution to re-thinking the limits of architecture in an increasingly globalized world. It discusses three of these debates. Firstly, discussions regarding the valuation of these ambassador-objects, which led to future customs agreements that placed the international boundary within the museum's packing rooms. Secondly, budgetary issues at the Metropolitan Museum of Art that threatened the very possibility of an American exhibition run, which led to replicating European techniques for economical gallery display and precipitated the development of internal spaces dedicated to temporary exhibitions. Thirdly, an unfortunate diplomatic faux pas as anticipated exhibitions in Boston and Toledo were never realized, which led to the drawing up of comprehensive multilateral agreements for future exhibitions with detailed spatial specifications.

Masterpieces of French Tapestry signaled the creation of a class of ambassador-objects whose safe passage across international boundaries strengthened postwar relations. However, in galvanizing a re interpretation of these boundaries vis-a-vis museum practice, it can also be said to have envisioned the museum itself as a dispersed global body rather than a locally-anchored unit, as circulating exhibitions were increasingly utilized to educate new museum publics.

Heavy Light! A Pragmatic Exploration of Light in Architecture (Sabine Hansmann)

What does light do? How can a coloured shadow stimulate thinking? How can it move us? This paper is particularly dedicated to the role that non-humans and the material world play in space, or rather, the making of space. Of course, we are used to dealing with the physical world, its forms and materials in architecture. This approach, however, is different. Based on empirical data, this paper follows different courses of action at the Sainsbury Centre for Visual Arts, a museum and education building by Foster + Partners, that mixes 'natural' and 'artificial' light.

Light in the building is not a 'matter of fact', it is not merely there, but there is a constant concern about the quality and intensity of

light, and with it, concerns about visibility and connectivity, and thus, about experiences.

The paper starts with an ethnographically inspired account, which is based on my own experience as an architect and based on the experience of other people through observation and interviews. With this account, we return to the building and find it changed. A device has broken down, and in what follows we witness the testing out of new experiences—an experimentation with light.

Aiming for a full account of the complexity, we begin with the 'natural' light that is entering the building and follow its filtering, co-production and distribution by many mediators, to only then unravel its mixing and layering with 'artificial' light. Contrary to more traditional accounts into the world of light in the field of architecture this paper is not focussing on the aesthetic quality, the masterly shaping of forms that become alive in the play of light and shadow or the sensorial appreciation of it, rather it traces the 'doing of light'. In contrast to what we might imagine, the world of light is far from 'light' and ethereal, but heavy, full of mediators when slowing down and following it carefully throughout a building.

Untitled (Tatjana Crossley)

Imagine an infant of about 6 months is placed in front of a mirror. Upon seeing its reflection the infant recognizes the mirror image as its own. Unlike the baby ape that quickly grows bored of this illusion, the human infant reacts and takes joy at seeing itself-fulfilling its narcissistic inclinations. Finally, for the first time in its short life span, it pieces together what is itself and what is outside of itself. From this moment onward, the infant explores its relationship to the outside world and distinguishes between the subject-self and the object-other. This is what Lacan describes in his "mirror stage theory" as the birth of the body image.

With the distinction of the subject and the object, the body image appears in tandem with subjectivity. This understanding of subject-self and object-other is a result of sensory perception, as it requires the senses in order to create this mental understanding of the body and its relationship to the environment. More specifically, philosophers and psychologists alike stress the importance of visual perception and the gaze. Sartre and Merleau-Ponty explore the sensorial aspects of the body image's evolution that suggest that it develops along-side experience. While this is the case, the body image is stubborn to change since it serves as a reflection of the entire history of its development rather than reflecting a given experience or, even, reality. These philosophical discussions are asserted by the psychological case studies conducted by Paul Schilder.

Synthesizing these theories, I place the body image in the context of the immersive environment arguing that any space that manipulates sensory perception to some degree is immersive- hence the importance and relevance to architecture. The manipulation of the senses is inherently a quality of architectural space, whether it is intended or not. The immersive environment, through this affectation of the senses, causes a disorientation and re-orientation of the body image. It is a cyclical process of subjective experience influencing how one perceives and this new perception influencing the subject resulting in a continual evolution of the body image.

AHRA

AHRA is the Architectural Humanities Research Association. It is a non-profit academic organisation that provides an inclusive and comprehensive network for researchers in architectural humanities across the UK and overseas. It promotes, supports, develops and disseminates high-quality research in the areas of architectural history, theory, culture, design and urbanism.

MARG

MARG is the Manchester Architecture Research Group at The University of Manchester. We understand architecture as a broad social, cultural and technical network that exceeds the work of architects or buildings as objects. We are interested in creative explorations of the inter-relationship between the processes and products of architectural practice.

Our work is motivated by current conditions and ongoing developments in architectural design to explore the complex processes and the professional practices, formal and informal, within and through which the built environment is conceived, used, shared, contested, mediated, adapted, and changed.

We have developed an innovative agenda around social studies of architecture, drawing on interdisciplinary approaches to architecture and urban development. Since our inception, we have been at the forefront of developing and promoting interdisciplinary approaches to understanding architecture, in particular through our expertise in inventively using archival methods, Actor-Network-Theory, ethnographic and anthropological techniques, digital mapping and complexity theory to explore the social, economic and political consequences of architectural design.

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