Rethinking the Social in Architecture

Architecture in Effect, hosted at KTH School of Architecture, accentuates a critical understanding of the built environment and its societal context. It assembles a core group of 25 researchers in architecture, societal planning, urbanism, landscape and philosophy from nine Swedish universities and institutions, and engages a team of 7 international advisors based across American and European univeristies. The environment is orientated around investigations of the role and agency of architecture in its cultural and socio-political context, including professional roles and education as well as power relations within and of architecture. Projects are disseminated by international peer-review articles and books, as well as publicly and professionally oriented workshops, seminars and exhibitions.

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Rethinking the Social in Architecture
Umeå School of Architecture
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KEYNOTES
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Anne Lacaton
Constantin Petcou
Doina Petrescu
Michelle Provoost
Sven-Olov Wallenstein

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Rethinking the Social in Architecture

The "recent" economical crisis has led to a full-fledged political and social crisis. In Europe new antagonisms and struggles are developing over the defense of the welfare state and the programmatic exclusion of large groups of people from economic activity and political participation, and fears of an ecological disaster that awaits us of us has turned into a realistic projection.

With the collapse of the banking system we stand at the beginning of a return to full-blown history. A return to history that has not only led to a renewed interest in radical ideas and politics developed in the past, but also marks a beginning in search of new forms of sociality (including developing a new kind of cartography possible of mapping the many arisen controversies). To also rethink the social within architecture is thus an issue of outmost urgency.

The symposium is structured around three topics:
- The Welfare State and Beyond – exploring where we are, where we have been and what is becoming. What is the role of the state, the private, the public, and the commons?
- Towards New Subjectivities – exploring transformative agencies; the individual, the body, the collective, the fictional, the real. Spatial identities, across or against, differentiating markers like gender, race, ability, economy, location, will be investigated.
- The Politics of Things – exploring the politics of the object and its content, as well as relational thinking – how the object knits, directs, actualizes and enacts the political. How might form become capable of thinking?

The symposium Rethinking the Social in Architecture is arranged by Architecture in Effect, a strong research environment in Architecture Theory and Methodology funded by The Swedish Research Council Formas.

Symposium organisation:
Katja Grillner, Sten Gromark,
Mattias Kärrholm, Helena Mattsson,
Erik Sigge, Roemer van Toorn.

Anne Lacaton was born in France in 1955. She was graduated at the school of architecture of Bordeaux, in 1980, and got a diploma of urban planning at the university of Bordeaux in 1984. She is teaching as visiting professor at the University of Madrid (Spain) since 2007, and taught at the Ecole Polytechnique in Lausanne (Switzerland), in 2004, 2006 and 2010-11. Together with Jean Phillippe Vassal, they created the office Lacaton & Vassal in 1989, based in Paris. The office has a practice in France, as well as an international practice, working on various programs of buildings and urban planning. They have received several awards among them, the Grand Prix National d'Architecture, France, 2008 and the International Fellowship of the Royal Institute of British Architects in 2009. The main works completed by the office are the Palais de Tokyo, Paris, the Café for the Architektur Zentrum in Vienna, several significant housing projects in France such as the House Latapie, Bordeaux, the House in the trees, facing Arcachon Bay, and a social housing program, the "Cité Manifeste" in Mulhouse. They are now working on the trans-formation of modernist social housing, such as, Tour Bois le Prêtre, Paris, 100 social housing apartments, completed in 2011, associated with Frédéric Druot. All these projects are based on a principle of economy and generosity, serving the life, the uses and the appropria-tion, of changing the standard.

Dr. Michelle Provoost is an architectural historian who specializes in historic preservation, urban planning history and theory, postwar architecture and contemporary urban development. She co-founded the office of Crimson Architectural Historians in 1994, which has subsequently been engaged in a large number of research and design projects in the fields of urban planning, architecture and art. Since 2008 Dr. Provoost has served as Director of the International New Town Institute (INTI) in Almere, the Netherlands. Under her direc-tion, INTI has grown from a small institute into an internationally known center for education and research relating to New Towns. INTI is now considered the leading organization related to New Towns, with an extensive lecture and conference series, global network of researchers, and considerable publications. Dr. Provoost is also the head editor of the INTI publications. She also teaches at various universities (including TU Delft, the Rotterdam Academy of Architecture and the University of Amsterdam). Dr. Provoost contin-ues to be in great demand as a public speaker. She lectures regularly throughout Europe and the United States, and has been involved in many municipal, national and private committees and juries.

THE WELFARE STATE AND BEYOND
– exploring where we are, where we have been and what is
becoming. What is the role of the state, the private, the public, and
the commons?

KEYNOTES

Pleasure of Inhabiting
Anne Lacaton

The Banality of Good
Michelle Provoost

Design projects on review in Stockholm by the early 1960s at Riddargatan branch, KTH School of Architecture, Royal Institute of Technology. Photographer: Lennart af Petersens. CC: Courtesy of Stockholms stadsmuseum.

"The primary task of the architect, then as now, is to communicate what proposed buildings should be and look like."

Spiro Kostof defined the architectural profession in a rather narrow sense in his preface to *The Architect* in 1977 (p. v).
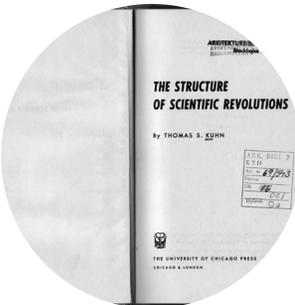
The first edition of *The Structure of Scientific Revolutions* by Thomas Kuhn appeared in 1962. This copy of the sixth impression was incorporated into the KTHB Library of Architecture at Riddargatan branch in 1969.

"I begin with the assumption that competent practitioners usually know more than they can say."

Donald Schön offered an epistemology of professional practice based on tacit knowledge in his preface to *The Reflective Practitioner* in 1983 (p. viii).

"From office staffing to client relations, from telephone calls to negotiating a contract— all relevant activities become part of design."

Dana Cuff eventually broadened the definition of professional practice in her concluding chapter of *Architecture: The Story of Practice* in 1991 (p. 248).

Beyond the Reflective Practitioner: Architecture and the Epistemological Turn

Anders Bergström
KTH School of Architecture

The decline of the welfare state is often connected with a change in attitudes towards politics, technology and environmental consciousness. However, this change may also be connected with new attitudes towards science. As science philosophers like Karl Popper and Thomas Kuhn questioned the accumulation of research through positivism and linear models, this critique undermined the epistemological foundations of social engineering and thus the legitimacy of the welfare state.

This paper will discuss the epistemological turn that took place in architecture during the 1960s, 70s and 80s, focusing on the relationship between architectural practice and education while analysing some of the texts that appeared during this period. The body of these texts are of American origin, but their impact goes far beyond the development in the United States. As an example, Sweden fits perfectly into the discourse introduced in American architecture.

A dominating feature of this discourse was the rise of professional practice in architecture. The introduction of a new epistemology is evident already in the early 1960s, when Stanford Anderson took Popper's theory on conjecture and refutation as his departure. During the 1970s, modern science remained an inspiration for architectural scholars like Colin Rowe, who drew on Popper's critique of utopia while criticising Kuhn's paradigm theory on the structure of scientific revolutions.

By the late 1970s, the importance of investigating the social foundations of professional practice was confirmed by Spiro Kostof's influential anthology on *The Architect* (1977). This book started a new research tradition, which reached its peak more than a decade later, when Dana Cuff published her important book *Architecture: The Story of Practice* (1991). Cuff also took the opportunity to criticise the profession, proposing possible areas for future change.

In the field of education, this rethinking of the social in architecture found its philosopher in Donald Schön, who devoted himself to an epistemology of practice. His starting point was the crisis of confidence experienced in many schools of architecture during the 1970s. In his

seminal work, *The Reflective Practitioner* (1983), Schön observed how professionals act in social situations. Strengthening the legitimacy of his arguments with references to both Popper and Kuhn, he also secured a place for architectural practice in modern science.

However, Schön did not choose actual professional practices for his study but pedagogical situations in design studios at different American schools of architecture. Thus, the design studio became the norm not just for architectural education but for professional practice as well. Highly influential among educators, Schön's contribution cannot be overestimated. Through the reflective practitioner, the sense of crisis of the 1970s could be replaced by a newly born professional pride.

Today, the rapid development of information technology calls for a new reform in architectural education. In Sweden, the balance between design studio and classroom pedagogy seems to be developing in favour of classroom courses. Thus, the recent heyday of the design studio seems to be over for now, but the question of architectural epistemology still remains to be answered.

Anders Bergström (b. 1965) is an Associate Professor in History and Theory at the KTH School of Architecture, Royal Institute of Technology in Stockholm. He was educated as an architect and holds a PhD in History of Architecture from the same department. His research focuses on the relationship between architecture and the humanities, ranging from case studies of architects and public buildings to heritage practices and national historiographies. He is currently managing a sub project on architectural education, research and practice within the strong research environment Architecture in Effect, funded by the Swedish Research Council Formas.

Car wash.

Extensions.

Civic.

Facades.

Planning.

Hybrid Frameworks Case Study in Chisinau, Moldova – Post Soviet Planning Processes

Bojan Boric
KTH School of Architecture

The global upsurge of unplanned urban developments and their various manifestations have challenged the norms and practices of the modernist planning model. Many of the principles of modernist planning practice, such as regulatory systems expressed through zoning regulations, land use and urban coding are often seen today as obsolete and are ignored. In the post-political realm of the neoliberal city, the new and perhaps radical departure from the established methods and norms, and the alternatives to conventional planning practices need to be developed that are based on learning from experiences from self-regulated and unplanned urban areas. In this context of the spatial politics that Erik Swyngedow calls "Post-Political City", the roles and mode of practice of the policy makers, planning professionals and architects have been transformed, the democratic values of society subjected to the dominant laws of the flow of capital. As a result of these transformations, the variety of new constalations between the formal and informal institutional frameworks are reflected in public space of cities. In the current discourse on planning practice and urbanisation, there is still a dominant notion of the duality of concepts between the welfare state and the market economy, reflected in the terminology used to describe practice in planning such as the top down planned city and non-planned or self-organised city. This is an oversimplification of terms that offers limited perspective on the actual models of planning practices in the contemporary city. However, if we preceive the processes of institutionalisation of formal and informal practices into diverse and complex integrated power structures, that are reflected in planning practice, than we can have another vantage point that offers an opportunity for new perspectives on examining the possibilties for the future development of planning practice.

With the City of Chisinau in former Soviet Union as a starting point this paper discusses processes of self-regulated urban transformations stemming from the shift from the Soviet central planning system to the extreme case of the neo-liberal market economic model. While the present planning practice in Chisinau maintaines the planning value systems and methodologies of the conventional

Soviet planning, the social and economic forces have transformed the structure of the institutions within which the planning profession operates. Furthermore, the role and the identity of the planner itself is transformed and often marginalised. By seeying the formal and informal planning processes as the integrated institutional structures instead of parallel and separate processes, I will establish a vantage point that examins each case study from the perspective of the evolving institutional frameworks and their spatial outcomes. I found a valuable source of investigation in the very extreme case of Chisinau, where there is very little scientific research done so far about the current processes of planning and urban development. I see this study as an opportunity to cotribute to the fundamental reforms in current planning methodologies as well as in planning policy.

In this paper I have examined and compared the empirical evidence from Chisinau based on observation, site documentation in form of photographic evidence, official planning and legal documents, transcripts from recorded interviews, written materials by other scholars dealing with related field of research, etc. Parallel with this study I will juxtapose these findings and develop a critique of the top down modernist institutional framework in planning that includes the zoning and land use practices.

