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critic|all

V International Conference
on Architectural Design & Criticism

BOOK OF ABSTRACTS
Delft 10-11 October 2023

This 5th edition of the Criticjall Conference, with the title *e(time)ologies or the changing meaning of architectural words*, consolidates the initiative that the Architectural Design Department of the Madrid School of Architecture at the Universidad Politécnica de Madrid (ETSAM-UPM) started ten years ago to provide an international forum for architectural criticism.

The Conference enhances its scope as a place for knowledge production from which to convene relevant voices around the proposed topic at each edition. This time, with a join event co-organized with the Department of Architecture of the Faculty of Architecture and the Built Environment at the Delft University of Technology (BK-TU Delft).

We would like to thank all participants for their work and trust, as well as the members of the Scientific Committee for their effort and commitment.

We want to reinforce the idea contained in the conference's name. Criticjall is a *call* on *criticism*, and also a *call* for *all*. An appointment that, beyond the scope of each edition, we hope will be able to reinforce a more general debate on the role of architecture in the present context.

Silvia Colmenares
Director of Criticjall

program

TUESDAY 10-10-2023

08:30 - 09:15	Accreditations & Welcome Pack
09:15 - 09:30	Welcome and Presentation <i>Organizing Committee</i>
09:30 - 11:00	panel #1 [Revisited Terms] Berlagezaal 1 *
09:30	Introduction
09:35	"Kitsch. Learning from Ordinary Dreams of Architecture" Elisa Monaci <i>Università Iuav di Venezia, Italy</i>
09:50	"Critical Spatial Practices: Inhabiting an Ever-changing Term" Francesca Gotti <i>Politecnico di Milano, Italy</i>
10:05	"(Re)Defining Utopia. The Changing Concept of an Ideal World" Jana Culek <i>Delft University of Technology, Netherlands & University of Rijeka, Croatia</i>
10:20	"Past and Future of Townscape. For a Humane Urbanism" (*) Carla Molinari (1) and Marco Spada (2) <i>(1) Anglia Ruskin University, United Kingdom</i> <i>(2) University of Suffolk, United Kingdom</i>
10:35 - 11:00	Discussion conducted by the Session Chair Marcos Pantaleón <i>Universidad Politécnica de Madrid, Spain</i>
11:00	Welcome by BK Dean Dick van Gameren
11:00 - 11:30	 Coffe Break Berlagezaal 2
11:30 - 13:00	panel #2 [Modern Genealogies] Berlagezaal 1 *
11:30	Introduction
11:35	"The promise(s) of sustainability" J. Igor Fardin and Richard Lee Peragine <i>Politecnico di Torino, Italy</i>
11:50	"Visions on Democratic Architecture" Cássio Carvalho and Alexandra Alegre <i>Universidade de Lisboa, Portugal</i>
12:05	"Nostalgia for Backwardness. Investigating the Persistent Influence of Modernity on Brazilian Contemporary Architecture" Frederico Costa <i>Universidade Estadual de Campinas & Fundação de Amparo à Pesquisa do Estado de São Paulo, Brazil</i>
12:20	"Vulnerable architecture as a/n (im)material assemblage" Öykü Şimşek <i>Istanbul Technical University, Turkey</i>
12:35 - 13:00	Discussion conducted by the Session Chair Heidi Sohn <i>Delft University of Technology, Netherlands</i>
13:00 - 14:00	 Lunch Break Berlagezaal 2

14:00 - 16:00	panel #3 [Situated Terms] Berlagezaal 1 *
14:05	"Space, Makan, Kūkan. Phenomenology of Space through Etymology" Mohammad Sayed Ahmad (1) & Munia Hweidi (2) <i>(1) Tohoku University, Japan</i> <i>(2) Sophia University, Japan</i>
14:20	"Word, Associations, and Worldviews. A case of pol Architecture of Ahmedabad" (*) Khevna Modi <i>CEPT University, India</i> <i>Carnegie Mellon University, USA</i>
14:35	"Speaking of Collective Dining. The Spatial, Social and Semiotic Realities of the Kibbutz Dining Room" Marine Zorea <i>Kyoto Institute of Technology, Japan & Bezalel Academy of Art and Design, Israel</i>
14:50	"Redistribution: Domestic space and Land Sharing in Mexico City's urban centre" Lola Lozano <i>Architectural Association, UK</i>
15:05	"HOME-steading. Subversions, Reversions, and Diversions of the Moral Right to Space" Hanxi Wang <i>Cornell University, USA & University College London, UK</i>
15:20 - 16:00	Discussion conducted by the Session Chair Janina Gosseye <i>Delft University of Technology, Netherlands</i>
16:00 - 16:30	 Coffe Break Berlagezaal 2
16:30 - 18:30	panel #4 [Expanded Meanings] Berlagezaal 1 *
16:35	"From sustainable development to sustainable (urban) engagement: The evolution of a concept" Clarissa Duarte and Mariana Magalhães Costa <i>Université Jean Jaurès (UT2J), France</i>
16:50	"A relational approach to performance. Composition of meaning through Price and Ábalos" Haitam Daoudi <i>Universidad Politécnica de Madrid, Spain</i>
17:05	"Architecture / architectural" Grayson Bailey <i>Leibniz Universität Hannover, Germany</i> <i>Association for the Promotion of Cultural Practice in Berlin, Germany</i>
17:20	"Platform: as an Architectural Ecotone" Zeynep Soysal <i>Atilim University, Turkey</i>
17:35	"Transtemporal: Unlocking Time in the Architectural Discourse" Maria Kouvari and Regine Hess <i>ETH Zurich, Switzerland</i>
17:50 - 18:30	Discussion conducted by the Session Chair Alejandro Campos <i>Delft University of Technology, Netherlands</i>
19:00 - 21:30	 Dinner Huszár, Delft

WEDNESDAY 11-10-2023

08:45 - 09:00	Accreditations & Welcome Pack
09:00 - 11:00	panel #5 [Projective Language] Berlagezaal 1 *
09:00	Introduction
09:05	"Redefining Architecture from an Undecidable 'Anybody'. The Anybody Conference in Buenos Aires, 1996" Cathelijne Nuijsink <i>Massachusetts Institute of Technology, USA</i>
09:20	"Composting Death. Towards a Body Sublimation" Caterina Padoa Schioppa <i>Sapienza University of Rome, Italy</i>
09:35	"Mundus. Designing landscape as wholeness, thickness, and fertility" Federico Broggin and Annalisa Metta <i>University of RomaTre, Italy</i>
09:50	"Architecture, transfeminism, queerness: reimagining the urban space" Silvia Calderoni <i>CIRSDe, Interdisciplinary Centre for Research and Studies on Women and Gender, Italy</i>
10:05	"Industrial Pastoralism. Post-productive arcadias in machine-modified landscapes" (*) Marco Spada (1) and Carla Molinari (2) <i>(1) University of Suffolk, United Kingdom</i> <i>(2) Anglia Ruskin University, United Kingdom</i>
10:20 - 11:00	Discussion conducted by the Session Chair Mariana Wilderom <i>Universidade de São Paulo, Brazil</i>
11:00 - 11:30	 Coffe Break Berlagezaal 2
11:30 - 12:30	Keynote Lecture Berlagezaal 1 *
	"Don't Fly, Don't Jump: Critical Proximity in Architectural Research" Albena Yaneva <i>Professor of Architectural Theory at the University of Manchester, UK</i> <i>Adjunct Professor at Columbia University, USA</i>
12:30 - 13:30	 Lunch Break Berlagezaal 2
13:30 - 15:30	panel #6 [Translated Terms] Berlagezaal 1 *
13:30	Introduction
13:35	"The Term 'Architectural Art' in the 1950s Chinese Architectural Theory. A Semantic Transplantation" (*) Xuerui Wang <i>Tongji University, China</i>
13:50	"Analysing English translation of ma interpretations between the 1960s and 80s" Miho Nakagawa <i>University of East London, United Kingdom</i>
14:05	"Going Back Home/House. Unravelling Linguistic and Existential Differences" (*) Mustapha El Moussaoui <i>Free University of Bolzano, Italy</i>

14:20	"From <i>Kankyō</i> to Environment to <i>Enbairamento</i> . A Mutating Concept Between Intermedia Art and Architecture in Post-War Japan" Marcela Aragüez <i>IE University, Spain</i>
14:35	"Comparison of <i>Jiàngòu</i> and <i>Kekkō</i> . Differences in Terminology Translations of Tectonic Between China and Japan in <i>Studies in Tectonic Culture</i> " Ye Chen <i>Nagoya Institute of Technology, Japan</i>
14:50 - 15:30	Discussion conducted by the Session Chair Marcos L. Rosa <i>Universidade de São Paulo, Brazil</i>
15:30 - 16:00	 Coffe Break Berlagezaal 2
16:00 - 17:15	Round Table Berlagezaal 1 *
16:00	Introduction
16:05	Discussion Chairs of the sessions, speakers, and organizers
16:45 - 17:15	Q&A
17:15 - 17:45	Break Berlagezaal 2
17:45 - 18:45	Keynote Lecture Oostserre *
	"Words and Buildings. Revisited" Adrian Forty <i>Emeritus Professor of Architectural History at The Bartlett</i> <i>Faculty of the Built Environment at University College London, UK</i>
18:45 - 19:45	 Closing Ceremony Oostserre

* presenting remotely



key-note speakers

Words and Buildings Revisited



ADRIAN FORTY
Keynote Speaker

Adrian Forty is Professor Emeritus of Architectural History at the Bartlett School of Architecture, University College London, and Honorary Curator of Architecture at the Royal Academy of Arts, London. He is the author of *Objects of Desire, Design and Society Since 1750* (1986); *Words and Buildings, a Vocabulary of Modern Architecture* (2000); *Concrete and Culture, a Material History* (2012); and, most recently, with Barbara Penner, Olivia Horsfall Turner and Miranda Critchley, *Extinct. A Compendium of Obsolete Objects* (2021).

Don't Fly, Don't Jump: Critical Proximity in Architectural Research



ALBENA YANEVA
Keynote Speaker

Albena Yaneva is Professor of Architectural Theory at the University of Manchester and adjunct Professor at Columbia University. She has held the Lise Meitner Visiting Chair in Architecture at the University of Lund and Visiting Professorships at Princeton School of Architecture, Parsons and the Politecnico di Torino. She is the author of several books including *The Making of a Building* (2009), *Made by the OMA* (2009), *Mapping Controversies in Architecture* (2012), *Five Ways to Make Architecture Political* (2017), *Crafting History* (2020), *Latour for Architects* (2022) and *Architecture After Covid* (2023). Her work has been translated into nine different languages. Yaneva is the recipient of the RIBA President's award for outstanding research.

panels



panel#1
[Revisited Terms]



MARCOS PANTALEÓN
Session Chair

Marcos Pantaleón is currently an independent Postdoctoral researcher. Marcos holds a PhD in Advanced Architectural Projects, with the 'Cum Laude' and 'International Doctorate' distinctions, as well as a homonym post-Master both from the School of Architecture of the Universidad Politécnica de Madrid (ETSAM, UPM). He also holds a Master of Architecture from the School of Architecture of the Universitat Politècnica de Catalunya (ETSAB, UPC). He has been a Visiting Scholar at the KU Leuven in Belgium, and the IUAV in Venice. The results of his research have been published in international scientific journals, such as the *European Journal of Architectural Research*, and he also participated in international conferences such as the *Critic|all. International Conference on Architectural Design & Criticism*.

panel#1

[Revisited Terms]

Kitsch

Learning from Ordinary Dreams of Architecture

Kitsch eludes definition, it is often associated with a negative meaning, confused as a synonym for “bad taste”. Looking at the state of the art, the concept is traversed by a dual condition; on the one hand, it appears largely outdated, belonging to social and cultural conditions long gone; on the other hand, it seems to have recently returned inside the contemporary debate, which, overturning its meanings, proposes kitsch as an attitude that permeates many spheres of life: running secretly behind the dominant design culture, it now draws many of our spaces undisturbed (Belpoliti, Marrone 2020).

From the perspective of architecture, declinations of the word emerge that are still operative today: kitsch can be synonymous with “waste” and with “overuse” (Eco 1964); in the seduction of the invisible, of what remains hidden in the private, it promotes the power of the already known, of the “essentially conciliatory” (Mendini 1979), to design “restful and moderate spaces” (*ibidem*); it pursues the desire to build *Splendid Houses* (Superstudio 1971) for “immediate identification” (Greenberg 1938); but in kitsch there is also the simulation and copying of elements that determine authentically false operations, there is the power of the irritating and the traumatic as a form of design and the need to narrate new stories, even looking at the *Unbelievable* (Hirst 2017).

Through a methodology that will intersect the analysis of the many etymological outcomes of the word kitsch with some contemporary design experiences (such as Architecten De Vylder Vinck Taillieu or the 2023 news about the construction of *Eternal City* a copy city of Samarkand), the contribution aims to define the legacy of kitsch and its possible design trajectories for the future, to retrace some commonplaces on architecture.

Key words: Kitsch, Architecture, Desire, Commonplaces, Narration.

Monaci, Elisa

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Elisa Monaci is an Architect and PhD. She is a research fellow at the Ir.Ide Research Infrastructure of Department of Architecture and Arts, Università Iuav di Venezia. She obtained her PhD at Sapienza University of Rome (2022) with a thesis on the theme of kitsch in architectural and landscape design. Since 2018 she is a member of the editorial staff of the scientific journal “Vesper. Rivista di architettura, arti e teoria | Journal of Architecture, Arts & Theory”. Since 2020 she is part of the Iuav research unit for the PRIN “Sylva” and the Iuav research unit “TEDEA. Theories of architecture”. The results of her research have been presented at national and international seminars and conferences and published in scientific journals and in volumes published by Libria, Mimesis and Quodlibet, among others.

panel#1

[Revisited Terms]

Critical Spatial Practices

Inhabiting an Ever-changing Term

In her 2006 publication, “Art and Architecture: a Place Between,” Jane Rendell formally introduces the concept of Critical Spatial Practices (CSP), which encompasses projects operating at the intersection of theory and practice, the public and private spheres, and art and architecture. Rendell’s definition encompasses both contemporary and historical projects and delves into discussions on space and place in cultural geography, dialectic techniques, and feminist spatial construction. Since Rendell’s work, other practitioners and theorists have expanded upon this term. Markus Miessen, for instance, has dedicated an educational program at Frankfurt’s Städelschule to CSP and, alongside Nikoalus Hirsch, developed a book series in 2011 that invites various guests to explore the ethical and political implications and conflicts within their practice. Prior to them, Helen Liggett and David C. Perry addressed the same topic in their 1995 book, which examined the relationship between urban practices and capitalist development. While Liggett and Perry’s definition draws on political science, geography, and urban studies, their research carries equally important political implications.

Within the discourse on the politics of design, this paper aims to discuss the evolution of the term CSP by comparing its diverse definitions and the way the boundaries between disciplines are being blurred, or shifted. The paper explores the potential to establish the term as a tool for architects that aim to critically challenge the protocols of their practice and their political responsibilities. It reflects on the development of interdisciplinary, hybrid, and activist approaches, distancing themselves from established norms while validating the necessity of their work..

Key words: Critical Spatial Practices; Politics; Recognition; Spatial Turn.

Gotti, Francesca

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Francesca Gotti is an architect and PhD Candidate at Politecnico di Milano. Between 2019 and 2021 she has been a research fellow at DASTU for the European project “En/counter/points”, on participatory reactivations of neglected urban spaces. Since 2021 she is assistant professor at USI Academy of Mendrisio for the design studio NEOTOPIA lead by Leopold Banchini. Between 2017 and 2019 she has worked as exhibition designer in Stuttgart for Atelier Brückner. Since 2015, she mediates projects of reuse of urban commons in Bergamo, through shared management, and she is part of the coordination team of the national network Lo Stato dei Luoghi. Since 2016, she is part of the editorial board of ARK magazine (Bergamo), curating a column on re-appropriation of the neglected landscape of Lombardia.

panel#1

[Revisited Terms]

(Re)Defining Utopia The Changing Concept of an Ideal World

Utopia, seen not only as a creative and imaginative form, but as a critical and speculative method of devising worlds, spaces, and societal structures different than our own has existed long before receiving its name based on Thomas More's 1516 book *Utopia*. Originating in the literary field, utopia has since been used in various creative disciplines, including architecture. Presented as a textual and/or visual narrative, often set in an unspecified future and a remote location, utopias describe worlds in which many or all ails of its author's historical context have been solved through a thorough reconstitution of the built environment and its inhabitants. And while what constitutes a utopian work has changed over centuries, it has for the better part of history remained a positively charged notion, signaling new hope and new ideas for the future. However, from an architectural perspective, the notion of utopia has taken on more negative and even pejorative connotations, often signifying a project or idea which is so far off from any concept of reality that it can automatically be dismissed as trivial or inconsequential.

Observing utopia from an architecture standpoint, focusing mostly on its development within the last century, this paper will address some of the changes which have occurred in the meaning, understanding, and connotation of utopia within the architectural field. Correlating these changes with the rich and multilayered understanding of utopia as a literary concept, deepened with its numerous sub-forms and genres (i.e. dystopias, anti-utopias, critical utopias, etc.), the paper will argue that utopia as a form, although often viewed as straightforward in its meaning, actually allows for and has demonstrated a capacity for change and variety, adapting itself within numerous historical periods and creative fields in order to critically and speculatively respond to everchanging political, societal, cultural, and economic challenges.

Key words: utopia, ideal city, utopian literature, utopian architecture, critical method.

Čulek, Jana

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Jana Čulek is an architect, urban planner and researcher. After acquiring a Master in Architecture and Urban Planning in at the Faculty of Architecture in Zagreb (HR), in 2014 she continued her studies at the post-master program of the Berlage Center for Advanced Studies in Architecture and Urban Design. From 2014 to 2022 she was based in the Netherlands, first working as part of the Rotterdam based KAAAN Architects, and since 2019 through her own practice Studio Fabula. In June 2023 she gained her doctoral degree at the TU Delft Faculty of Architecture and the Built Environment (NL) with the Chair of Methods of Analysis and Imagination. She is currently also part of the teaching staff at the Urban Studies interdisciplinary post-graduate specialist program ran by the Delta Lab – Center for Urban Transition, Architecture and Urbanism of the University of Rijeka (HR).

panel#1

[Revisited Terms]

Molinari, Carla¹ and Spada, Marco²

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Carla Molinari is Senior Lecturer in Architecture and BA Course Leader at the Anglia Ruskin University. She teaches architectural history and theory, and Design Studio. Carla has a PhD in Theory and Criticism of Architecture, and has published on cinema and architecture, on the conception of architectural space, and on cultural regeneration. Before joining ARU in 2022, she taught at Leeds Beckett University, University of Gloucestershire, University of Liverpool, and University Sapienza of Rome. In 2020 she has been awarded a Paul Mellon Research Grant for her archival research on Gordon Cullen and in 2016, she was awarded a British Academy Fellowship by the Accademia Nazionale dei Lincei for her research on Peter Greenaway and Sergei Eisenstein. Carla's research engages with architecture and media, innovative interpretations of montage and cinematic design methods, theory and history of space, and urban narrative strategies.

Marco Spada is an Architect (PhD, ARB, SFHEA) and Senior Lecturer in Architecture at the University of Suffolk. He earned his PhD in 2016 from Sapienza University of Rome with a thesis on the relationship between memory and design in the rehabilitation of industrial plants. Marco specializes in urban narrative and complex sustainability, having studied at Roma Tre University, the University of Liverpool, and the Gdańsk University of Technology. He carried out research activities in Rome, Tuscany, Poland, Kenya and the UK. Specialized in urban narrativity, sustainability and circular economy, he worked in Milan as Project Manager and Design Consultant. Last year, Marco has also obtained an EU Horizon Grant to study the impact of steel mills on local communities. Thanks to this funding, he was able to conduct field research, exploring how the steel industry has influenced the urban development of some cities in the UK and analysing the relationship between industrial plants and the local communities.