Bojan Boric, born in Belgrade, Yugoslavia in 1968. Holds a Bachelor Degree in Architecture from Irwin S. Chanin School of Architecture, Cooper Union, New York (class of '93), and a Master's Degree in Architecture and Urban Design from GSAP Columbia University, New York ((class of '99). Practicing architect since '93. NCARB Registered in New York State and Virginia since 2002. Developed range of projects from interiors to housing, public buildings and urban design in the US, Europé and Asia. In 1997, he has founded an office Forma Architecture and Design in New York. Since 2004, Bojan is based in Sweden. Bojan has been involved in many international exhibitions, collaborative projects and organized conferences and workshops with focus on contemporary architecture and urbanism. He as also involved in research projects and teaching at GSAP Columbia University, and most recently at KTH School of Architecture, Stockholm. Between 2009 and 2011 he was the Director of the Masters Program in Urban Planning and Design at KTH, Stockholm. Today, Bojan is a head of the masters level architecture studio focusing on urban design. Also, Bojan is enrolled within the PhD program at KTH, Stockholm.

Sven-Harry's museum is situated in a penthouse on top of a newly erected building at Vasaparken in Stockholm. The glazed ground floor contains an art gallery, a restaurant and a showroom for a furniture manufacturer. The middle section consists of apartments for rent. Photo: Victor Edman.

Artur Hazelius's birthplace was transferred to the open-air museum Skansen in 1925. Even the homes of the middle class got some attention in the early 20th century. They were looked upon as a link between the internationally orientated architecture of the elite and the vernacular building types. (Photo: Victor Edman)
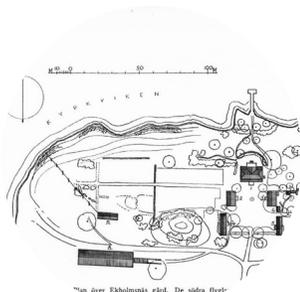
The model for Sven-Harrys museum is Ekholmsnäs, a small 18th century manor on Lidingö just outside Stockholm. It was one of several historic environments in this area that Nordiska museet inventoried in 1936, a material that was presented in the local history society's yearbook. (From *Lidingöboken*, offprint 1937)

History and modernity remain closely related. The actress Brita Appelgren poses in front of the Royal Pavilion at Haga dressed in Dior's 'New Look'. The 18th century building had just opened after an extensive restoration, which included the reconstruction of several lost interiors. (Cover of women's magazine *Idun* 1948)

Gösta Selling's PhD dissertation *Svenska herrgårdshem under 1700-talet*, from 1937, is an example of the extensive research on Swedish 18th century architecture that was carried out in the early 20th century. The book has become a classic. (Cover of facsimile edition 1991)

Contemporary Eclecticism. Sven-Harry's Museum and the Staging of Swedish Heritage

Victor Edman
KTH School of Architecture

The project is a case study of the recently opened Sven-Harry's museum in Stockholm, whose premises are conceived as a furnished replica of a Swedish manor house from the 18th century. The museum, with all its historical references, is integrated into a recently erected building of clearly modern design, a fact that challenges a contemporary understanding of architecture. The objective of the study is to reach an understanding of the museum in relation to a national Swedish heritage, an image that has been constructed during the last hundred years and which contains elements of historiography, restoration and musealization.

The museum is part of a new edifice in the centre of Stockholm, inaugurated in 2011 and situated next to the public park Vasaparken. Except for the museum, the building contains a mixture of private and public facilities. A glazed ground floor, which is accessible to the visitor from the park and from the street on the opposite side, offers a restaurant, a showroom for a furniture manufacturer and an art gallery. The main part of the building, the second, third and fourth floor, externally clad with yellow sheet metal, contains rental apartments. On top of the building there is a penthouse, connected to the art gallery below by a separate stairwell. This part of the house contains Sven-Harry's museum and its permanent display of Swedish art and furniture, which is the focal point of the study.

The initiator of the whole project is the building contractor Sven-Harry Karlsson, who partly funded the building and whose art collection is housed in the museum. Gert Wingårdh was engaged as architect, and he gave the building a contemporary, international expression, although its design has clear references back to early modernism. The exception is the museum on the roof, whose interior is modeled on Ekholmsnäs gård, a modest 18th century manor house outside Stockholm that was formerly Karlsson's private home. The integration of a reconstructed historical milieu in a contemporary building is exceptional in modern Swedish architecture. However, the choice of an 18th century model is far from arbitrary, and it firmly connects the project with an established perception of a national heritage.

If we look at the staging of Sven-Harry's museum in a wider context, it is obviously part of a tradition that started around the turn of the century 1900, when Swedish architecture and interior design from the 1700s began to gain popularity. In the following decades many fragmented buildings were restored, and through this, architects, academic scholars, museum curators and preservationists contributed to the elaborate formation of a national heritage. This image has been kept alive and vital through decades, and it has clearly inspired the new museum at Vasaparken. Although reconstructed heritage has an indeterminate status, being neither old nor contemporary, this study may initiate a discussion on how models of the past, with their inherent set of values regarding canon, class, nationality etcetera, continuously play a role in architecture.

Victor Edman, architect and PhD, is associate professor of History and theory of architecture at the School of Architecture, Royal Institute of Technology in Stockholm. His research projects have dealt with Swedish architectural history, including history and theory of restoration, museology, historiography and the formation of a national canon. He has published books and articles on these subjects, and he has given lectures and courses at various levels.

Image from C. Caldenby, "De stora programmens tid 1960-75" i C. Caldenby (red.) *Att bygga ett land: 1900-talets svenska arkitektur* (Stockholm: Arkitekturmuseet och Byggforskningsrådet, 1998), p. 161.

Anthroposophy, Postmodernism and Capitalism

Catharina Gabrielsson
KTH School of Architecture

The intentional community of Ytterjärna, some 50 km south of Stockholm, is centre for the anthroposophical movement in Sweden. Emerging from a private enterprise in "healing medicine" in the late 30's, the community has enjoyed a steady expansion throughout the 20th century and comprises today some 120 associated organisations and businesses. Based on the holistic teachings of Rudolf Steiner (1861-1925), not least his "building impulse" embodied in the *Gesamtkunstwerk* of Goetheanum I and II (1924-28), architecture continues to play a pivotal role for the anthroposophical movement. By use of traditional architectural means – (organic) forms, (natural) materials and colour (pigmented walls) – the various activities conducted at Ytterjärna are held together by a common language; a ready-identifiable architectural brand that (seemingly untroubled by post-utopian or post-theoretical concerns) explicitly represents, enables and disseminates the *Weltanschauungen* of anthroposophy. Declared as a return to another, lost and "incomplete" modernism, building activities in Ytterjärna not only peaked in the 70's and 80's but also had a significant influence on the Swedish reception/interpretation of postmodernism (Ferring 2011). If postmodernism was generated by a "crisis in meaning", this revitalisation of a metaphysical, "humanist" and basically ahistorical aesthetics was clearly offering a way out of production-centred, corporate system and technology-driven late-modernist abstraction. But if it was also a "call for order" – "a defensive demarcation, or re-territorialization, of disciplinary boundaries … aiming to render architecture once again recognizable" (Scott 2007:3) – anthroposophical architecture nevertheless deferred from mainstream postmodernism in neither reverting to the nostalgic and reactionary, nor to the ironic and commercial "camp".

Conducted within the framework of a research project on Swedish postmodernism ("The Architecture of Deregulations: Politics and Postmodernism in Swedish Building 1975–1995"), centred on tracing the relationship between architecture and ideology through the

so-called neoliberal shift (i.e. the dismantling of the Swedish welfare state), this paper explores the potential of Ytterjärna in adding complexity and nuance to the histories of the recent past feeding into the present. The aim of this research is no so much to solve a scholarly problem or to simplify the issues at stake, but to create an academic narrative account that portrays the complexities inherent to architecture operating as a medium for social and monetary relations.

Catharina Gabrielsson has published on architecture, art and urban issues since the early 90's. Her doctoral thesis, *Att göra skillnad: det offentliga rummet som medium för konst, arkitektur och politiska föreställningar* (Stockholm: Axl Books 2006) explores the material and imaginary dimension of public space through a series of cross-readings between political philosophy, art and architecture. Her post-doctoral research revolves around the concept of 'beginnings' in architecture, encompassing notions of originality, process and change set against claims of authorship and permanence – material now being compiled into a book. She has contributed to research anthologies such as *Curating Architecture and the City* (London: Routledge, 2009), *Field/Work* (London: Routledge, 2010) and *Deleuze and Architecture* (Edinburgh University Press) forthcoming in 2013.

Guy Debord & i.s. in Göteborg, Sweden,
30 August 1961; ©Photo: Collection Alice
Debord.

Palaçio d'Abraxas, Marne-la-Vallée, June
1980, Ricardo Bofill & Taller d'Arquitectura;
©Photo : Sten Gromark.

Guy Debord, Painting, 2. *Réalisation de la
philosophie, «Directive n°2», june 17 1963*;
©Photo: Sten Gromark.

La Tour Bois-le-Prêtre, Paris, November 2012.
©Photo: Sten Gromark.

Jean Renaudie, Quartier Danielle Casanova;
Ivry-sur-Seine, Val-de-Marne 1961-82; Photo:
Sten Gromark © Bofill & Abraxas.

Architectures and Philosophies in Turmoil: Critical Situations of Architectural and Social Change. Part I: The Case of France Pre-May '68.

Sten Gromark
Chalmers School of Architecture

The general theoretical framework addressed in this contribution consists in the vast conceptual reorientation in French post war and pre-May '68 philosophical and sociological epistemological investigations as these were specifically inventive. They pointed towards radical new aspects of material culture, of spatial and urban architectural dimensions, on communions of social and architectural change, on *archi-socio* situations of symbolic transgression. These orientations with obvious high relevance for urban architectural research are considered as firmly established global significance in contemporary architectural academia. In these cultural, architectural and philosophical events the architectural research field is offered a consistent theoretical framework configured by many attempts to unfold a new urban science predominantly in sociology, philosophy and the humanistic disciplines but also, even if only occasionally, by architects and planners outside their projective practices. It consisted in a re-thinking of the social in architecture and beyond that; a re-thinking of the profession itself. This vast area of reorientations is here delimited and circumscribed to the rise of new French urban and residential sociology developed by evolutions of intellectual and personal interrelations between seminal contributions provided primarily by Lefebvre, Debord and Baudrillard.

The research question consists in providing, as a counterpoint to this theoretical investigation, critical elements of historical and empirical evidence for new insights into the precise nature of the relation between radical philosophical orientations, their implementation in built or projected material culture and specific cultural situations of symbolic transgression. The focus of the research would be to confront this general question with strategically chosen empirical evidence in architectural and social science terms embracing the uniting notion of *change* or *invention*: socio-architectural situations *at the critical edge of change* and profound transformation.

The research starts by initiating the analysis of prevalent turbulent societal change and constituent transformations like those e.g. prematurely building up to and following later during the May '68 events in France,

considered as a Part I in a wider context of a conceived book project. The intention is in particular to trace this situation from the late 50's up to the present horizon, featuring ultimately the recently effectuated description and analysis of the 2012 case of Bois-le-Prêtre[2] and even further beyond the present situation as unfolded in visions of potential new futures, explored in architectural projective design research practices.[3]

The project will build upon former contributions by the author on these topics but also on established collaborations on the basis of recent research findings devoted to this field of research elaborated by French sociologist Jean-Louis Violeau. This research has specifically focused on the key role and permutations of the architectural professions in this far-reaching intellectual and cultural drama 1968-1981. Special attention will be paid to the interdisciplinary crossover, interrelations and interconnections between the architectural and planning design professions and the philosophical and sociological intellectual circles of enquiries. During the years to be studied these relations forged a significantly new and radicalised pattern of reflection relating to the emerging, manifest and foremost role of material cultural in contemporary societies. Important relevant and crucial events around groundbreaking competitions, seminal publications and key project designs, built or un-built, will provide basic empirical material besides relevant events in the humanistic world of thought and conceptual critical writing.

Sten Gromark is a Professor of Architecture, PhD, Architect SAR/MSA and Sociologist, active as Deputy Head of School and Director of Master's Programmes, teacher and researcher at Chalmers School of Architecture, Göteborg, Sweden, within the theme modern & residential architecture. He is active in research on residential architectural sociology in international cooperation and has published reflections on the influence of philosophical concepts within contemporary European architecture based on humanistic and social science oriented interpretations. In the frame of the research environment he is working with two related topics; *The Becoming of Residential Identities* and *Architectures and Philosophies in Turmoil*.

The Integration of Critique

Tahl Kaminer
Edinburgh School of Architecture
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University of Edinburgh

The migration of ideas from the periphery to the centre stage of thought, debate, or disciplinary discourse has encouraged the creation of popular terms describing such processes, such as Thomas Kuhn's "paradigm shift" and Malcolm Gladwell's more recent "tipping point". However, another type of migration of ideas from periphery to centre is the process of *récupération*, in which oppositional ideas and critique are absorbed by society and transformed from a threat to the system to being an integral part of it. This is precisely the process which exposes the resilience of middle-class, capitalist society: its ability to counter threats and critique from its periphery not by exclusion, but by a selective inclusion that transforms the threat to a more benign, palatable idea. *Récupération* is thus a weapon against critique, even of the most amiable kind. The proposed paper will outline a theory of the process of societal integration of peripheral and oppositional ideas on an ideological and political level, identifying the manner in which architecture played a role in dissolving the threat of peripheral ideas and critique to middle-class, capitalist society. As a means of delineating the precise affect of *récupération*, the paper will concisely outline the role of critique in modern society and the related alliance of critique with the reformist movement.

Tahl Kaminer is Lecturer in Architectural Design and Theory at the Edinburgh School of Architecture and Landscape Architecture (University of Edinburgh). Tahl completed his PhD at TU Delft in 2008, and received his MSc Architecture Theory and History from the Bartlett in 2003. Tahl is a co-founder of the academic journal *Footprint*, and edited two of its issues. Routledge recently published his doctoral dissertation as *Architecture, Crisis and Resuscitation: The Reproduction of Post-Fordism in Late-Twentieth-Century Architecture*. He has also co-edited the volumes *Houses in Transformation* (NAi, 2008), *Urban Asymmetries* (010, 2011) and *Critical Tools* (Lettre Voilee, 2012).
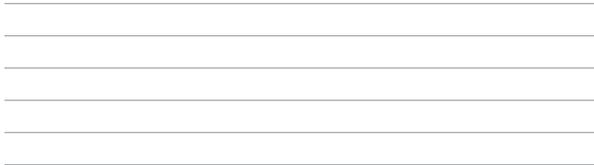
Imaging-Reading-Writing-Imaging: The picture depicts the approach to the case study, through image and text; from book to the notebook. It is the "image" part of "image & dialogic research" as my research methodology for case-study.

Debate-Dialogue-Image: The interview and discussion with architects about the general theme of the research and specifically on the case study. It is the "dialogic" part of "image & dialogic research" as my research methodology for case study.

Imaging: how the case is represented in archives (books, magazines, newspapers, films). It is the "image" part of "image & dialogic research" as my research methodology for case-study.

Video-Essay: these are the footages of the video-essay on my case study I am producing as a format of research communication.

Imagination: The new image of the society substitutes the one in the revolution; the masses competing for higher educating entrance examination. It is the "image" part of "image & dialogic research" as my research methodology for case study.

Revolution as the Moment of Silence.
The Encounter of Formal and Informal and the Revolutionary Aesthetics

Sepideh Karami
Umeå School of Architecture

There is an urge of rethinking architecture in our seg-
regated and fragmented cities all affected by capitalist
space production, where informality is the flipside of
exclusion and segregation. The urgency of the discus-
sion does not end and is not limited within informal-
ity. However what counts is the encounter of and the
relation between informal and formal worlds. There are
forms of emancipation emerging in this encounter, and
I believe practices of architecture can play a significant
role in enhancing and mobilizing these emancipating
potentials that exist between formal and informal.

Revolution is the vigorous infiltration of informal
action to formal structure, an encounter of formal and
informal without negating any side but transforming
each side anew. It creates a space of "Andness" a space
of encounter or the "spaces of silence" as Saskia Sassen
calls it. Revolution is an unalloyed moment of encoun-
ter of the informal and formal. Hence, the revolutionary
aesthetics can best describe the aesthetics of architec-
ture in this context. The very moment of revolution
is an authentic model of the realized revolutionary
aesthetics, which carry with itself, a robust body of
emancipation, a collective imagination, a continued
passion for change and a realization of the established
impossibilities. It is a dialectical moment of tranquility
and agitation, pause and movement. However, in pre-
revolution phase the potential is not amounted to that
authenticity or in post-revolution phase it starts to be
trapped in neutralization and de-politicization.

The formal structures of modern cities according to
Henri Lefebvre are the sites of the revolution. Without
the formal structures, the revolution cannot be embod-
ied in a robust body as such. There are many spaces in
the city that have the potential of being used differently
by people, by their everyday invention and informal
action. During the revolution and through infiltration
of informal, spaces of power could be de-territorialized
and decolonized by a spontaneous participation and
presence of people and these decolonized spaces are
articulated through duration of action and movement to
create chains of resistance and change. Decolonization

and articulation of decolonized spaces are also becoming important in the revolutionary aesthetics; that is what can be extended and expanded through architecture aiming for enhancing emancipation in the encounter of formal and informal.

Recalling the Situationist architectural proposals, such as Fun Palace of Cedric Price, there has been a vast effort before for creating such architecture; however all those exciting ideas stayed to a great extent unrealized. The automatic decolonization of space by the informal flows or actions can be a base for decolonizing architecture that enhances the potential of informality. Here the question is how can the aesthetics of revolution be applied in architecture? How the moment of revolution can be expanded by architecture, and how architecture performs through the processes of decolonization and articulation to create continuous conditions of encounter, exchange and dialogue between social classes?

Sepideh Karami is an architect and researcher currently doing her PhD at Umeå School of Architecture, on the relation between formal and informal worlds. She is graduated from Iran University of Science and Technology in Master of Architecture in 2001. Since then she has been involved in research and practice in architecture both independently and with several architecture offices in Iran and internationally. In 2010 she achieved her second master in "Design for Sustainable Development" at Chalmers University in Sweden and in mid 2010 she started to work as a guest researcher at Umeå School of Architecture.

Drawing, Berg Arkitekter 1986.

Creative financing–a precondition for the Globe project (Stadshypoteket).

Building the Globe.

Businessmen in suits, a counter part to the noisy audience.

Björn Larsson, project-manager Hovet.

Third Way Architecture: Building Individualism and Freedom

Helena Mattsson
KTH School of Architecture

This paper investigates the role of architecture in the repositioning of Swedish politics, known as the that began in the 1980's. This shift can be understood as a transformation of ideology in relation to a new economic and social order – from the industrial society to the knowledge society. The Swedish social democratic party was one of first in Europe to take on this new direction, followed by New Labour and others.

In the "politics of crises", formulated by the Swedish social democrats in 1932, architecture and the crafts were given a central role in the development of a new society. The building industry, together with architects and craftsmen, were generating work through the building of modern homes, but as important were their role in a process in the creation of a new, modern subject. According to the political agenda of the 1930s classes were to be erased through a regulated economy, but also through educating the citizen into a consumer with a sound moral able to act on the market.

In 1984 the Swedish Social democrats declared a new program that appealed to a new social democratic utopia, that of . The same year prime minister Olof Palme described the People's Home as an out dated social vision and argued that the historical role of social democracy was freeing the human potential – not locking it into the bureaucratic structures of the state. In 1985 the credit market was deregulated, which could be seen as the starting point for a more general deregulation of different public sectors. At this moment, the object of regulation is no longer the economy, but the located within the (knowledge) worker, the management concerns his or her attitudes towards learning, employers, and the community at large. This could be understood as a continuation of the processes of producing the modern citizen, and cultivating the perfect character, but now with other goals.

This paper will discuss the new ideology – the position between a regulated economy and a more liberal market oriented society – and its relations to architecture. My hypothesis is that architecture can be seen as a contributing actor agent in bringing about and shap-

ing the ideological shift that re-arranges the late 20th century society, but also, that architecture responds to these shifts. Further, the paper will investigates how can architecture be seen as an arena for "testing" a new ideology in the real, material world.

Through an analyses of two large-scale building projects in Stockholm – The Globe Arena and Vasa-terminalen – the ideology of the Third Way will be discussed in relation to two themes: the organization of economy and how new networks and contracts are set up; and the role of architecture in the process of producing the Third Way citizen.

Helena Mattsson is an Associate professor in History and Theory of Architecture at the KTH School of Architecture. Her doctoral thesis was published 2004, *Arkitektur och konsumtion: Reyner Banham och utbytbarhetens estetik* (Architecture and consumption: Reyner Banham and the aesthetic of expendability). She has written extensively on architecture, art and culture, and is the editor for (with S O Wallenstein) *Swedish Modernism – Architecture, Consumption and the Welfare State* (2010) and 1% (2006). Mattsson is currently working on the project *The Architecture of Deregulations: Postmodernism and politics in Swedish architecture* (together with Catharina Gabrielsson). Mattsson is also an editor for the culture periodical *SITE*.

On July 9th 1933, at 1am in the morning the old 100 tons Katarinahissen was torn down paving the way for completing construction of Slussen. Thousands of people had gathered to see the spectacle. Before conducting the operation, precise and thorough calculations had to be made.

Men in power of the first half of the 20th Century: Ivar Kreuger, Axel Wenner-Gren, Felix Hamrin, Oscar Rydbeck, K. A. Wallenberg, and Axel Ax:son Johnson. The drawing illustrates wining and dining mixing up politics and business.

Slussen, designed by Tage Williams-Olsson was inaugurated 15th of October 1935. It was a traffic-machinery, which not only took Stockholm and Sweden, but also the rest of the world experts by surprise. Slussen became a model for similar projects in the USA.

Installing the top part of Wenner-Gren Center's steel construction. Sveavägen is seen in the background.

The Wenner-Gren Center in construction at the end of Sveavägen potentially establishing vivid images of sceneries beyond and above the city as air flight was made possible for the public at the same time.

The Technological Sublime: Slussen, Katarinahissen and Wenner-Gren Center

Frida Rosenberg
KTH School of Architecture

This paper will discuss the 20th century technological sublime through three important steel frame structures in the urban context of Stockholm—Slussen, Katarinahissen and Wenner-Gren Center. These will historically be placed as "emotional configurations that both emerged from and helped to validate new social and technological conditions." Slussen and Katarinahissen are two powerful structures, which imbued a public experience of the city with an atmospheric vantage point. These infrastructures illustrate political and social attempts to transform the urban landscape supported by particular technologies: the introduction of rolled steel and the electrical elevator. Both have arguably been the two most important factors for the possibility to construct tall buildings.

Together with a few other high-rises built at the same time, Wenner-Gren Center productively established a vertical experience of the city. The visual construction of the building, which capped off the end of Sveavägen was documented and publicized through film and other media communicating its becoming to a public audience. This paper argues that the social context of building technology is that of aesthetical experiences within political systems, and it is also, at the time, a result of negotiations among ascendant politicians and businessmen. The technological sublime of Wenner-Gren Center, Slussen and Katarinahissen illustrate how architecture integrates into the fabric of social life.