Past and Future of Townscape For a Humane Urbanism

The complexity of the term Townscape is linked to its authorship shared on the pages of the *Architectural Review*. The first article in the Townscape column was published in 1948 and was written by Gordon Cullen. In 1949 H. De C. Hastings wrote the editorial "Townscape" and thus officially opened one of the most critical campaigns promoted by the British magazine, which will continue for over twenty years thanks to various authors, and culminated in 1961, with the publishing of the book *Townscape* by Gordon Cullen.

A few years after the publication of Cullen's text, the Townscape agenda became the subject of intellectual battles between critics such as Colin Rowe and Peter Reyner Banham. Then, in the 1970s, the term began to be associated with new forms of historical revisionism until it became the theoretical justification of Poundbury and Nansledan's schemes promoted by then Prince Charles.

Some recent studies analyse the origins and developments of the Townscape's agenda (Mathew Aitchison, Clément Orillard). At the same time, no one has yet focused on the historical origins of the term or the future potential of this urban theory, which associates tradition with modernity and rurality with the city, focusing on the richness of the human scale and experience.

This research is based on a literature review of the term Townscape from the XIX century to the present. By selecting the most relevant publications and comparing the different meanings, this paper aims to reconstruct an awaited framework of the term, its evolutions, nuances, and future potential. The final aim is to suggest Townscape as a fruitful term to theoretically frame the contemporary challenges of urban design, providing possibly innovative and critically sound strategies for addressing the lack of sense of belonging of our townscapes.

Key words: Townscape, Architectural Review, Gordon Cullen, Urban Design, Picturesque.

panel#2

[Modern Genealogies]



HEIDI SOHN
Session Chair

Heidi Sohn is Associate Professor of Architecture Theory at the Faculty of Architecture and the Built Environment (TU-Delft). She is interim chair and academic coordinator of the Architecture Theory Group in the Theories & Territories Section. Her area of expertise comprises postmodern theories and contemporary continental philosophies, and their intersection with the materialization of the world. Her research focuses on politico-economic and socio-cultural processes, agential power, and their impact on spatio-temporal disciplines and material-discursive practices, including architecture. Her current interests revolve on conceptual problematizations of territory, terraforming and Geophilosophy. She has been visiting professor of Architecture Theory in DIA, Dessau, Germany, and in Urmeå School of Architecture, Sweden.

panel#2

[Modern Genealogies]

The promise(s) of sustainability

The discourse on sustainability, today in the spotlight of architectural debate and practice, is grounded on the promise of a sustainable relationship between humans and nature through architecture. In this sense, sustainability is the latest expression of architecture's attempt to articulate the human/nature divide. The continuity between current debate on sustainability and previous ecological discourses on the human/nature relationship is not frictionless. Yet, despite historical ruptures, there is something that keeps these different discourses together—they are all promises.

Against the background of the New European Bauhaus's promise of sustainability, we will read literary works of Western architects Walter Gropius, Richard Buckminster Fuller and Richard Rogers, in order to expose both the ruptures between their different promises regarding the human/nature relationship and the continuity represented by the promise itself in language. This is of course not specific to the language of architecture alone; as philosopher Jacques Derrida noted: "Each time I open my mouth, each time I speak or write, I promise". Yet, architectural language reveals the intimate connection between language and promise, because of how it introduces the reader to the specific temporality of a time to come and its future realization through the project.

Since all language is promise, there can be no architectural language free of promises. Starting from this claim, this contribution aims at critically addressing the limits of the promise-as-project through which architecture has, and is, addressing the relationship between humans and nature, as well as—given the urgency of rethinking this divide—suggesting the possibility of a different form of promise. We set out to think of the promise not as a project directed towards a specific future but one that promises here and now. A promise that is valid in itself and not in its future realization.

Key words: promise, language, sustainability, project, future.

Fardin, J. Igor¹ and Peragine, Richard Lee²

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J. Igor Fardin is a doctoral student at the Politecnico di Torino (Italy) in the program of Urban and Regional Development. After studying contemporary history in Milan and Paris and writing journalistic articles concerning spatial issues for years, he decided to start a PhD dedicated to the study of play as a specific form of spatial use that allows to uncover the radical potential of a series of spatial practices and figures like skateboarding and the practice of Italian designer and artist Ugo La Pietra. His interests include critical theory, contemporary philosophy and psychoanalysis as well as art, design and architecture history and theory.

Richard Lee Peragine is a trained architect and PhD candidate at the Dipartimento Interateneo di Scienze, Progetto e Politiche del Territorio (DIST) of the Politecnico di Torino, Italy. His doctoral work looks at the relationship between sovereignty and the notion of emptiness in the north-westernmost corner of Bosnia and Herzegovina, as a way to address the ethics of the project of architecture. His research interests include the intersections between architecture, political philosophy and critical theory. Before joining DIST, he studied at the Dipartimento di Architettura di Ferrara and at the Faculdade de Arquitetura da Universidade de Lisboa, and then worked in architectural studios in London, Bologna, Berlin and Brussels.

Visions on Democratic Architecture

Through the interpretation of the term democracy discussed by relevant authors/architects written at different times, the article explores the meanings of the relationship between this concept and architecture. After analysing the syntactic and semantic correlations between these two words, we explore the use of the term democracy to qualify architecture: democratic architecture. The analysis of selected texts by various authors reveals the semantic evolution of this concept.

Frank Lloyd Wright ("When Democracy Builds", 1945) stated that organic architecture is the architecture of democracy. This concept of organic architecture reflects life. It is something built to serve man and not to dominate him. Ralph Erskine ("Democratic Architecture", 1982) extended the idea, emphasizing resource efficiency, user participation and social inclusion. Architect's role should promote human rights and facilitate interactions among diverse groups.

In the 21st century, authors like Joan Ockman ("What is Democratic Architecture?", 2011) and Jan-Werner Müller ("What (if Anything) is 'Democratic Architecture'?", 2020) have emphasized the importance of adaptable spaces for democratic practices and the need for architecture to follow the evolution of society's norms, identities and needs. A common theme emerges in their writings: democratic architecture should avoid spectacle-driven designs or symbolic representations of democracy. Instead, it should prioritize inclusivity, flexibility, and responsiveness to societal changes.

The concept of "democratic architecture" has evolved, reflecting the evolution of democracy itself. Just as democracy is an unfinished project, democratic architecture must remain adaptable and open, reflecting the dynamic nature of democratic processes. The role of the architect is central, promoting community involvement, socially and environmentally sustainable practices and cultural preservation. The concept of democratic architecture thus continues to develop, incorporating contemporary challenges and aspirations in the construction of fairer and more inclusive societies.

Key words: Democratic Architecture, Architecture and Democracy, Architect's Role in Democracy, Spaces for Evolving Democracy

panel#2

[Modern Genealogies]

**Carvalho, Cássio¹ and
Alegre, Alexandra²**

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panel#2

[Modern Genealogies]

Nostalgia for Backwardness

Investigating the Persistent Influence of Modernity on Brazilian Contemporary Architecture

The term "Backwardness" ('Atraso), as commonly used in Brazil, has a long tradition in local social thought and is used to refer to a diversity of social and material elements of the past considered obstacles to modernity. While overcoming backwardness has been repeatedly emphasized as a goal of Brazilian Modern Architecture, the negative consequences of modernization produced a curious inversion in contemporary architecture. Instead of embracing a general renewal of approaches and repertoires that revive the transformative spirit of the avant-gardes, Brazilian contemporary architects have increasingly reinforced the canonization of historical forms and practices from the era of national high modernism. This trend is strongly linked to national identity, and while modernism itself may not easily be recognized as backwardness, it takes on a new significance as an idealized past, evoking nostalgic symptoms. Thus, contemporary architecture exhibits discernible patterns and variations that indicate a shift in the perception of Backwardness. If in the past it represented a discomforting sensation, today it signifies a nostalgic desire of rescuing the engaged principles of modernism, threatened by undesired consequences of modernization and challenged by new critical perspectives that questions the very concept of modernity.

Key words: Backwardness, Brazilian Contemporary Architecture, Nostalgia, Modernity.

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panel#2

[Modern Genealogies]

Vulnerable architecture as a/n (im)material assemblage

This paper aims to challenge architecture's conventional conceptualizations as unwoundable autonomous entities which prioritize certain concepts such as stability, durability, unity, or completeness. It argues that these conceptualizations lead to exclusive approaches of it through binary understandings. For that, the paper carries out a discussion through the term vulnerability which Western understandings of architecture commonly avoid. The term vulnerable which is derived from the Latin word vulnerare means "to wound" and in the dictionary, it is defined as capable of being physically or emotionally wounded (Merriam-Webster, 2023). Yet, it is reconceptualized by feminist posthuman theorists (Tsing 2015; Butler 2016) as being inherent to all kinds of bodies (both living/nonliving or human/nonhuman) instead of attributing it to specific groups (e.g., women, animals, children). This inherent vulnerability of all kinds of bodies -including architecture, makes it impossible for any-body to stand alone and positions bodies entangled with other bodies.

As a method, starting from the conceptions of matter and materiality, this paper follows vulnerability in architectural theory and practice through several concepts such as autonomy, singularity, bigness; dependency, openness, and temporality. Through these concepts, it aims to expose several problems related to vulnerability to retool it in a critical way.

Vulnerability of architecture which preconditions a radical relationality requires to rethink conventional conceptualizations of architecture as well as design process which are keen to exclude many others through deeming architectures autonomous.

Vulnerable architecture proposed by the paper through several discussions interrogates the possibility of using vulnerability as a critical tool in the pursuit of a reconceptualization of architecture that does not exclude. It unfolds many discussions around theory, practice, and understanding of architecture-always-in-relation instead of positioning it among dualities such as human-nonhuman, living-nonliving, or material-immaterial.

Key words: vulnerability, materiality, relationality, assemblage, resistance.

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panel#3

[Situated Terms]



JANINA GOSSEYE

Session Chair

Janina Gosseye is Associate Professor at the Faculty of Architecture and the Built Environment (TU-Delft). Her research is situated at the nexus of architectural and urban history, and social and political history. Janina's most recent books include *Urban Design in the 20th Century: A History* (2021, with Tom Avermaete), *Activism at Home: Architects Dwelling Between Politics, Aesthetics and Resistance* (2021, with Isabelle Doucet) and *Speaking of Buildings: Oral History in Architectural Research* (2019, with Naomi Stead and Deborah van der Plaats).

panel#3

[Situated Terms]

Space, Mekan, Kūkan Phenomenology of Space through Etymology

This paper explores the perception of architectural space through etymology, focusing on how languages and culture shape our cognition of space. It examines the semantic nuances of space in three cultures: Roman architecture with its relation to Latin and Greek, Islamic architecture and its roots in Arabic, and Japanese architecture via the kanji combination used to express space.

The study tackles the dominance of the Western school of thought in understanding space and gives an alternative approach to analyse spatial phenomena. Also, it provides insight into the unique ways spatial concepts are understood and how distinctive words can reveal much about a society's beliefs regarding architecture.

The comparison is based on the linguistic, geo-cultural, and philosophical origins of space in each of the mentioned cultures. It later extends the comparison to the etymology of architectural terms within the cultures, which supports how space is conceived within each language. Also, the concepts brought as reading keys are culturally conceived and translated. The results suggest that Roman space (*Spatium*) is an interior space and derives its essence through physical objects. Islamic space (*Makan*) is dependent on actions inside the region and confined by the forces of the desert. Japanese space (*Kūkan*) is centred around the appreciation of time, which makes it temporal and merged with nature.

In Western philosophical thought, *Spatium* is existentialist, *Makan* is similar to some structuralist thoughts of interiorisation of space, and *Kūkan* is nihilist. From an Islamic philosophical perspective, *Spatium* is *Donyawi* (materialistic and hedonistic), *Makan* is *Bateni* (introverted) toward *Nafs* (soul), and *Kūkan* is *Zandaqa* (Islamic rejected pantheism). In Japanese philosophy, *Spatium* undermines the importance of time as a facilitator of space, *Kūkan* revolves around the concept of *Ma*, and *Makan* does not consider the intangible as a part of *Makan* but rather outside of it.

Key words: socio-spatial dialect, Roman architecture, Islamic architecture, Japanese architecture, comparative cultural studies

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Munia Hweidi received her PhD in Japanese Studies from Sophia University, Tokyo, and is a postdoctoral researcher at Sophia University's Faculty of Global Studies. Her research areas include modernism, world literature, comparative literature, and nature and environmental literature. She is currently the editing manager of a book project discussing Japanese literature from 1989 to 2019, and expanding her research on literature and the environment in Japanese and Arabic literature with a focus on the authors Ishimure Michiko and Abdel Rahman Munif.

panel#3

[Situated Terms]

Word, Associations, and Worldviews A case of pol Architecture of Ahmedabad

The prevalent discourses on Ahmedabad pols discuss the urban conditions, structure, materiality, form, morphology, spatial character, history, community living, and so on. Yet until recently, they continue to position the pols outside of the more local South Asian cultural perspective. Out of the various modes of spatial thinking, here I chose to interpret the everyday words of inhabitation from the prevalent language that constructs the architecture of the public domain of the fortified area, particularly the residential pols. Upon meticulously drawing spatial perceptions from these word studies, the complexities in each of them and their associations with the local culture become apparent. Therefore, this research is skewed towards finding meaning from these associations and formulating a spatio-cultural worldview, particularly that discusses the often missed out nuances.

In this regard, this paper foregrounds the discussion on the perception of the built form of the walled city of Ahmedabad derived from cultural associations by primarily engaging with the spatial vocabulary from the language of the - now transformed into an urban community of 'Harkishandas Sheth ni Pol' in Ahmedabad. The architectural nuances and therefore the perception drawn out from the local and more immediate knowledge system lies at the juncture of studying spatial vocabulary, its indicative references in dictionaries, cognate words, etymological origin, everyday conversations, word occurrence in expressions, cross-references from historic gazetteers and visual cues.

It is found that the perception of spaces that evolved since the upheavals in this region, which is the beginning of the accounted period, can be linked to Gujarati language, accompanied by cultural influences from other geographical contexts as well. Even today, across all scales of the built environment, this spatial vocabulary is a significant part of the culture of the urban community within the pols. The narrative, however paradoxically written in English, opens up discussions to a wider readership on an alternate perspective abstracted from the rather immediate cultural context against the generalized hegemonic English discourses on the production, perception, and conception of the architecture of the historic walled city of Ahmedabad.

Key words: Gujarati words, pol, cultural context, immediate associations, spatial perception.

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Khavna Modi is an Architect graduate from CEPT University, Ahmedabad where she first identified her inclination towards spatial studies through a deep inquiry and critical engagement with a question while keeping the geographical and cultural context in the foreground. Her Undergraduate Research Thesis titled 'Cultural Construction of Spaces through an Inquiry into Space-names: A Case of Gujarati Language in the residential public realm of the walled city of Ahmedabad' guided by Dr. Gauri Bharat is a culmination of the same interest in the academic sphere. Through her travel experiences during her internship in Tamil Nadu and Scholarship-based Exchange Program at ETH Zurich, she furthered her fascination by engaging in stimulating discussions over architecture, urban & territorial regions, culture, art, landscapes, and environment among others. Currently based in Mumbai, she works as a Junior Architect at Ranjit Singh Associates and is currently undertaking her Masters of Science in Sustainable Design at Carnegie Mellon University, USA.

panel#3

[Situated Terms]

Speaking of Collective Dining

The Spatial, Social and Semiotic Realities of the Kibbutz Dining Room

The production of a collective space was integral to establishing the *kibbutz* as an alternative social model in the 20th century. As important, was creating a spatial vocabulary by deconstructing domestic semiotic units, and scattering them over the collective terrain. The *Hadar Ohel* is one such example: enlarging the scale of the familial dining room, it maintains its premise as the center of home, providing kibbutz members with space for shared meals, intellectual exchange, and collective action. Both a term and a space, the Hadar Ohel has become an active entity shaping generations to come, reproducing the ideals based on which it was constructed. By the 21st century, most kibbutz communities had undergone various privatization processes. Amidst these transformations, what is the meaning of the Hadar Ohel today?

This article examines the material and semiotic realities inherent to the Hadar Ohel. By interviewing five kibbutz members, its changing meaning is traced through the alterations and permanences of its spaces, objects, and humans. Borrowing concepts from Actor-Network Theory, it is asserted as a substantial non-human actant in a dynamic network encompassing material and discursive realms. This case study unfolds around the axes of Fixation and Variability, In and Out, and Ordinary and Extraordinary, of which discussion demonstrates the Hadar Ohel as a liminal space where meaning is subject to constant translation but also participatory co-production.

A materialized collective discourse, the kibbutz dining room provides a peculiar albeit resourceful insight into the production of collective spaces and the ties between words and architecture.

Key words: architecture, actor-network theory, dining, home, collective.

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panel#3

[Situated Terms]

Redistribution

Domestic space and Land Sharing in Mexico City's urban centre

This paper proposes a re-evaluation of the notion of “redistribution” in the context of land and its relation to domestic space across situated histories. The review of this term is part of a larger study that considers housing typology in Mexico City over a period of five hundred years of colonialism and sovereignty. Rooted within well-established philosophical discourses, “redistribution” has been used in relation to questions of equality and justice, also being directly applied to theories of political economy in relation to class differences. In other words, economic restructuring that considers class-like collectivity may provide a remedy for injustices. Within the architectural discipline, questions relating to the distribution of land and property for the purpose of housing different social classes and ethnic groups, together with the divisions and inequalities that result over time, can cast fresh light on such theories of redistribution.

The term “redistribution” has often been accompanied by defining categories, such as the Marxian redistribution of wealth or the distinction between redistribution and “recognition” put forth by Nancy Fraser. Here, subjectivity comes to the fore, raising questions about the possibility of a philosophical model in which economics, cultural differences, and group identities can overlap. This paper is not only grounded upon—but also responds to—such a purely ontological approach, by recording specific indigenous processes of living patterns within a delimited physical context that radically changes over the long political history of Mexico City's urban centre. Through cases studies, the paper reflects on the possibility of describing the sharing of land and housing as an alternative means of redistribution that does not rely on classification, division, or displacement, but rather points to the ongoing transformation of cultural life patterns that endure within a situated context and continuously redefine how living spaces are shared.

Key words: redistribution, land, domestic typology, recognition, sharing.

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Lola Lozano Lara is an architect and PhD researcher at the Architectural Association in London, UK. Her doctoral thesis investigates the notion of proximity and redistribution of domestic space in Mexico City, through a typological framework. The thesis traces the genealogy of *vecindades* through the pre- and post- colonial situated histories of Mexico, and the relevance of traditional legacy and agency in changing political contexts. Alongside this research, Lola is director of design and research platform *Forms of Living* investigating the relation between life and form as expressed in architecture, the city, and the landscape. Lola is design fellow the University of Cambridge and has taught architectural design and history and theory across various UK universities.

HOME-steading

Subversions, Reversions, and Diversions of the Moral Right to Space

It can be argued that putting to words one's relationship with the earth has always been a prerequisite of architectural construction, and that such proclamations have required, in turn, structures of the abstract - moral, economic, legal, and of course, linguistic, that assign the necessary hierarchies of value and power to the human and nonhuman entities involved. Therefore, words are, like bricks and mortar, fundamental to the spatial construction of our world. One of the most powerful definitions of such kind, with legacies both catastrophic and subversive, can be found in the evolution of the word "homestead".

Built upon the philosophical ideas of John Locke, the conception of "homestead" invalidated an entire population's relationship with the earth, eradicated their livelihoods, cultural systems, rights to the land, and replaced them with colonial bodies, practices, and beliefs. Under the banner of this word, over 270 million acres of land and countless lives were indelibly altered. Yet, in contemporary times the invocation of "homestead" has facilitated instead the adverse possession of the weak and marginalised, who act in resistance against institutional structures to appropriate their own space in an environment designed for their absence.

Through an in-depth discourse analysis of the urban homesteading, a phrase used to describe an emergent informal practice that leverages the Lockean proviso to re-appropriate expropriated land and ruralize China's rapid urbanisation, this paper examines the paradoxical agency and the intense spatial creativity that can be found through the subversion of words within the urban context. Gathering utterances and writings from TikTok to legislative policy, internet games to classical literature, I argue the importance of understanding not only the construction of words within a spatial context, but also the fungible, paradoxical and entangled ways of they act within the world.