What these structures meant to the city resonates with how they have been experienced. At the moment of construction, or moment of disassembling (the old) Katarinahissen in 1933, were remarkable engineering projects that esteemed fascination. The public experience on the street is one level of understanding city development; newspaper charging these objects with a storyline another and technical descriptions to a field of engineers yet another. This essay will unfold this, capitalizing on David E. Nye's conception of the technological sublime.

Frida Rosenberg is a practicing architect, educator and researcher. She is a PhD Candidate in Architecture History and Theory at the Royal Institute of Technology and a frequent guest critic at Lund University. She received her architecture degree in 2004 from Chalmers and Yale University in 2007.

Reading on justification, legitimacy and
organizational change.

Illustration of organizational structure of KBS.
Photo of KBS information folder 1976.
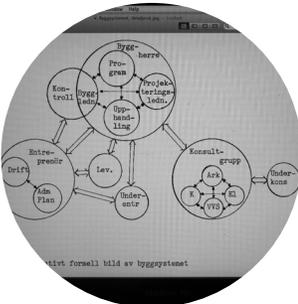
Organizational structure of the building
construction project Garnisonen, 1964-1972

Working routines of KBS. Photo of KBS
information folder 1976.
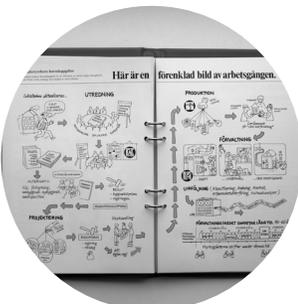
Illustration of the working process of the
National Board of Public Building (KBS).
Photo of KBS information folder 1976.

Devalued Professionalism: Rationalization of Swedish Building Construction 1968-1973

Erik Sigge
KTH School of Architecture

Swedish architectural modernism is intimately tied to the development of the welfare state. The building industry changed with the policies of the Government, following welfare logics of regulation and stimulation. During the 1960s there was a growing distrust in politicians and the State, and the world economic crisis after 1973 increased the criticism of the Swedish welfare system. Although the politicians defended the Swedish model by, anew, emphasizing full employment – through industrial subsidies, work-spreading, and expanding state and public employment – it was in decline.

The welfare state was thus politically and ideologically maintained by the public expansion, but with enlargement of the Government came heavier critique of the Government's policies, priorities and (lack of) efficiency. The Swedish Government had actively been trying to find ways of making public work more cost and time efficient and endorsed quite radical changes of the public sector as its administrative structure was transformed towards models of the private sector. As this paper will show, already from the later half of the 1960s, new public management theories were slowly integrated in Swedish Governmental institutions, which prioritized economic perspectives of public work.

The study's specific examples are building projects of the National Board of Public Building (KBS), a state-run agency in charge of providing premises for governmental institutions. This paper sheds new light on KBS' attempts to rationalize their work and make its organization and activities more efficient and better performing. In particular, this is illustrated through the implementation of a new budgeting system called program budgeting that, arguably, had considerable implications for the future of KBS. Program budgeting was more than a financial steering mechanism for keeping track of money and managing work and personnel – it was also a tool for planning the agencies' activities and evaluating the success of the operations. Furthermore, the budgeting system went hand-in-hand with the implementation of an official architectural philosophy in 1968, the so-called

"KBS structure philosophy" that at large was a pragmatic structuralist approach to building.

The analysis suggests that KBS responded to the Government's demand to rationalize their work through making the building process more efficient, at the same time as it reveals that the rationalization devalued the professional expertise of architects and ultimately proposed the eradication of the architect's initial planning stages of design. The administrative rationalization efforts studied here were at the beginning of a broader new public management trend within the public sector, a development that now has reached into all parts of the welfare structure and that gives priority to financial perspectives of the activities.

Erik Sigge is an architectural historian and preservationist, currently pursuing a PhD in history and theory of architecture at KTH School of Architecture, Royal Institute of Technology in Stockholm. He is Coordinator of the strong research environment Architecture in Effect and was previously Director of Educational and Cultural Programs at Scandinavia House in New York City, where he led the public programs of The American- Scandinavian Foundation. Erik earned a master degree in Historic Preservation at Columbia University, New York in 2003, and a bachelor degree in Integrated Conservation of the Built Environment at University of Gothenburg in 2000.

Sallah Salem and Erik Stenberg in the kitchen
of Uppingegränd 17 in Tensta.

Zeinab Dahir Shire in her kitchen at
Björingeplan 24-26 in Tensta.

View of the Ardjomandi kitchen from the
living room of Björingeplan 22-24 in Tensta.

Rossy Menacho in the kitchen of
Uppingegränd 30 in Tensta.

All photos by Matti Östling.

Kitchen and living room of
Uppingränd 30 in Tensta.

Reconstruction of the Welfare State – Restructuring Swedish Post War Housing Kitchens

Erik Stenberg
KTH School of Architecture

Reconstruction of the Welfare State as an ongoing project is concerned with making small physical changes with great social consequences. In rebuilding 7 of Tensta's 5600 apartments over a 10 year span, differences and conflicts between the existing built environment and the changing needs of contemporary society have been uncovered. Globalization, multi-culturalism, conflict immigration, and the breakdown of the nation-state have radically changed Swedish demographics since The Million Program Era years 1965-74. However, housing as a typology has not evolved as rapidly.

By focusing on the structural potential for alteration within the existing multi-family housing stock from the Million Program Era, a forgotten quality of the large scale post-war era estates in Sweden has been rediscovered. These predominantly rationally planned, industrially produced, repetitive, and pre-fabricated blocks are actually well suited for alterations. Some structural systems of these multifamily houses were designed to allow for flexible layouts by separating the loadbearing walls from the room dividing walls. Others were not intended to be flexible but can easily be adapted because of their repetitive and systematic qualities.

The apartments built in post war Sweden remain unchanged despite the fact that numerous programs for change have been implemented. Further, in new construction, apartment layouts are still based on the post-war nuclear family or propose general open-plan solutions for a similarly idealized urban family while contemporary Swedish urban demographics are dominated by single person households, divorcees, and other arrangements with respect to ethnicity, gender, and socio-economic status. However, the presentation linked to this text will focus on the contrast between the historical circumstances that formed the welfare state apartment and the small scale efforts being made to restructure the apartments to fit the contemporary citizen.

Apartment layouts were also highly regulated, standardized, and typologized during the post war era. Each room was studied in detail according to its function and designed thereafter. All possible configurations of

movement, furniture, proportions of rooms, and light-
ing conditions were analyzed in regard to function. The
results were puzzled together (organized and ordered)
as type-plans to be used in planning multi-family hous-
ing. This also led to extreme similarities of the apart-
ments in the housing areas of the Million Program Era.

The kitchen was an especially well planned and stan-
dardized room. In many ways the kitchen also reflects
the social ambitions of the era. Women's rights were
on the political agenda and the well planned kitchen
was yet another improvement in the daily lives of
women. The sheer fact that two people could co-habit
the kitchen was seen as liberating at a time when many
of the traditional rural homes were still centered around
the wood stove. However, the kitchens constructed as
a result of this progress risk becoming outdated and
outpaced by the rapid changes in society. The contrast
between the old apartment kitchens and the new fami-
lies inhabiting them has never been greater.

Erik Stenberg is an architect, teacher, and head of department at the
KTH School of Architecture in Stockholm, Sweden. He has been
teaching studio at the foundation level for the past eleven years and
has guided the KTH School of Architecture through a generational
shift. During the last decade he has also been engaged in the politics
of restructuring large scale modernist housing areas in Sweden.
He has redesigned apartments, organized a housing fair, started an
introductory architecture school in Tensta, Stockholm's largest post
war housing area, lectured extensively, and is currently conducting
research on the structural systems of Million Program Era housing.

Reading on justice.

Reading on socially deprived large-scale
postwar housing areas in Sweden, commonly
denoted 'Million
programme areas'.

Exploring the potential for the notion of
'spatial justice' to inform a critically engaged
architectural practice,
through a focus on Rosengård, an example
of such an area in the city of Malmö, and the
architectural vision
Culture Casbah.

Architectural Practice and Spatial Justice. Towards a Theoretical Framework for a Critically Engaged Architectural Practice

Maria Ärlemo
KTH School of Architecture

Architectural practices in Sweden are presently, and have been for some time now, heavily influenced by a neoliberal logic that implicitly promotes an understanding of justice as the product of market forces. This is a questionable understanding of justice, as it can be demonstrated that the implementation of neoliberal policies has instead produced increased socioeconomic and spatial polarization. This paper explores the potential for an alternative understanding of justice to inform critically engaged architectural practices. More specifically, it explores the potential for the notion of "spatial justice" as elaborated by Edward Soja and Mustafa Dikeç to inform a simultaneously complicit and dissident architectural practice. In the attempt to operationalize the notion of "spatial justice", it draws on Jacques Rancière's conceptualization of the relation between politics and aesthetics, and – inspired also by Ananya Roy – ultimately proposes that architects act and practice as double agents.

The potential for the proposed theoretical framework to inform critically engaged architectural practices will be explored and discussed in relation to the ongoing – and, to a large extent, forthcoming – renovation of socially deprived large-scale postwar housing areas in Sweden. Although, as an integral part in the construction of a welfare society, these areas were built to provide qualitative and affordable housing to "all" in the 1960s and 70s, they have over the years come to house an increasingly socioeconomically disadvantaged population within a progressively more polarized Swedish society. Due to a racialized process of segregation, they have also to a large degree come to house people with foreign backgrounds. Today, half a decade after its construction, this housing stock is designated for major renovation. This assignment situates the architectural profession at a juncture that manifests the structural problems of our time. How, therefore, should architects approach this complex and delicate task?

Maria Ärlemo is an architect and doctoral researcher within the division of Critical Studies at the School of Architecture and Built Environment at the Royal Institute of Technology (KTH) in Stockholm,

Sweden. She holds a Master degree in Architecture from KTH and has qualifications in ethnology from the University of Stockholm and urban sociology and development studies from Berkeley, University of California, USA. Her field of interest focuses the potential for architectural practice to contribute to social change, more specifically she is interested in issues of ethics, authority and agency within architectural practice.

Constantin Petcou and Doina Petrescu are founding member of aaa/atelier d'architecture autogérée, an urban research collective platform established in 2001Paris. The collective involves specialists, artists, researchers, and institutional partners from universities, arts organizations, and local organizations. aaa has developed a practice of collective appropriation of urban spaces and their transformation into a series of self-managed facilities. This micro-political project has been carried out through different instances and locations: ECObox, Passage 56 in Paris and more recently R-Urban starting in the suburban town of Colombes. aaa has received a number of international prizes including Zumtobel Prize for Sustainablity and Humanity 2012, Curry Stone Design Prize 2011, 2nd place at the Prix Grand Public des Architectures Contemporaines de la Métropole Parisienne 2010 and the special mention of the European Public Space Prize 2010. AAA has edited two books: Urban Act: A handbook for alternative practice (2007) and Trans-Local-Act: cultural practice within and across (2010).

Dr. Dana Cuff holds her primary appointment in the Department of Architecture and a joint appointment in Urban Planning. She is the founding director of cityLAB, a research center at UCLA that explores the challenges facing the 21st century metropolis through design and research. Cuff's work focuses on urban design, affordable housing, modernism, urban sensing technologies, and the politics of place. She has published widely on these topics, including the books *Fast Forward Urbanism* (edited with Roger Sherman, Princeton Architectural 2011) and *The Provisional City* (MIT 2000), a project supported by both the Getty and the National Endowment for the Arts. Through cityLAB, Cuff has expanded her studies of infrastructure, postsuburban Los Angeles, and new formulations of green design, most recently through funded research about the urban design implications of proposed high speed rail. She organized the design ideas competition called WPA 2.0: Working Public Architecture which attracted 400 submissions from students and design professionals around the world in 2009. Dr. Cuff teaches various courses related to the profession of architecture as well as special seminars on cultural issues, architectural theory, and urbanism.

KEYNOTES

Designing Agencies of Commons
Doina Petrescu and Constantin Petcou

Uncommon Ground: Architecture in Danger
Dana Cuff

Lalasalon (19 sep, 2012) by MYCKET
(Mariana Alves, Katarina Bonnevier, Thérèse
Kristiansson) at Fredrika Bremer's appartment,
Haninge. Image by MYCKET.

Fire speech *Culture Club* (20 okt, 2012) by
MYCKET(Mariana Alves, Katarina
Bonnevier, Thérèse Kristiansson) at Index –
The Swedish Contemporary Art Foundation.
Photo: Jonas Isfält.

Postering *Culture Club* (20 okt, 2012)
by MYCKET(Mariana Alves, Katarina
Bonnevier, Thérèse Kristiansson) at Index –
The Swedish Contemporary Art Foundation.
Photo: Magdalena Marano.

Sappho Island (14 dec, 2012) by
MYCKET(Mariana Alves, Katarina
Bonnevier, Thérèse Kristiansson) at Unga
Klara theater. Image by MYCKET.

Preparations *Culture Club* (20 okt, 2012)
by MYCKET(Mariana Alves, Katarina
Bonnevier, Thérèse Kristiansson) at Index –
The Swedish Contemporary Art Foundation.
Photo: Elin Nordlinder.

Critical Fictions in the Club Scene

Katarina Bonnevier
Co-presenter: Thérèse Kristiansson
Arkitekturmuseet
(The Swedish Museum of Architecture)

This paper comes out of the three acts; *Lalasalon*, *Culture Club* and *Sappho Island* of a theatrical project which seeks to expand the formal field used to generate and present architectural knowledge through a series of re-enactments of more or less recent historical queer club scenes. The motive of the *Club Scene* is the challenge and investigation of critical fiction; the endeavor to work with, to wear, tear and tweak that strange border control where fiction gets separated from reality, suggestions from analysis.

In a queer movement the social, the erotic and the political are intrinsically intertwined. The club produces self-definition, recognition and a sense of home, never the less these life sustaining spaces are mainly embodied in the archive of the participants' bodies and rarely included in the theory and history of architecture. Spatially and aesthetically the acts of the Club Scene ranges from the secret club held in a private apartment to the hyper visible nightclub with a confrontational and uncompromising attitude. The method of this project is to construct such spaces and play a part in them while simultaneously gathering and documenting them. Every one present, performers, spectators, technicians, costume, make-up and stage workers, are participating in and fundamental to the scenes. However varied esthetically what is fascinating in the setting of the club is how borders (social, material, historical) between performance and reality are provoked and how erotic desire materializes.

Domesticity and its resonance with sexuality is explored through these scenes – theatrical and corporeal situations guided by preferences – where sharp lines between intimate and public/political life wears down.

Evoking spaces of the past and endeavor to connect them to the ideals and yearnings of the present is crucial to the Club Scene. They do not simply represent a nostalgia that looks back with longing and idealization, rather the historic clubs are actualized through the fictive and factual experience of them. They are empowering, filling the embodied archives of the participants with the experience of resistance towards the dominator culture.

With the help of fiction I can recreate the Club through theatrical enactments in written essays and full scale settings, the relationships between these two modes are significant. For instance the later becomes so much more, the archives of nightclubs are as manifold as there are people who have been to nightclubs; the dances, the movements, the way you hang in the bar, the music, the scents and the sentences are embodied experiences. However, when a written dream building moves the habitual world, transform the weighty material and mange to trouble the perspectives, ever so little, it is a sensation. To propose and share, the response is grander than ever my imagination. A dilemma for me as a researcher is, how can I write about this, and not only document/sediment it? My answer is that I have to invent something out of it. What I attempt to do with the material of the club is another living document, a new piece of critical fiction.

Dr. Katarina Bonnevier is an architect, artist and researcher. In her practice of building design, art installations, performances, workshops, lecturing and writing she explores and transforms the built environment from feminist, queer and intersectional perspectives. Recent work includes set and costume design for Unga Klara (2012), urban performance at Reykjavik Arts Festival (2012). A founding member of the art collaborative MYCKET, she is a researcher at Swedish Museum of Architecture and a visiting professor at University College of Arts Craft and Design (Konstfack), was a lecturer and researcher at School of Architecture (KTH), Stockholm (2001-2011), visiting professor at Haute Ecole Spécialisée de Suisse Occidentale (2010). Her writing includes *Behind Straight Curtains: towards a Queer Feminist Theory of Architecture*, (diss. 2007).

Women working for interlinking gender
struggles with climate justice, at the UN
Climate Change Conference in Durban 2011.
Photo by Linn Hjort.

Rewriting Stockholm's official Vision 2030,
work-in-progress by the project group.

"The iceberg economy", drawing by Ken
Byrne illustrating how the formal economy of
wage labor is just the tip of a larger economic
base made up of non-market or non-capitalist
relations. Mapping and exploring such
relations is important for understanding a
city and its possible futures. Source: www.
communityeconomies.org

Remaking the Vision 2030, material from the
student workshop "Feminist Story-telling",
Architecture and Gender course I, Critical
Studies, October 2, 2012. Image by Victor da
Silva and Mattias Hagegård, teachers: Meike
Schalk and Sara Vall.

Elements of "urban homesteading" similar
to the strategies described by Sharon Astyk
(2008) and others in the movements around
peak-oil and radical homemaking. Source:
faceyourfarmer.com

Eco-feminist Futures I: An analytical framework

Karin Bradley
Urban and Regional Studies, KTH
Ulrika Gunnarsson Östling
Division of Environmental Strategies Research, KTH
Meike Schalk
KTH School of Architecture

In spite of the increased awareness – the policies, speeches and programs for *sustainable development*, new eco-technology, eco-labelling of products and material – the trajectories of increasing resource use and global emissions of greenhouse gases have not been curbed. Countries like Sweden (claiming to be in the front league of sustainability) have in fact continued to raise its resource use and emissions of greenhouse gases (Naturvårdsverket, 2012). Within the field of "sustainable urban development", focus has generally been on densification, mixing functions, walkability, green roofs, new light rail trams, bike lanes, energy efficient building materials, etc. However, it can be argued that these steps of greening cities in the global North, have sometimes displaced socioenvironmental problems to their hinterlands and/or to more distant peoples and territories. Moreover, as pointed out by Roger Keil (2007) these strands of "sustainable urbanism", and related best-practice research, generally lack a critique of the overall unsustainable socioeconomic structures that the practices are imbedded in. So, if the mainstream conceptualisation of sustainable development in the form of a Venn diagram – searching for ecological, social and economical dimensions in balance – ecological modernization theories of green growth and win-win strategies, sustainability indicators, environmental management systems etc, do not help us anymore (and perhaps never did), what conceptualizations might instead be more useful?

In this project we will depart from theorizations attempting a systemic critique of the socioeconomic order, interlinking the domination of "other" genders, peoples and species. There is a long tradition of such theorization within deep ecology, ecofeminism, political ecology and alternative economics, currently be revisited and developed within contemporary socioenvironmental movements around Transition towns, degrowth, peak oil and the commons. In this project, we explore what might form a productive analytical framework to guide practice towards more *environmentally just futures* – and more specifically to be useful for spatial and urban practices.

Through the cross-reading of recent works by feminist economic geographers Gibson-Graham (1996, 2006, 2011), political ecology writings (Kaika et al, 2006, Keil, 2007) and the peak-oil strategies of Astyk (2008), we attempt to develop what might be called a *futurist feminist political ecology* perspective. With this analytical framework we will read and rewrite the City of Stockholm's current vision for the year 2030. Questions for the analysis and rewriting of the vision are: how are the overall societal goals phrased? What types of lives are envisioned? What theories and assumptions of cause-and-effect underpin the vision? What notions of work, production, consumption are brought forward? How are the futures and practices described in terms of the built environment and use of space?

The ambition is to contribute to the body of theory on values and responsibility in architecture and urban planning. Hence it contributes to the theory on how to navigate, evaluate, and pose questions as regards the ethical and sociopolitical aspects of spatial practices – and how this knowledge can be used in the formulation of more socially and environmentally just futures.

Karin Bradley is Assistant Professor in Urban and Regional Studies at KTH – Royal Institute of Technology. Her research concerns sociocultural perspectives on sustainable development, environmental justice, social movements and alternative futures.

Ulrika Gunnarsson Östling is a researcher at the Division of Environmental Strategies Research, KTH. Her research concerns gender and environmental justice and how these matters are and could be dealt with in planning and futures studies.

Meike Schalk is Assistant Professor at the School of Architecture, KTH, working in Critical Studies and Urban Design. Since 2005 she has pursued a research-based practice between architecture and art in the public realm.

Critical fictions open up to imaginary locations, allowing us to slide into positions other than our own, to discover other stories and to propose ways in which our experience of the everyday might be altered.

bell hooks stresses the importance of an "interactive relationship between student and teacher." "When we see the classroom as a place where teacher and students can share their "inner light" then we have a way to glimpse who we are and how we might learn together."

The group found the idea of the *beside* position in Eve Kosofsky Sedgwick's *Touching Feeling*. We discussed the possibilities in this relational, non-hierarchical approach to "the architect," to find positions *beside* other positions, in a more inclusive, collective way of working.

① **bell hooks**
An 'engaged pedagogy' and the importance of an "interactive relationship between student and teacher... where teacher and students can share their 'inner light'."

② *Eve Kosofsky Sedgwick*
The '*beside position*' as a relational, non-hierarchical approach for "the architect," to find positions *beside* other positions. More inclusive in its adaptability to working collectively.

③ *Rosi Braidotti*
a shifting subjectivity and situated knowledge of the 'nomadic ... pened up for ideas of political agency, resistance to oppress ..., fixed ways of thinking and the need for transformation

④ *Sara Ahmed*
... the idea of the institution as

Which methods and sources are considered 'legitimate' in architectural research/practice? What criteria are used and which positions are represented to decide the 'basic skills' and knowledge required in an architectural education? How does one ethically represent other voices within research/practice?

Ahmed's concept of 'habit' in "A phenomenology of whiteness", and her idea of the *institution* as an 'orientation device' linked to the concept of *praxis* within the profession of architecture. If praxis is maintained through repetition, by repeating 'habits', "the architect" risks holding a whole succession of norms in place.

Vanity (Fair), Conflict, Dreams and Drama on an Ordinary Day at The Beastlet… On the Possibilities of Critical Pedagogies

Brady Burroughs
KTH School of Architecture

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

During the Fall term of 2011, the Critical Studies Design Studio at KTH in Stockholm, Sweden, led by myself and my colleague Katarina Bonnevier, used fictional modes of writing and dialogical interventions as critical methodologies in two closely related studio projects, with the underlying theme ANIMALS. In the first course, *Feminist Design Tools*, the students developed fictive humanimal characters through fable writing, a series of design exercises and a *folly*- a small scale spatial "conversation piece". The students were then asked to continue working with their characters in the second course, *Dialogical Interventions*, by collectively proposing a sanctuary for these mythical creatures. The intention of the animal theme and the use of fictive characters, based on a platform of feminist and queer theory, allowed the group to investigate notions such as normativity, 'otherness' and exclusion in a more direct way, by creating some distance between these notions and their direct relation to our human selves. Likewise, it encouraged, engaged and empowered the participants to reflect upon their own positions as students and as architects, and to actively make choices and demands in relation to their own learning environments and working methods.