Key words: Subversion, Decolonisation, Informal Agency, Land Rights, Tactical Reclamation

panel#3

[Situated Terms]

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Hanxi Wang is a licensed architect, urban geographer, and ESRC-funded PhD researcher whose work questions the dominant narratives of power and agency within the urban environment. In particular, she is interested in informal practices of urban ecology and the complex, sometimes paradoxical ways in which their practitioners negotiate, adopt, or subvert top-down structures of governance to create alternative visions of the city. She has multiple teaching and research experiences at Cornell University and the University of Oxford. Her current research project, *Ruralizing Urban Wastelands — Homesteads and Subversive Metabolisms in China's Growing Cities*, which investigates the subversive influence of displaced farmers in the wastelands of China's rapid urbanization and the potential of informal practices in creating strategies of urban metabolism, has been exhibited at Cornell University and presented at the 2022 Royal Geographical Society Annual International Conference in Newcastle as well as the 2023 International Geoscience and Remote Sensing Symposium.

panel#4

[Expanded Meanings]



ALEJANDRO CAMPOS

Session Chair

Alejandro Campos is a PhD Architect and a Marie Skłodowska-Curie Fellow at the Department of Architecture, TU Delft. His research and teaching interests focus in postwar European architecture, particularly the work of Aldo van Eyck. His PhD thesis is an exploration of Van Eyck's own house as a document to unpack the architect's architectural thinking. He has recently published an annotated Spanish translation of *The Child, the City, and the Artist* (2021). He collaborates as a Research Associate at the Research Center for Material Culture (Netherlands) and as a Visiting Researcher at the Jaap Bakema Study Centre (Het Nieuwe Instituut). He has previously taught at Technical University Valencia, Aalto University and Universidad Finis Terrae.

From sustainable development to sustainable (urban) engagement

The evolution of a concept

Since its introduction in the 1987 Brundtland report, the term “sustainable development” has become a central concept within discussions concerning societies’ growth. Essentially, it refers to the harmonization of economic growth and social inclusion with environmental preservation, meeting the needs of the present without compromising the future generations’ own needs. However, the dominance of the economic element among specialized literature seems to have assigned the social and environmental to secondary roles, thus creating an imbalance in this tripod.

After over 30 years of its use, there has been continued questioning as to the term’s current pertinence. “Development” can be associated with economic activity and its subsequent damages to the environment, while “sustainable” is perceived as too broad and outdated, especially given the surge of the climate crisis. The 2021 WG1-AR6 UN Expert Panel (IPCC) report demonstrated how “unequivocal” it is that human activity has directly contributed to the heating of the atmosphere, oceans, and land and how we need to act fast.

With the aim of verifying the terminology and notion evolution among climate discussions, firstly a study was conducted investigating the COP reports from the last 30 years, considering a 10-year interval between editions: the reports from Rio (1992), Johannesburg (2002), Doha (2012) and Sharm el Sheik (2022) were analysed, as well as Stockholm (1972), the first world conference on the environment.

In the second part of the article, we will reinsert the “sustainable development” concept in the urban context in order to question its relevance within an irreversible scenario of global overurbanization. Finally, we will reflect on the importance of society’s radical and urgent involvement towards the construction of healthier, fairer, more welcoming, and more resilient urban ecosystems. Is there another term capable of accelerating the necessary urban transitions?

Key words: sustainable development, sustainable urban engagement, urban planning, urban governance, ecological transitions

panel#4

[Expanded Meanings]

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panel#4

[Expanded Meanings]

A relational approach to performance

Composition of meaning through Price and Ábalos

“Performance” in architecture can be understood as follows: as function, it describes the role that any given element plays in relation to others (reciprocity); as a threshold, it refers to a measuring tool that provides standards against which to compare (attribution); as action, it implies active involvement in the form of a condition that changes (potential). To better define the scope of the word, it should be cross-referenced with three other terms that lie at the intersection of the previous ones: structure, energy and program.

Any proposition that equates “building” to “performance” should consider the full scope of the word, thus constituting a relationship between the two terms on the basis of reciprocity ($A=A$), attribution ($A=B$) and potential ($A\rightarrow B$). Different buildings will be more or less performing than others not simply on a structural and energetic basis, but also on use and adaptability.

The paper will examine two case studies that explore different approaches to achieve a comprehensive composition of performance. The first one will focus on Cedric Price’s work, which emphasizes program. The second case will examine Iñaki Ábalos, who places importance in thermodynamics. Although both strategies differ in their starting point, they ultimately achieve the same outcome of fulfilling the structural, energetic, and programmatic requirements of the building in a positive and compositional way, establishing coherent relationships between these elements.

To ensure the sensible use of the word “performance”, it is essential to draw upon significant examples from the past, overlap them with present practices, and develop innovative strategies for the future. This paper provides a framework for evaluating the design of buildings not merely as objects, but as interactive entities that relate both to their surroundings and to themselves.

Key words: performance, Cedric Price, Iñaki Ábalos, program, thermodynamics.

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panel#4

[Expanded Meanings]

Architecture / architectural

Architecture attaches itself with ease to imported terminology and concepts, whether it be scientific (Biomimetic Architecture), social (Social Architecture), technical (Media-Architecture) or theoretical (Xeno-Architecture). However, this fascination with exterior definitions has not been equaled by an enthusiasm with addressing the deficits in its own foundational concepts.

The limit of Architecture's political efficacy has proven intransigent, following the conclusions of theorists Manfredo Tafuri (*Architecture and Utopia*, 1979) and Frederic Jameson ("Is Space Political?", 1995), and has only allowed for lackluster reinterpretations of current institutional agents (Architect, Client, Developer, etc.). However, adjusting the costumes of the players will not change their roles - there can be no possibility of architectural change without shifting the foundational concepts of Architecture. Rather than continuing to merely overlay inter-disciplinary aesthetics, we must look to how conceptual shifts have taken place elsewhere and begin to implement our own changes in architectural understanding.

Political theorist Chantal Mouffe focuses on the realization of radical democracy via agonistic practices, and has done so by developing a concrete difference between practices, roles, operational parameters (Politics) and the "ontological dimension of antagonism" that defines the field of action and possibility (the *political*) (Mouffe 2013; Mouffe 1993; Mouffe 2005). Following the distinctions made by Chantal Mouffe between Politics and the *political*, we can disentangle the institutional set of roles, regulations, market processes, etc. — Architecture — from the ontological dimension of spatial appropriation, interiorization, etc. — the *architectural*. This is a radical conceptual shift with radical potentials in mind. The following paper will be a preliminary overview of the conceptual shifts achieved by Mouffe and how / where these shifts might be implemented into architectural thought in order to open previously blocked avenues of escape.

Key words: Architectural Theory, the architectural, Architecture as Institution, ontological dimension, Chantal Mouffe

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Grayson Bailey is an architectural theorist and media researcher with a focus on radical capacities, digital processes, and the discursive limits of architectural production. Their current emphasis is on definitions of Architecture, Colin Ward's "Anti-Architect", and the critique of cybernetic ideology in architectural production. Grayson is a part of the Architekturtheorie department of the Institut für Geschichte und Theorie der Architektur at Leibniz Universität Hannover and member of the TOP Association for the Promotion of Cultural Practice in Berlin.

panel#4

[Expanded Meanings]

Platform: as an Architectural Ecotone

Platform is an architectural element which can be studied both in terms of its physicality and its metaphorical implications. The main aim of this research is to reintroduce the term as an anachronical architectural element, which forms a "ground" and thus reinforces the production of architectural knowledge in relation to ecological issues. The word "platform" itself could be traced to sixteenth-century French, *plateforme* which could directly be translated to English as "ground plan" and "flat shape." As a surface, flatness is inherent in relationships platform form with the ground. In this sense, platform as a surface has the capacity to define complex volumetric architectural relations. However, an ecological approach to platform cannot be defined by only one flat surface, but rather through a set of intricately related layers. Thus, platform as an intermediary architectural element implies an intensity of relations that is formed through the modification of ground. When defined as such, platform offers a possibility for architecture to relate to ground in multiple scales and layers such as infrastructural, environmental, social, and cultural. Parallel to this, Ernst Haeckel defines the term 'ecology' as "the science of 'the household of nature'." (Rawes 2013). With reference to this definition, the architecture of the Anthropocene, can be considered as 'ecological' in terms of reflecting the complexity of relationships between what is material, cultural, social, and political (Rawes 2013). In relation to ecology, platform can possibly be redefined together with the term ecotone. When defined by ecological terms "an ecotone refers to any transitional area between two ecosystems, such as grassland and forest or forest and river edge" (Kahn 2021). When platform is defined through an ecotone, it becomes possible to investigate platform as a dynamic interface which embodies such interactions and relations in environmental, social, cultural, and functional narratives simultaneously.

Key words: platform, ground, ecology, ecotone.

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Zeynep Soysal is graduated from Bilkent University, Department of Architecture in 2016. She received her M.Arch degree from METU, Department of Architecture in 2019. She is currently a PhD candidate at METU and working as a research assistant at Atılım University. She participated in international conferences. She has been part of the organization committee of Archiprix Turkey competition since 2020. Her master's research has focused on the relations between architecture and urban design. Her current research interests include the relationship between architecture, ground, and ecology.

Transtemporal

Unlocking Time in the Architectural Discourse

The conceptualization of time today appears relatively weak in designed branches of the architectural discourse, dominated by the distinction between diachrony and synchrony, and thus locked in two axes whose entanglement is sometimes overlooked: one highlighting continuity across time (structure), the other situating it in a specific context (event). In opposition, architectural theory since the 1980s has developed a dialectical, non-essential understanding of structure and event, space and time, or ground and figure, mainly in discussion with French linguists and structuralists. In view of architecture's shift towards the engagement with the existing building stock and an ever-expanding definition of heritage, this paper posits the onset of the term transtemporal, which refers to the conjuncture of preservation, memory, and time scales in the architectural discourse. Built heritage can therefore be perceived as a possible bearer of the dialectic expressed in the linguistic concept of the synchronic and the diachronic, e.g., the present object as a container of the future of the past (Eisenman 1995, 504).

The attempt to rethink the synchronic and the diachronic under the premise of the "transtemporal" is found upon two sets of reflections: first, the ongoing quest for methodologies based on "inter-crossing" (Werner, and Zimmermann, 2006), witnessed by the rise of research on transnational and transcultural phenomena and the claim for transdisciplinary, and second, the until recent emergence of oxymora, such as "the past as resource," "archive of the future," and "future monuments," highlighting the need to revisit temporal interrelations from the disciplinary vantage of architecture.

The methodological approach combines literature on the conception of time in the fields of both architecture and preservation from the first half of the 20th century (Riegl, 1903; Giedion, 1941), focusing particularly on transtemporal perspectives from the humanities, and social sciences, where the term became fruitful (Serres, and Latour 1995; Armitage, 2012). Engaging with the concept of "multiple temporalities" (Jordheim, 2012), our objective is to enable an understanding of the multitemporal structures of the built environment. A transtemporal approach invites us to revisit the modern dichotomy of past and future and rethink the composition of temporalities by means of values and experience, pointing toward the ongoing debate on sustainability and the reenactment of the existing building stock.

Key words: transtemporal, temporalities, architecture, preservation, repair.

panel#4

[Expanded Meanings]

Kouvari, Maria¹

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Maria Kouvari is an architect and urban designer, currently a doctoral researcher at the Chair Construction Heritage and Preservation at ETH Zurich. Her doctoral research explores the built heritage of children as an underrepresented group, and has been awarded scholarships from the Sophie Afenduli Foundation, Lausanne, and the Foundation for Education and European Culture, Athens. Kouvari holds a professional degree in architecture from the University of Patras in Greece with the highest distinction (2013), in 2015 she completed the Master of Advanced Studies in Urban Design at ETH Zurich, and in 2016 she obtained her second Master of Advanced Studies in Housing. Her research interests lie at the intersection of urban studies, architectural history, and heritage preservation.

Regine Hess is an architecture historian and curator. She is a Senior Researcher at the Chair Construction Heritage and Preservation of ETH Zurich. Her current research areas are mediation of architecture history and heritage, and exhibitions studies. Regine's PhD thesis on architectural psychology (2013) was awarded with the prestigious Theodor-Fischer-Prize by the Central Institute of Art History in Munich. She is the leader of the research and exhibition project "A Future for whose Past? The Heritage of Minorities, Fringe Groups and People without a Lobby" in occasion of the 50th jubilee of the European Architectural Heritage Year in 2025. At the Technical University of Munich, she is a habilitation candidate. Regine is also a member of the editorial board of *Kritische Berichte, Journal of Art and Cultural Studies*.

panel#5

[Projective Language]



MARIANA WILDEROM

Session Chair

Mariana Wilderom is a Postdoctoral Fellow at the Faculty of Architecture and Urbanism of the University of São Paulo. In 2019 she received a doctoral degree in History and Fundamentals of Architecture and Urbanism (FAUUSP). She has a bachelor's in Architecture and Urbanism (FAUUSP, 2009) and a Master's degree from the same institution (2014). She was a Visiting Researcher at TU Delft (2018) and an Associate Researcher at the Critical Thinking and Contemporary City Research Group (PC3) at FAUUSP. She is co-author of the books *Social Urbanism in Latin America* (Springer, 2019) and *Marcenaria Baraúna: Furniture as Architecture* (Olhares, 2017).

panel#5

[Projective Language]

Redefining Architecture from an Undecidable 'Anybody'

The Anybody Conference in Buenos Aires, 1996

The architects Peter Eisenman, Arata Isozaki, and Ignasi de Solà-Morales, along with the editor Cynthia Davidson, founded the Anyone Corporation think-tank in 1990 with the ambition of stimulating a new theoretical discourse in the post-modernist and post-structural era. This think-tank was born out of the undecidability introduced into the field of architecture by the philosopher Jacques Derrida that ultimately resulted in the Deconstructivist Architecture exhibition at the MoMA in New York in 1988. To set the stage for this theoretical discourse, Anyone initiated a series of ten cross-cultural and cross-disciplinary conferences, The Any Conferences (1991–2000), that each began with the “undecidability” embedded in one of the ten words in the Oxford English dictionary formed by the prefix “any—” (Anyone, Anywhere, Anyway, and so on). The lack of specificity embedded in the word “any” challenged the international participants to constantly redefine the conference theme. In this moment of undecidability, architecture would act as the host for a range of cultural conversations in which architects along with philosophers, artists, writers, critics, lawyers, and the like were invited to engage in discourse and introduce non-architectural questions into architecture.

This paper singles out the 1996 Anybody Conference in Buenos Aires, in which the undecidability embedded in “any” sparked one of the most contested and wide-ranging discussions of the ten Any Conferences. Anybody was designed as a confrontation with other disciplines and architectural cultures, with the intention of examining different strategies for the body and bodies in architecture. Using substantial archival documents from the Anyone Corporation fonds, I examine the prefix “any” as a location of undecidability that permeated semiotically across the five sessions, five group discussions, and the pre- and post-conference correspondence. The goal of this paper is to trace how the notion of “anybody” altered and transculturated in a cross-cultural and multidisciplinary setting, well beyond its original idea of “a body in space and form”. In exploring the original ambitions of the Anybody conference, this paper simultaneously illuminates the conference series’ difficulties in locating a clear proposition in the context of the various international alignments and misalignments, and critically questions whether the theoretical goal of “ambiguity” was understood or questioned both by the Euro-American “Any regulars” as well as the local Latin American participants.

Key words: The Any Conferences, confrontation of ideas, ambiguity, “anybody”, 1996 Buenos Aires.

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Cathelijne Nuijsink is a Senior Lecturer at Institute for the History and Theory of Architecture (gta) at ETH Zürich. Her research engages with the development of new historiographic methods that centre on dynamic “encounters” between architects and non-architects in which a productive cross-cultural and interdisciplinary exchange of ideas takes place. During the academic years 2022–2024 Nuijsink is a Postgraduate Associate in The History, Theory and Criticism of Architecture and Art (HTC) program at Massachusetts Institute of Technology (MIT) where she is strengthening further the potential of contact zones as a new historiographic method with the SNF-funded research project “Unlocking the ‘Contact Zone’: Toward a New Historiography of Architecture,” which uses The Any Conferences as a case study. Nuijsink obtained a M.Sc. in Architecture from Delft University of Technology and the University of Tokyo, and a MA and Ph.D. in East Asian Languages and Civilizations from the University of Pennsylvania.

panel#5

[Projective Language]

Composting Death. Towards a Body Sublimation

30 square meters of soil fertilizer: is that our very final destination? Compost – from the Latin *com-positus*, “to place together” – or decayed organic material, commonly prepared by decomposing plant, food waste, recycling organic materials and manure used as a fertilizer for growing plants – has a weird, both etymological and semiotic, resonance with an inclusive idea of home, which goes far beyond the domestication of Nature. As a metaphor, compost has recently become a broad concept encompassing a revised relationship between humankind and the environment, aiming at overcoming the modern dualistic approach in favor of a hybrid and “ecologized thought”.

According to Donna Haraway, “living is composting”. Biologically, this means that a multi-species living is a dynamic mess of diverse bodies. Cognitively, the notion of compost enhances the “making oddkin” extending familial ties beyond blood relations, ultimately making communities out of compost.

Beside this metaphorical representation, compost is acquiring another odd meaning. As an environment-friendly alternative to burial or cremation, both carrying pretty high environmental costs, especially in dense urban areas, human bodies can be turned into soil after death, similarly to what happened to our ancestors, and their livestock, for tens of thousands of years. This practice, which places a corpse directly into a natural burial ground or in a reusable “vessel” made of biodegradable materials that foster its transformation into nutrient-dense soil in about a month, is the epitome of the circular economy, and the end of the very idea of humans as supernatural beings. The predicted carnage that will affect a large number of human beings in the near future – the chronological end of the boomers generation – poses the question in terms of a paradoxical nemesis. The generation that is most responsible for intensifying man’s negative impact on natural resources could literally repay the damage with the “sacrifice” of its members’ own bodies.

Yet, beyond the ecological foundation of the natural organic reduction of human remains, not universally supported by the scientific community, such “green death” questions the whole approach to death in Western cultures. After all, the time has come to invent not only a new way of living in the “damaged earth”, but perhaps, and primarily, a new way of dying. In this regard, “terramation” implies a rethinking of the very notion of memory and thus of architecture as construction of memory devices. This broad concept of compost will lead to a reflection on the consequences that secularization, as well as the presumed and possible desecularization of culture, has on ritual practices and farewell spaces.

Key words: compost, communities, death, rituals, farewell spaces

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Mundus

Designing landscape as wholeness, thickness, and fertility

Plutarch recounted that the founding act of Rome consisted of digging a pit into the ground, where people, coming from nearby sites, were asked to put something good, according to nature, and something beautiful, according to culture: each one threw a handful of their homeland soil. The pit's name was mundus, the Latin word for world. It even meant sky, in accordance with Cato and Pliny the Elder. Thus, the Urbe foundation coincided with acknowledging soil as a mundus, intimately linked with the subterranean and the celestial realms (comprehensive of atmosphere, air and water) and able to contain multiplicity and diversity. Not secondly, according to the tale, soil as mundus is where nature and nurture coexist.

This paper investigates the multiple meanings of mundus, considering their inherent complexity and apparent contradiction as an opportunity for advancement in design critical thinking. The ambiguous notion of mundus, comprehensive of soil, air, and water, of ground and sky, of nature and culture, can help to overcome the separation between those elements and categories, to which modernity has accustomed us. Moreover, conceiving our habitat as a mundus forces us to consider soil, air, and water as a single complex entity, whose parts gradually differ in concentration and density, but act strictly together: mundus focuses on the relations and behaviours of each component, that collaborates, exchanges, or repulses with others.