This paper looks at the students' interpretation and negotiation of the given project brief, which raised

questions about perceived problems within the education and practice of architecture; specifically, normative notions and methodologies, practices of exclusion, and the legitimacy and ethics of speaking for others. Further, this paper reflects on the possibilities of critical pedagogies to transform practices of spatial production, and as feminist bell hooks writes in her trilogy on teaching, to establish an "education as the practice of freedom", where the classroom, or in this case the studio, becomes a place of resistance to oppressive hierarchies and structures.Texts used within the studio course, such as Sara Ahmed's *The Phenomenology of Whiteness*, Rosi Braidotti's *Nomadic Subjects* and Eve Kosofsky Sedgwick's *Touching Feeling* serve as theoretical references in discussing the students' exploration of subjectivity, agency and the negotiation of positions through theatricality. In THIS critical fiction, a simulated article for *Vanity Fair*, the students' characters speak directly from The Beastlet, while "the architect" plays the role of the evil counterpart.

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

Crematorium in Kakamigahara, Meiso No Mori, by Toyo Ito & Associates, Architects, 2006. The building has a surprisingly thin, floating roof by concrete that has captured the surrounding landscape. Light and shadow sculpture the thin shell structure and the surface changes constantly during the day.

Community Market Yusuhara. Detail of the front façade. Here, the thatch is not used vertically in the roof but horizontally.

Crematorium in Kakamigahara. Interior – floating spaces interplaying with the surrounding landscape.

Community Market Yusuhara. Interior – logs of cedar trees connect to the surrounding mountain scenery. The logs still have some bark left to get a rough impression. The market provides locally produced food and there is also hotel accommodation, fifteen rooms are included in the building.

Community Market Yusuhara, by Kengo Kuma and Associates, 2010, is located on the island Shikoku. The thatch in the façade connects to the region and the past through the associations to the thatched roofs of the tea houses for travelers along the main road.

The Uncompleted Materiality of the Void

Kristina Fridh
School of Design and Crafts (HDK)
University of Gothenburg

In different traditional Japanese works of art "the Void" [ku], which is connected to Zen Buddhism, is central. The void is given a changeable shape in the Noh theatre, ink paintings, landscape gardening and architecture, among other things. In crafts, for example, the glazing of the tea bowls in ceramics used in the Japanese tea ceremony has crackled and the shape is often asymmetrical, non-perfect. Here a "hidden beauty" is expressed, something incomplete, and the observer is involved, fills in himself and completes the form. The incomplete evokes a subjective experience of beauty, and the phenomenon has created several Japanese aesthetic notions and concepts of beauty, such as shibui and yugen. This "non-perfect" creates a relation to materials – the involvement of a perceiving subject forms a link between subject and object that dissolves the borders between them and this link is the material and the materiality.

Several contemporary Japanese architects are influenced by these ideas from tradition, among others Kengo Kuma and Toyo Ito. Kuma stretches and examines the boundaries for the materiality of materials to create new contexts in unexpected applications of materials, which causes surprising, haptic experiences. Through the stage-setting of this experience of "non-perfection", a mental process is started, which connects to the way in Japanese tradition to conceive space as a procedural, changeable experience connected to a perceiving subject – a subjective sense of space. Space is a mental experience, not an object, and in several articles and publications, Kengo Kuma has expressed his aim of forming what he calls "anti-objects". He has started the Kengo Kuma Laboratory in the University of Tokyo, Department of Architecture, and in the studio, students, doctoral students, researchers and practitioners meet to experiment with materials and evaluate the results of research.

In the work of Toyo Ito, architecture and engineering meet. Ito wants to create another relation to materiality than in Modernism. He challenges the materiality of materials in a similar way like Kengo Kuma by designing buildings in collaboration with engineers, among

others Mutsuro Sasaki. He experiments with materials, their load and span capacity and structurally. Ito wants to liberate buildings from rigid grids and modular systems and inject materiality to form spatial flow and enhance the physical experience of space and the sensuous connections to material and materiality.

Visually, Ito's and Kuma's architecture differ by the choice of materials; Ito chooses materials like concrete and glass which is associated with industrial production and Kuma prefers materials connected to craft. However, the point of departure is the same, to use stage-setting as a tool in the design work. Unexpected, incomplete experiences and perceptions are evoked through the materials and links are created between human being and building and this starts a procedural experience of space and materiality. Ito, as well as Kuma, connects to the Japanese tradition where space is a mental, changeable process, and the point of departure for changeability is that there is something incomplete, a void, enclosed in the experience.

Kristina Fridh received her Master of Architecture degree in 1987 and her PhD in 2001 at the Department of Architecture, Chalmers University of Technology, Gothenburg. The title of her thesis is Japanska rum (Japanese Rooms) – also published as a book in 2004. Before starting her doctoral studies, Kristina worked as a practising architect within the fields of interior and building design. Kristina is now a researcher and the director of studies for the doctoral students at the School of Design and Crafts (HDK), University of Gothenburg.

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National goals. The national goals for the political field of architecture and design, taken by the Swedish government in 1998, state among other things that 'Quality and beauty aspects should not be subject to short term economical considerations' (Sverige. Regeringen, 1998).

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Power as retroaction. According to Dyrberg (1997), power should not be perceived as that which can be posited in the subject, e.g. a certain ability, authority or identity, but rather as that which authorises the retroactive construction of such capacities, as if they were presupposed capacities, possible to posit in the subject.

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The Swedish Model. Sweden has an unusually entrepreneur-dominated market, the four largest construction companies control about 40 % of it. A comparison with the other Nordic countries shows that Sweden is in a class of its own; in Denmark, for example, the corresponding figures are not more than approximately 10 % (Grange, 2010).

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22 interviews. The article presents empirical findings from 22 interviews with Swedish architects and clients, conducted in 2009 and 2010. The aim is to capture to what extent Swedish architects are successful in shaping professional acting space, and if they are not, why this is so.

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Local authority practice. According to an investigation conducted by The Association of Swedish Architects, a little more than 5 % of Swedish municipalities have anything they themselves call an 'architectural policy' (Gordan, 2011).

Deserving One's Role? In search of the Political in the Shaping of Professional Acting Space

Kristina Grange
Department of Society and Globalisation
Roskilde University

This paper explores how professional acting space is shaped. It does that through a study based on interviews with 22 Swedish architects and clients, conducted in 2009 and 2010. A theoretical starting point is taken in the Danish political scientist Torben Bech Dyrberg's (1997) conceptualization of power. Dyrberg rejects the causal understanding of power as deriving from capacities posited in the subject. Instead Dyrberg defines power as that which authorises the retroactive construction of such capacities, *as if* they were presupposed and thus possible to posit in the subject. In the light of such an understanding of power this paper argues that a subject's, or in this case a profession's, potential success in shaping acting space hinges on the extent to which it manages to pose its capacities as presupposed. Through interviews with both architects and clients, this paper explores to what extent Swedish architects are successful in such a retroactive positing of capacities.

The paper does not claim to present an average view from the 22 interviews. Rather it aims to identify statements that in effect reflect that which can be understood to authorise, or possibly un-authorise, Swedish architects' efforts to retroactively posit capacities such as ability, authority and identity as presupposed. The extensive empirical material is presented within seven themes, each bearing signs of power relations. Within these themes both architect and client perceptions are presented. In a following analysis, the empirical findings from the thematic presentation are matched with an analysis of ability, authority and identity. The analysis shows that Swedish architects in many respects experience difficulties in their attempts to posit their capacities as presupposed. As a consequence, it is argued, they struggle to shape their acting space. In the light of these findings, the concluding section presents some thoughts on the political aspects of the above, as well as a discussion on what the implications of an understanding of power as a retroactive action can be for the implementation of new subjectivities within the field of architecture.

Kristina Grange is Assistant Professor at the Division of Urban and
Regional Studies, KTH Royal Institute of Technology, Stockholm.
She has an interest in poststructuralist and political theory and their
implications for planning theory and practice. Her current research
focuses on how on-going political changes to the field of planning are
reflected in alterations in the acting space of architects and planners,
and what the implications of such changes are for democracy, as
well as for the professions themselves. During Spring 2013 she is a
visiting researcher at the Department of Society and Globalisation,
Roskilde University.

A hole in the ground (at the other end of the park). One day this autumn I found a part of the park enclosed with temporary fencing. Heavy machines had moved in to dig a hole, a very deep and very wide hole. It took weeks for an explanation to be posted.

At the western side a dead-end park-slot

For the purposes of anonymity the name of the park will at first not be disclosed. The na... of the city, as well as the country will remain unidentified until further notice.

It is a park. It is classified as park-area by the planning authorities. It is a dead-end of an otherwise popular park. It is badly integrated with the urban fabric (they say). It is topographically difficult, dominated by a steep slope facing north. It is a park located in ... region which is not warm. It sees autumns, winters, springs and summers. It offers a dr... ...esting area and a derelict football field (one of the two goals is gone after a puff of w... ...teen trees just west of the kindergarten located on its periphery). Eastwards: Two ...ergarten. One of them has up until now been more permanent than the other. ...re both going to be gone. 2014. Southwards: Up on the hill a towering hou... ...'rom the late 1960's. Northwards: Transition homes for recently homele... ...'estwards: Passing an enclosed dog park it all fades into a rugged ... ...ushes, and beyond housing, a community hospital, more ho... ...n south, and dead-end sign down west.)

...lanned here is a new housing b!...

Textual description through narrative, reflection and speculation is an important element in this research process, a mode of thinking with the site, with the debates and discourse produced around and preceding the current condition and situation.

At one end of this inquiry sits the documents that regulates the legal processes which this site is undergoing. At this stage my primary question to these documents has been 'on what grounds have the decision to plan for this particular programme been taken?'

An important resource for the project is a facebook group formed around the issue of a new street through the park. An open site for protest and debate it collects a multiplicity of voices not only in response to the plans but to the site and situation itself.

Visual presentations in bleak photographs are only one way to portray a site. For this image my colleague Brady Burroughs offered the reflection through Sara Ahmed: With her [Ahmed] one might ask here, for whom and for what, may this site 'clear the ground'?

At the Western Side a Dead-end Park-slot: On 'Situated Knowledges and the Science Question' in Urban Planning and Design

Katja Grillner
KTH School of Architecture

It is a park. It is classified as park-area by the planning authorities. It is a dead-end of an otherwise popular park. It is badly integrated with the urban fabric (they say). It is topographically difficult, dominated by a steep slope facing north. It is a park located in a region which is not warm. It sees autumns, winters, springs and summers. It offers a dog-resting area and a derelict football field (one of the two goals is gone after a puff of wind fell fifteen trees just west of the kindergarten located on its periphery). Eastwards: Two kindergarten. One of them has up until now been more permenent than the other. Now they are both going to be gone. 2014. Southwards: Up on the hill a towering housing block dating from the late 1960's. Northwards: Transition homes for recently homeless men and women. Westwards: Passing an enclosed dog park it all fades into a rugged edge, large and small trees, bushes, and beyond housing, a community hospital, more housing. The end (a steep staircase up south, and dead-end sign down west.)

This is now. What is being planned here is a new housing block. Owner apartments and rentals. All expensive (this is an attractive part of the city). Where the two kindergarten are located a new park area is planned. The new apartment owners and tenants need a nice and sunny park. The ninety or so children who are now occupying this part of the park all weekdays have to make place for new inhabitants. The municipal planning office is very positive at the outset. They argue that 'the demand for a new plan for this area provides a strategic opportunity to improve the spatial integration of this part of xx (the specific neighbourhood).' They continue, 'a new street through the park, replacing the current bike and pedestrian path, would provide opportunities for improved urban qualities and an increase of small businesses' (cafés that is). A new street disconnects the residents of the western part of this larger park area from the popular eastern area which today is intensely used by children all ages. A new street disconnects the children, that is. Adults can of course deal with car-traffic.