The paper aims to outline the complexity and the relational character of the term mundus, considering evidence coming from different references in Western history, from Kircher to Ait-Touati, Arènes and Grégoire, from Ovid to Agamben, from Mosbach Paysagistes to GTL Landschaftsarchitektur, who boldly put in relation subterranean and celestial worlds. The aim is to recur to the concept of mundus to extend the limits of design, towards a more comprehensive and integrated approach

Key words: Mundus, Soil, Relation, Design.

panel#5

[Projective Language]

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Federico Brogginì is architect graduated at Accademia di Architettura di Mendrisio. Since the early experiences he focused his interests on urban and landscape design, in particular dealing with soils and water management concerns. Since 2020 he is part of Latitude Platform for Urban Design and Research, an interdisciplinary collective of architects, urbanists, anthropologists, and photographers based in Bruxelles, Venice, and Rome, that carries on research and design projects with a particular regard to socio-environmental themes. In 2022 he started a PhD in landscape architecture at RomaTre University. The thesis explores the world of urban soils, in particular sealed soils with asphalt, investigating their intrinsic values in landscape design practices intersecting ecology, art, matter sciences and history.

Annalisa Metta is professor of Landscape Architecture at Roma Tre University. In 2016- 2017 she won the Italian Fellowship Grant for Research at the American Academy in Rome, to which she has been a consultant ever since. Her research concerns contemporary landscape design. Her books include: "Il paesaggio è un mostro. Città selvatiche e nature ibride" (DeriveApprodi, 2022), "Alberi! 30 frammenti di storia d'Italia" (MarsilioArte, 2022), "Verso sud. Quando Roma sarà andata a Tunisi" (Libria, 2018), "Anna e Lawrence Halprin. Paesaggi e coreografie del quotidiano" (Libria, 2015). In 2007 she was one of the founders of Osa architettura e paesaggio, with which in 2012 she signed the curatorial and installation project for Bosco Italia, the Italian pavilion at the Venice Architecture Biennale. Recent implemented works include: the urban park on Lungotevere Flaminio, Rome (2023) and the installation Every 9 Days, at the American Academy in Rome (2022).

panel#5

[Projective Language]

Architecture, transfeminism, queerness: reimagining the urban space

This study highlights how different representations of architecture and urban space have contributed to the fossilization and normalization of binary gender identities. Indeed, the essay focuses on the increasing attention being given to transfeminist and queer studies in relation to architectural space.

Specifically, a focus on gendered language in architecture is given, aiming the attention to how the architectural experience has changed after modernism, when gendered language seemed about to disappear, taking up Adrian Forty's studies. Regarding the modernist period, the essay presents two different feminist approaches to the study of architecture, one done by Beatriz Colomina and the other by Paul B. Preciado.

Finally, a reading of a few words is given. These words are contextualised to the context of architecture, and the paper aims to highlight the shifting meaning developed through queer transfeminist analysis. The goal of this paper is to show how architecture and urban studies relies on a patriarchal system of power and how queer transfeminism can support language in its role of challenging the norms.

Keywords: Architecture, transfeminism, queer, language, critique

Calderoni, Silvia

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Silvia Calderoni is an independent curator and researcher and has explored the study of public space from a queer transfeminist perspective. After an MA at the University of Sussex (Brighton) in Art History and Curating with Queer Studies, she attended the MA in Gender Studies and Policies at the University of Roma Tre and is currently a student of the Master Città di Genere on the intersection between urban studies and feminism at the University of Florence. She co-founded Parsec, a research space on contemporary art in Bologna, and works with the British School at Rome. She is a member of the scientific committee of CIRSDe - Interdisciplinary Centre for Research and Studies on Women and Gender, based in Turin, Italy. lective ways of making-space.

Industrial Pastoralism

Post-productive arcadias in machine-modified landscapes

The term “Industrial Pastoralism” concerns the process of industrial civilisation’s acquisition of values previously attributed to the picturesque rural world, destroyed or lost in industrialisation.

In 1964, Leo Marx’s ‘The Machine in the Garden’ describes the upheaval of the pastoral idyll as a result of industrialisation not only to the suburbs but also to the remote and pristine ecologies of the American Midwest and the prairies. Provocatively, we can observe the explosion of 19th-century pastoralism as a critical reaction to the picturesque: pastoralism warns against the dangers of modernity and invites the reader to seek a minimal and personal idyll, separated from the outside world. In the contemporary world, on the other hand, the values of knowledge and competence, of self-preservation, of rejection of the world hyper-technologization are no longer found in lonely experience (which after the pandemic has become dominant), but in the choral wisdom of the industrial world, criticised for its ecological and environmental aspects, but praised for the ethical dimension of working together.

We intend to study the relationship between the representation of the rural and the industrial environment in the processes of recovery and reuse of post-industrial landscapes. The process starts with the study of artistic representations of post-industrial society. Specifically, the study will compare pastoral paintings of XVII and XIX century (William Wyld and Hubert Robert) to contemporary photography (Edward Burtynsky and Lewis Baltz).

Through paintings and photographic representations, we will identify the transition of values and cultures towards the idea of an industrial civilisation, shifting from terms as “ruin porn” and “post-industrial” towards an Industrial Pastoralism.

This process is intended to establish a continuity between worlds hitherto represented as conflicting. Is it finally possible to find Thoreau’s Walden in the Ruhr, or in the coalfields of Wales?

Key words: Pastoralism, Industrial Architecture, Picturesque, Architecture, Sustainability.

panel#5

[Projective Language]

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Marco Spada is an Architect (PhD, ARB, SFHEA) and Senior Lecturer in Architecture at the University of Suffolk. He earned his PhD in 2016 from Sapienza University of Rome with a thesis on the relationship between memory and design in the rehabilitation of industrial plants. Marco specializes in urban narrative and complex sustainability, having studied at Roma Tre University, the University of Liverpool, and the Gdańsk University of Technology. He carried out research activities in Rome, Tuscany, Poland, Kenya and the UK. Specialized in urban narrativity, sustainability and circular economy, he worked in Milan as Project Manager and Design Consultant. Last year, Marco has also obtained an EU Horizon Grant to study the impact of steel mills on local communities. Thanks to this funding, he was able to conduct field research, exploring how the steel industry has influenced the urban development of some cities in the UK and analysing the relationship between industrial plants and the local communities.

Carla Molinari is Senior Lecturer in Architecture and BA Course Leader at the Anglia Ruskin University. She teaches architectural history and theory, and Design Studio. Carla has a PhD in Theory and Criticism of Architecture, and has published on cinema and architecture, on the conception of architectural space, and on cultural regeneration. Before joining ARU in 2022, she taught at Leeds Beckett University, University of Gloucestershire, University of Liverpool, and University Sapienza of Rome. In 2020 she has been awarded a Paul Mellon Research Grant for her archival research on Gordon Cullen and in 2016, she was awarded a British Academy Fellowship by the Accademia Nazionale dei Lincei for her research on Peter Greenaway and Sergei Eisenstein. Carla’s research engages with architecture and media, innovative interpretations of montage and cinematic design methods, theory and history of space, and urban narrative strategies.

panel#6

[Translated Terms]



MARCOS L. ROSA
Session Chair

Marcos L. Rosa is an Architect and Urban Planner, Doctor in Regional Planning and Urban Design (Technical University of Munich) and Postdoctoral Fellow at University of São Paulo. His investigation inquires agency and the coproduction of space to nourish an analysis of infrastructural space and collective housing, with focus in Brazilian cities. His books include *Microplanning: Urban Creative Practices* (2011), *Handmade Urbanism* (2013) and *Codesigning the City* (2017). He was the curator of the 11th São Paulo Architecture Biennial (2017-2018).

panel#6

[Translated Terms]

The Term "Architectural Art" in the 1950s Chinese Architectural Theory A Semantic Transplantation

Although the term "Architectural Art" is not commonly used in English, the opposite is true in Chinese. Generally, "Architectural Art" or "Art of Architecture" would be used as the English equivalent of the commonly used Chinese phrase "Jianzhu Yishu." However, "Architectural Art" was not an indigenous phrase in China; rather, it was a term evolved over an extensive historical process. During 1949-1959, the Chinese government adopted a "one-sided" policy of learning from the Soviet Union. Chinese architectural scholars then extensively translated Soviet architectural theory into Chinese. When dealing with the Russian word "Архитектура," they would invariably translate it as "Jianzhu Yishu" (Architectural Art) rather than the word's original meaning of "Jianzhu" (Architecture). This paper examines the intellectual underpinnings for this translational deviation. It retraces that architecture was not viewed as a material art in the traditional Chinese notion; instead, its value lay more in its spirituality, with its materiality being considered as an artifact serving a functional purpose. The idea of "architecture as an art" was progressively introduced to China in the 1920s. The country's first generation of professionally trained Chinese architects then used the notion as a discursive tool to construct their own identity. Following the founding of the PRC, some Chinese architectural scholars wanted to exploit the "national form" of architecture as a symbol of national identity. At the same time, the Stalin-era neoclassical style was introduced, which gave special focus to the aesthetics of architecture. After 1955, China's understanding of "architectural art" grew more entangled as Soviet architectural theory moved toward standardization. This paper explores this historical process and tries to pinpoint how the term "Architectural Art" has been appropriated, transformed, and used in various contexts, to provide a lens of Chinese architecture within the theoretical framework of multiple modernities.

Key words: Architectural Art, Chinese Architecture, the Soviet Union, Architectural Theory, Translation.

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Xuerui Wang is a Ph.D. candidate in the field of architectural history and theory at Tongji University, Shanghai. She was a visiting scholar at ETH Zurich (2021-2022) and an exchange student at Politecnico di Torino (2013-2014). Her research articles have been published in the Journal of Asian Architecture and Building Engineering (indexed in SCI and A&HCI) and other Chinese core journals such as the Journal of Architecture. She has also presented papers at international conferences such as ARCASIA and WPSC. Her doctoral research focuses on the intellectual history of architectural debates in 1950s China.

panel#6

[Translated Terms]

Analysing English translation of ma interpretations between the 1960s and 80s

This paper will explore the untranslatability of the concept of *ma*, an element in traditional Japanese spatiotemporal aesthetic. The interpretation of *ma* has never been monolithic but has been influenced by Japan's economic situation, global position, and relationships with certain countries, especially the West. By elucidating four authors' publications in English, this paper reveals how *ma* changed its meaning between the 1960s and 80s, along with examining the *untranslatability* of *ma* interpretations through Benjamin's "Task of Translator" (first published, 1923). The aim is to clarify where the untranslatability resides in this spatiality and to redefine *ma* as mental space.