I have sketched here a situation specific and partially embodied. It is a situation I claim to be an important object of knowledge. Only by knowing it in multiple ways qualified decisions on its future existence might be taken on ethical grounds. In her 1988 article, 'Situated Knowledges', Donna Haraway calls for a 'doctrine of embodied objectivity', where 'objectivity turns out to be about particular and specifi c embodiment /. . ./ Feminist objectivity', she continues, 'is about limited location and situated knowledge, not about transcendence and splitting of subject and object' (Haraway 1988, 581–583). We need to move, she argues, beyond those simple dichotomies and understand that empirical knowledge is objective even though it is always situated and embodied. With this view, it is possible to build up objective knowledge on real conditions and to act on this information. Here our concern is primarily with place. What does it mean to know a place, and who is expected to act on such knowledge? Using Haraway's notion of situated knowledges provides an opportunity to frame epistemologically what is at stake in a situation such as this: the case of the dead-end park-slot in the Rosenlund park in Stockholm, Sweden.

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

Overview over Malmö Central Station Lower
(SWECO Architects 1999-2010) with view
of south wall and the video installation
Annorstädes/Elsewhere/Ailleurs (Tania Ruiz
Gutierrez, 2010).

Sequence from *Annorstädes/Elsewhere/
Ailleurs* showing montage joint.

Annorstädes/Elsewhere/Ailleurs (Tania Ruiz
Gutierrez, 2010), Malmö Central Station
Lower, north wall.

Sequence from *Annorstädes/Elsewhere/
Ailleurs* showing montage joint. All
photographs by Maria Hellström Reimer,
2013.
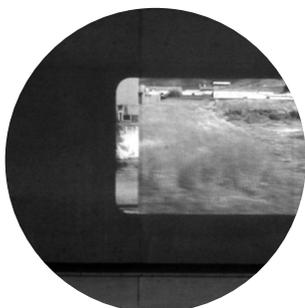
Sequence from *Annorstädes/Elsewhere/
Ailleurs* showing montage joint.

Incomplete Geographies and Cosmopolitical Drifts – Mobility and Migration in Tania Ruiz Gutierrez' *Elsewhere/ Annorstädes/ Ailleurs*

Maria Hellström Reimer
School of Arts and Communication
Malmö University

"Nous vivons en enfants perdus,
nos aventures incompletes."
(Last verse in the film *Hurlements en faveur de Sade*, Guy-Ernest Debord, 1952)

In a rapidly changing environment increasingly marked by unprecedented financial precipices, demographic inundations, and atmospheric instabilities, previously advantageous vantage points prove to be utterly unfavourable, even thoroughly inadequate, as such causing what could be described as a situation of ontological distress. While resulting in territorial tension and infrastructural instability, it is a situation that also evokes new kinds of spatio-temporal sensitivity, including new forms of mobility and mediation. The present article is concerned with one attempt to address the issue of geographical imaginaries and changing worldviews – the site-specific video installation *Elsewhere/Annorstädes/ Ailleurs* by Tania Ruiz Gutierrez. An integrated part of a major transport infrastructure – the expanded *Øresund Connection* linking Sweden and Denmark, the work raises some fundamental questions as concerns mediation, mobility and migration. The article is divided into three parts; the first an introductory presentation of the artwork in question; the second a critical interpretation from the perspective of psycho-geography; and the third finally a discussion of the work as an expression of ambiguous cosmopolitics. While present day psycho-geographies tend to slant towards a nostalgic mythologizing of mobility, cosmopolitical programs may fail to account for the experience of margins giving rise to social movements and migratory streams.

Maria Hellström Reimer, professor in design theory at Malmö University, School of Arts and Communication, currently also functioning as Director of Studies at the Swedish Design Faculty for Design Research and Research Education. Currently, she is coordinating and contributing to a number of research projects concerning urban transition processes, with a special focus on theoretical and applied aesthetics, including performative, trans-disciplinary and ontological aspects of design. As a researcher and visiting scholar, Hellström Reimer has been affiliated with a number of inter-dicsiplinary environments, such as the Interactive Institute Malmö, MIT School of Architecture

and Urban Planning, ETSAB, Barcelona, and in 2011, as a visiting professor, with the Universität für Bodenkultur in Vienna.

Plate 1. 'Perspective of the Hall and the
Staircase at Strawberry Hill' by Richard Bentley
c.1753. Drawing. 227x178mm. According to
my understanding it is a watercolour and not
a drawing. Of importance here however, is the
glimpse of a Pink Bedchamber almost hidden
behind the door at the end of the perspective,
most probably the draughtsman's own.

Plate 2. 'Letter 247 Strawberry Hill June 12th
1753'. In this letter to Horace Mann, Walpole
mentions a drawing. On safe grounds we may
assume it is the Bentley watercolour. Nothing of
what Walpole describes is seen in the illustration
he reveals to Mann, and thus undermining the
accuracy of his own statement o the watercolour.

Plate 3. 'Design for a Bed with Canopy'.
Pencil and wash with iron gall revisions on
paper. Richard Bentley 1750-60. Bentley
designed several four-post beds for the villa's
bedchambers. The most romantic four-post
bed he designed to himself, a chamber within
another chamber, was later moved to an
adjoining room.

Plate 4. 'Entrance from the road at Strawberry
Hill.' Pencil and gray wash on paper.
314x197mm. Attributed to Richard Bentley
1750-60. On this seemingly objective elevation
we can detect the only window leading to
the Pink Bedchamber, above the villa's main
entrance. The blinds are drawn. No light seeps
in. A mock castle-façade covers a secret.

Plate 5. 'Richard Bentley' by John Giles
Eccardt 1753. Oil on canvas. 422x343mm.
The painting is double-folded to its nature;
Bentley is both depicted as a seventeen-
century gentleman in a romanticised version
of the past, and as a professional member of
the bourgeoisie, holding one of his illustrations
in his hand, more resembling a romantic
character of an era to come in a not too distant
future. The portrait is one in a series of four
capturing the Strawberry Hill household.

Plate 1-4: Courtesy by Lewis Walpole Library
Yale University.
Plate 5: Courtesy by National Portrait Gallery
London.

Closure and Disclosure – A Seemingly Cool Record Disclosing a Hot Subject

Jan Hietala
KTH School of Architecture

Sexual identities disclosed in architectural documents, is the subject I have analysed for the last four years, and would like to see as the starting point for a discussion about a possible influence of sexual identity in architecture and the methodological approach to this issue.

On the watercolour 'Perspective of the Hall and the Staircase at Strawberry Hill' we see exactly what the title implicates. (Plate 1.) In a pre-expressionistic manner the draughtsman has constructed a dramatic image. Most probably the draughtsman utilised a Camera Obscura. The watercolour is attributed to Richard Bentley (1708-82) dated c.1753. Seemingly objectively Bentley depicts the interior space in a house, with the assistance of an apparatus. As we will see it is an ambiguous piece of art.

In 1748 Horace Walpole (1717-97) undertook the re-construction of a 17-century farmhouse in Twickenham Middlesex outside London. He christened the project Strawberry Hill. He was not alone in his deed. To his support he invited Bentley amongst others. Sometimes as many as for men, periodically lived under the same roof. It is perhaps the most written about villa of all time. Walpole was the first to write about its building process in a correspondence consisting of some 8000 letters, the lot kept at Lewis Walpole Library Yale University.

In a letter of 1753 Walpole describes the interior space seen on Bentley watercolour. (Plate 2.) There is a discrepancy between the two records. Walpole approaches the interior in a pre-cinematographic manner. If a visitor took Walpole by his words, he/she would experience the space set in motion. Bentley's approach is the opposite. He presents an empty stage, a frozen moment where no trace of human activity is detectable, not unlike early daguerreotypes of Paris's boulevards shot in broad daylight curiously abandoned.

There is yet another discrepancy between the two records. When Walpole vividly concentrates on the architectural benefits of the design, Bentley discloses something of a more private nature. His perspective leads to a chamber. Behind a door ajar we see a flesh-pink glow. Not unlike the contracted draughtsman in Peter Greenaway's film 'The Draughtsman's Contract' (1982),

Bentley reveals something his benefactor perhaps did not want to: his bedchamber in an all male household. This chamber has until now never been described.

Other drawings by Bentley, reveals for the context interesting details. On a drawing depicting a four-post bed, presumably once standing in the Pink Bedchamber, we sense the imprint of bodies in the mattress and cushions. (Plate 3.) The soft lines are explicit. The next illustration depicts the chamber but from its outside. (Plate 4.) Here Bentley deliberately shuts the blinds and cuts out any curious glances. The façade seems to be un-penetrable. At stake is if there is something to learn from studying historical material, with a both subjective and objective analytical framework? Is there more than one possible method to vivisect a document? May we allow us to be firm when describing historic sources, and liberal in our associations?

Jan Hietala has exhibited at Modern Museum Stockholm, MOCA London, Alexandria Library, to mention a few institutions. Hietala has represented Sweden twice and Finland once, and participated in two biennials. His articles have been published by Black Dog Publishing London, Kris Sweden, and recently Dagens Nyheter regarding infrastructural problems connected with the traffic apparatus Slussen in Stockholm. Hietala has appeared on national television in relation to his research. Visiting Tutor at Royal Academy Schools London, Royal Institute of Art Stockholm and University of Chiang May is included in Hietala's résumé. Hietala's thesis will be published by Spurbuch Publisher in 2013.

"This is a good place, but very expensive after the renovation, almost 9000 a month for three rooms" "But there are trouble in the stairways, young men smoking and talking loudly all night, I can't sleep, the port door should be kept locked"

"Cars driving, there's the bride… they left her there. Why there? They met there many years ago and fell in love, they wanted to get married under the tree… she waited and waited, the groom didn't come, where did he go… It's *gone with the wind*…"

"Two years ago, there was an old house in Northern Sweden we could have for free, only pay for transport to Skåne. We had a campaign, collected the 42 000 it would cost. But the Municipality said no. There's no land. You can't build a house unless you have land"

"You see a strong pattern, how the trees goes like thiiis, then like thiiis… then you see how the flowers sort of hold it together. But you can enter this environment… In Afghanistan there's no walking path or bicycle path or anywhere. Where you walk… you find, find the way"

"I did… I did… [then in Persian]" "She can do on sewing machine as well" "We put your patterns on a big table, fantastic" "She does them in the evenings, in front of tv" "It's like praying" "Do you want to cut them out with a knife?" "Of course"

Doing Heritage. Places of the Past and Future Inside-out Through Performative Workshops

Ragnhild Claesson
SLU (Swedish University of Agricultural Science)
Carina Listerborn
Department of Urban Studies
Malmö University

Urban neighbourhoods with high mobility and cultural diversity can be understood as *glocal*, where citizens experience relationships to local as well as distant places (Listerborn 2012). Thus, different places can simultaneously be present in the *here*, through a network of near and far, and of inner and outer landscapes experienced through our bodies. Likewise, in a time dimension, different pasts and futures may be present in the *now* through projections of memories, hopes and images. Globalization, migration and mobile lifestyles have brought about the possibility of a diversity of pasts to be present at the same time and place. When distant pasts are connected to the *here and now* through a series of events and made to chronologies with meaning, i.e. narratives, they may be part of the urban environment through materialization. How can glocal narratives be made visible and shared, would it be like producing and reproducing heritage?