Although some medieval treatises have been acknowledged as the sources of this concept, the identification of *ma* as the Japanese spatiality began in the 1960s. The Kenzō Tange laboratory at the University of Tokyo conducted group research, "*Nihon no Toshi Kukan*/Japanese Urban Space", which was published in the journal *Kenchiku Bunka* [The Architectural Culture] in 1963. Although this explored dozens of urban design principles in existing Japanese cities, only *ma* was designated as the unique Japanese spatiality distinct from that of the West.

Inspired by Tange lab's research, four architectural specialists delivered their own *ma* interpretations, including Günter Nitschke's article, '*Ma: The Japanese Sense of "Place" in Old and New Architecture and Planning*' in 1966, in the journal *Architectural Design*. This article was the debut of *ma* in English and later became the seminal text. This paper unveils Nitschke's intentions and confusions, by contrasting his article and its source, "Japanese Urban Space." Next, it critically reviews translated *ma* interpretations by Teiji Itoh, Arata Isozaki and Kunio Komparu, by comparing them with their originals. It reveals their translators' misinterpretations and reinterpretations. The paper concludes with the hypothesis of "symbols" in the untranslatable *ma* definition, "distribution of symbols," provided by Japanese specialists.'

Key words: concept of *ma*, Japanese spatiality, interpretation, mental space, untranslatability.

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Miho Nakagawa is a graduate of BEng Architecture, Tokyo Institute of Technology, designed and supervised several architecture projects around Tokyo as a qualified architect in Japan. She subsequently moved to the UK and completed an MSc in Urban Design and a PhD in Architecture at the Bartlett School of Graduate Studies, UCL. She taught at the University of Sheffield, SEAS and currently teaches architectural history and theory at University of East London. She is interested in the basic structure of Japanese art and architecture, which is composed of layering, in relation to the traditional Japanese spatiality, the concept of *ma*.

panel#6

[Translated Terms]

Going Back Home/House

Unravelling Linguistic and Existential Differences

The concept of "inhabiting" a space or a "dwelling" has proven contentious in architectural theory and practice. Although the existential significance of dwelling in a space has been innate in humans since the beginning of time, only in the mid-20th century it was highlighted philosophically by Martin Heidegger. The conference paper "Building dwelling thinking" by Heidegger is an important philosophical work that inspired architects. The philosopher looked up the word's etymology to get at its core meaning and use. As an etymological archaeologist, Heidegger worked back and forth in the core meaning of the word until he connected it to, Being-in-this-world and Being-towards-death. Through an analysis of the Arabic parables "Maskan" and "Manzel," this study aims to provide a more nuanced explanation of the word "dwelling" by drawing connections between the word's etymological finding in Heidegger's philosophy and the term's meaning in the Arabic language and culture. In this paper, I examine architectural typologies that corresponded to both existential meanings according to inhabitants of a certain region.

Key words: Dwelling, Manzel, Arabic, Heidegger, Being-towards-Deaths.

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Mustapha El Moussaoui an architect and urbanist, currently is an assistant professor at the Free University of Bolzano. He earned his doctorate from Universitat Politècnica de Valencia in 2020. With a solid foundation in architecture and philosophy, Mustapha has been involved in educational courses across Lebanon, China, and Italy. Moreover, he has been engaged professionally in the domain with structures and competitions built and won all over the world. His research primarily focuses on understanding the complex socio-cultural dynamics in urban settings, while examining the existential well-being of city residents. Committed to exploring the future, he also delves into envisioning alternative urban possibilities and uncovering the untapped potentials of cities through mappings.

panel#6

[Translated Terms]

From *Kankyō* to Environment to *Enbairamento* A Mutating Concept Between Intermedia Art and Architecture in Post-War Japan

The term 'environment', one of today's buzzwords, was adopted in post-war Japanese artistic circles to convey ideas related to atmospheric design and control from a variety of perspectives. Transpacific connections around environmental art, like those between Alan Kaprow and the Gutai Group, led to an insightful cross-cultural mutation of the word from the 1950s onwards. Firstly, the English term 'environment' became common in Japan to substitute its local counterpart, *kankyō*. In addition, using the katakana syllabary to phonetically adapt foreign words, 'environment' was turned into *enbairamento* to define a collective group of artists, musicians and critics engaged in the production of interactive and intermedia art and architecture. These three versions of the same word, *kankyō*, environment and *enbairamento*, illustrate Japan's ability to acquire foreign concepts while tweaking their forms and meanings beyond their imported sense. This paper reflects upon the multiple conceptions of 'environment'-*kankyō-enbairamento* by unfolding a series of spatial practices taking place in post-war Japan. The local notion of *kankyō* is discussed especially through the work of Takashi Asada – the silent mentor of the Metabolists and Kenzo Tange's right hand – on the creation of shelters for extreme climatic conditions and through his 'Research Centre for Environmental Development and Design' [*kankyō kaihatsu center*]. The 1966 exhibition 'From Space to Environment' [*kūkan kara kankyō e*], and the theories put forth by the 'Environment Society' [*enbairamento no kai*] are analysed to illustrate important transpacific interactions around environmental art. Lastly, the International Exposition celebrated in Osaka in 1970 is presented as a culmination in the production of environmentally controlled spaces – particularly visible in the performative devices of the Expo's central venue. This paper therefore demonstrates the significance of 'environment' beyond western meanings, while illustrating the fundamental contribution of Japanese architectural and artistic culture in the formulation of its uses related to the architectural discipline.

Key words: environment, post-war, Japan, cybernetics, interaction.

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Marcela Aragüez is Assistant Professor and Associate Director of Undergraduate Studies in Architecture at IE University in Spain. She received her PhD in Architectural History & Theory at the Bartlett School of Architecture. Her research focuses on the design processes behind the production of adaptable architecture, with an emphasis on cross-cultural post war practices between Japan and Western countries such as Great Britain and Switzerland. She has lectured widely in the UK, Switzerland, Japan, France and Spain and is a licensed architect with professional experience in Spain and Switzerland. Her research has been acknowledged with grants and awards from institutions including: the Japan Foundation, Sakakawa Foundation, Canon Foundation and the Society of Architectural Historians of Great Britain. She is a member of the Editorial Board of *Architectural Histories*, the journal of the European Architectural History Network, and has published in international journals including *Roadsides* and *Architecture Research Quarterly*.

panel#6

[Translated Terms]

Comparison of *Jiàngòu* and *Kekkō*

Differences in Terminology Translations of Tectonic Between China and Japan in *Studies in Tectonic Culture*

Studies in Tectonic Culture (Frampton, 1995) played an important role in the spread of tectonic as an architectural term. The translators of the Chinese (translated by Junyang Wang, 2007) and Japanese (translated by Tsuyoshi Matsukata and Sotaro Yamamoto, 2002) editions of the book introduce words that have rarely been used as architectural terms as translations for tectonic. Generally, critics, architects, and students at architectural colleges have widely used *jiàngòu*, the Chinese translation. Even other fields, such as social science and literary criticism, borrow the word *jiàngòu* from architecture. However, the Japanese translation, *kekko*, exhibits less influence in Japan compared to that of *jiàngòu* in China. Even in the architectural field, *tekutonikku* and *kōchiku* are seemingly used more frequently than *kekko* as translations of tectonic.

In contrast to *jiàngòu*, which is an entirely new terminology in China, *kekko* originates from architecture. However, nowadays, in the majority of situations, *kekko* is used as a daily term that scarcely recalls its architectural origins. Apart from the cultural differences between the words, the intention of the translators, which can be observed by the words they selected in the translation and their articles, may play an essential role in the unique development of *jiàngòu* and *kekko*. By comparing the words chosen in the Chinese and Japanese editions of *Studies in Tectonic Culture* (Frampton, 1995) and information from related articles, this study reveals the differences in the intention of the respective translators of *jiàngòu* and *kekko*. The results indicate that the Chinese edition indicates the ambition of the translator to generalize *jiàngòu* compared to the Japanese edition, which exhibits the intention of remaining faithful to the original.

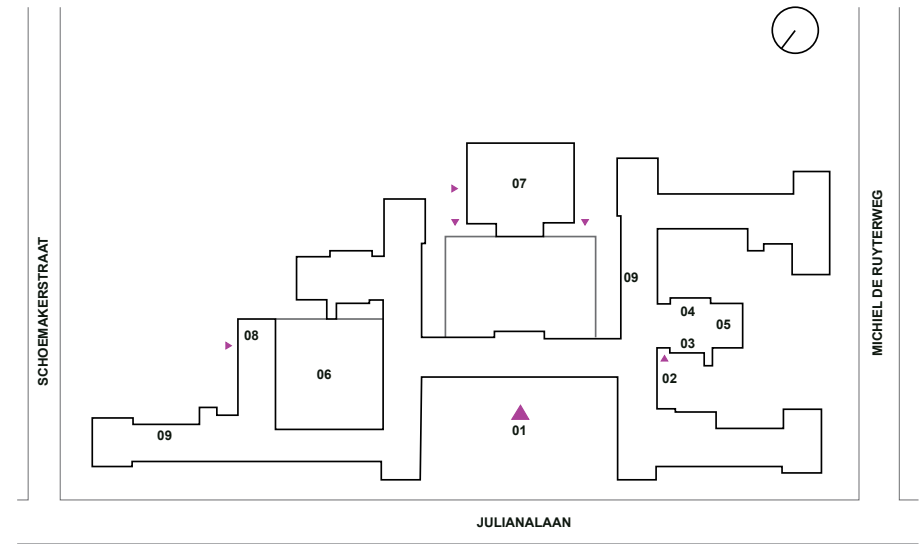
Key words: tectonic, *jiàngòu*, *kekko*, terminology translation

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Where am I going?



- 01 main entrance
- 02 other entrances
- 03 check-in desk
- 04 Berlagezall 1
- 05 Berlagezall 2
- 06 Oostserre
- 07 BK canteen
- 08 BK cafeteria
- 09 wc

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