Cultural heritage is a concept largely developed within a nationalist discourse and authorized by governmental and municipal bodies. In urban development, the making of cultural heritage are usually produced and performed through documentation, narration and design by heritage professionals, architects and planners in collaboration, and changes are made within a context of preservation. But can heritage also be anybody´s image, use and reproduction of the past? According to Smith (2006) heritage is a cultural process where groups may define identity, experiences, and social and cultural standings by their activities. In this perspective it is possible to *do heritage*, were heritage is a verb and something performed in everyday life. In response to political rhetoric and initiatives, and to debates on mobility and identity in urban space, this study is together with migrated women in the neighbourhood of Rosengård, Malmö, exploring concepts of heritage in relation to cultural diversity, identity and glocal narratives. The potential of using the past in design processes is investigated through a series of workshops with a performative approach. Using a participatory and collaborative design planning process, a meeting place in time and

space are developed. The project investigates the results of such a process in relation to diversity of aestethic preferences, planning materials, traditions and memories with the aim to understand how these experiences can help to develop a deeper understanding of culture heritage and local development.

The performative workshops are thought to enable an unfolding and projecting of inner landscapes on to the local environment. Understanding performativity as an active process to both signify and enact identities, the experimental approach allows for exploring narrations and identification with images of pasts, or heritage, as temporal, mobile, and potentially changeable.

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Smith, Laurajane (2006) *Uses of Heritage*, New York, Routledge

Ragnhild Claesson, PhD Student at SLU, Swedish University of Agricultural Sciences and research assistant at Malmö University, with PhD project "Social Aspects of Cultural Heritage in Urban Development and Placemaking Processes in Malmö".

Carina Listerborn, Professor in Urban Planning, at the Department of Urban Studies at Malmö University. Listerborn finished her Ph.D. in 2002 at Chalmers University on the "Safe City". She has been working at Human Geography Departments in Stockholm and Lund, and Gender Studies Departments in Lund and Malmö. She is currently working in three research projects; "Transforming Dual Cities. A study of Integrating Sustainability through Urban Passages of Mobility", "Growing up in glocal urban areas" and "Locating meeting places in the city", and recently concluded the projects; "Exploring Urban Violence (s)" and "Preventive safety – Methods of meetings and dialogues".

Moisei Ginzburg and Ignatii Milinis,
Narkomfin Communal House (1928-9)
Moscow (Photograph: Jane Rendell, 2012).

Moisei Ginzburg and Ignatii Milinis,
Narkomfin Communal House (1928-
9) Moscow (Photograph: Lea-Catherine
Szacka, 2008).

Le Corbusier, *Unité d'Habitation* (1947-1952)
(Photograph: David Cross, 2011).

Wyndham Estate, London, SE5,
(1968) (Photograph: Jane Rendell, 2010).

London County Council Architects
Department, Alton West Estate, Roehampton,
London SW15, (1954-1958). (Photograph:
Jane Rendell, 2012).

# The Setting and the Social Condenser: Transitional Objects in Architecture and Psychoanalysis

Jane Rendell
Bartlett School of Architecture

This paper focuses on 'transitional' objects and spaces – located in the overlap between inside and outside. I position textual strands of two specific kinds of transitional objects and spaces next to one another, the setting of psychoanalysis and the social condenser of architecture, in order to create a place of potential overlap in the mind of the reader. One textual strand is located in psychoanalysis and charts a particular set of ideas around transitional objects and spaces. It starts out with Sigmund Freud, the originator of psycho-analysis, to reflect on how the first object is also the lost object in his work on mourning and melancholia, moving to D. W. Winnicott's notion of the transitional object of the first relationship, and the transitional space it occupies between the internal psyche and external world; then turning to André Green's work on the set-ting, a homologue, in his own words, for the analytic object positioned at the space of overlap between ana-lyst and analysand, before turning to inside and outside; and finally introducing Jean Laplanche's concept of the 'enigmatic message' which signify 'to' someone rather than 'of' something.

The other strand is focused on architecture and examines transitional objects and spaces in terms of the social condenser, a foundational principle in Moisei Ginzburg and Ignatii Milinis's Narkomfin Communal House (1928-9) in Moscow, a building whose design was influenced by Le Corbusier's five point plan, but which in turn inspired aspects of Le Corbusier's *Unité d'Habitation* (1947-1952) in Marseilles thirty years later. Certain principles of the *Unité* were then adopted and adapted in the public housing schemes of the Wel-fare State post World War II in the United Kingdom, specifically by the London County Council Architects Department in the Alton West Estate, Roehampton, London SW15, (1954-1958). My aim is not explain the relation between these three architectural objects, and the subjects that produced and inhabited them, but to position the transition from one architectural space to another next to a sequence of theoretical insights drawn from psychoanalysis concerning the transitional spaces

which exist in the relationships between a subject and his/her objects. The overlapping space between architecture and psychoanalysis operates on many levels, through the triangular structures which take place between subject and object: perhaps between an architect and his/her imagined and/or built objects; or in the relation between one building and another in the space mediated by the user and the historian; and on the page, between the critic who writes and speaks and the reader and listener who comes later to experience those words.

Jane Rendell is a writer, and architectural historian/theorist/designer, whose work explores interdisciplinary intersections between architecture, art, feminism and psychoanalysis. Her authored books include *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002) and she has forthcoming essays for *Architecktonika*, (Hamburger Bahnhof, Berlin), and *Art et Architecture* FRAC (Fonds Régional d'Art Contemporain du Centre, Orléans) and is completing a new book on transitional spaces in architecture and psychoanalysis. She is co-editor of *Pattern* (2007), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) and *Strangely Familiar* (1995) and is Professor of Architecture and Art, and Vice Dean of Research at the Bartlett, UCL. http://www.janerendell.co.uk/

Matrix: leaflet describing the work of Matrix,
for client organisation – front cover. Website:
http://www.spatialagency.net/database/matrix.
feminist.design.co-operative, retrieved 1.
December 2012.
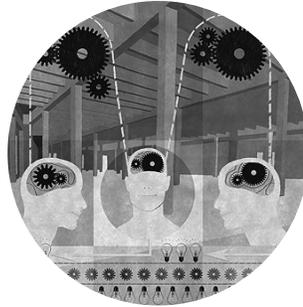
Drawing by Sandrine Revel – the new open
source production cluster; part of: Once Upon
A Future, curators: STEALTH.unlimited (Ana
Džokić and Marc Neelen) with Emil Jurcan
(Pulska Grupa), in collaboration with arc en
rêve centre d'architecture, Bordeaux, 2011,
website: http://www.stealth.ultd.net/stealth/30_
once.upon.a.future.html.

Matrix: leaflet describing the work of Matrix,
for client organisation – back cover. Website:
http://www.spatialagency.net/database/matrix.
feminist.design.co-operative, retrieved 1.
December 2012.

"Rural Women's Economies", Eco Nomadic
School workshop by myvillages.org.
Photograph by Meike Schalk
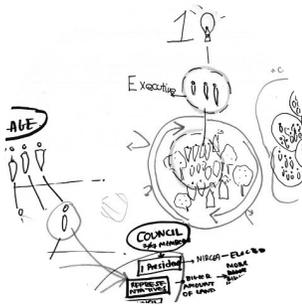
Growing (In) Todmorden, Postcard,
Economadic School, 2012, website: http://
growingintodmordenresults.wordpress.com/
postcards/, retrieved 1. December 2012.

Eco-Feminist Futures II: Critical Spatial Practices

Meike Schalk
KTH School of Architecture
Karin Bradley
Urban and Regional Studies, KTH.
Ulrika Gunnarsson Östling
Division of Environmental Strategies Research, KTH.

Feminist Eco-Futures II examines feminist/radical future projects in art and architecture as alternative architectural and social possibilities for the future – as architectures in a wider sense, that attempt to alter, through projective acts and fictions, specific societal conditions. The ambition with this project is hence to contribute empirically and theoretically through the discussion of altering practices and projects whereof some can be described as explicitly feminist while others are rather described as radical/ alternative/ critical to a critical reading of current architecture and planning practice, but also to be projective in the proposition of a framework of *futurist feminist political ecology* for sustainable architecture and planning.

   In the last decades of planning for sustainable urban development, utopian thought and experimental approaches to think society's organization have been rare. What has instead evolved is the view of a sustainable society as something created *within* the existing structures without the necessity of fundamental changes in lifestyle and thinking. But this approach is being questioned by researchers, practitioners, and activists, as not reaching deep enough for handling contemporary threats posed by climate change, recurrent financial crises tied to an economic model that is based on constant growth, uneven global social development and the overuse of natural resources (Hopkins, 2012; Keil, 2007; Heinberg and Lerch, 2010; see: Eco-Feminist Futures I: An Analytical Framework).

This critique by socio-environmental movements and political ecology researchers resembles feminist critiques of the Western linear developmental model, notions of hierarchy and competition as driving forces in the economy, dominant notions of legitimate knowledge, and power relations between genders/ species (Harding, Haraway, hooks). Feminist utopian thinking has provided alternative narratives of the future – demanded spatial justice, and the acknowledgement of local and gendered knowledge (Ivana Milojevic). Utopian feminism hopes to disarm the dominance of the capitalist economy by making space for diverse economies with different transactions, different

types of labour and different forms of economic enterprises (J.K. Gibson-Graham).

Narratives of feminist or radical alternative futures have also emerged outside academia, in art and architecture practices, which are in one way or another concerned with critical examinations and the uncovering of unsustainable conditions. Feminist Eco-Futures are considered here in terms of objects and practices of utopianism in art and architecture understood as social anticipations and visions produced through texts, artefacts, social experiments, and altering relations. Three practices are considered: the former marxist-feminist architecture office Matrix (London, ca. 1986-96); the workshop "Rural Women's Economies" by Kathrin Böhm/ myvillages.org (Höfen, Sulzbach, October 2012), part of the EU funded project "Eco Nomadic School"; as well as the project "Once Upon A Future" by Stealth Unlimited (Bordeaux, 2011). All of these practices have rethought economies, managerial structures, redistribution of power, as well as necessary pedagogical forms for altering their praxis as well as altering architecture.

With the theoretical background of feminist economy, political ecology and critical spatial practices, we will analyse these projects with the aim to develop an analytical framework for what might be called a practice of futurist feminist political ecology.

Karin Bradley is Assistant Professor in Urban and Regional Studies at KTH – Royal Institute of Technology. Her research concerns sociocultural perspectives on sustainable development, environmental justice, social movements and alternative futures.

Ulrika Gunnarsson Östling is a researcher at the Division of Environmental Strategies Research, KTH. Her research concerns gender and environmental justice and how these matters are and could be dealt with in planning and futures studies.

Meike Schalk is Assistant Professor at the School of Architecture, KTH, working in Critical Studies and Urban Design. Since 2005 she has pursued a research-based practice between architecture and art in the public realm

The surrounding of Chinese Shopping Centre, block 70, New Belgrade, built in the 1990s; the plot has no borders, it is in the open block, however delimited by the fence of the neighbouring building site.

Old postcard, depicting the community centre in a residential block built in the early 1960s in New Belgrade. The cleanliness of the forms and following of the urbanistic plan stand in opposition to today's use and condition of built and shared space, as well as architectural community's stance towards it.
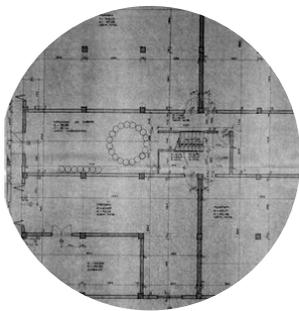
Part of the lower ground floor base plan of the 1959 apartment block, with the garbage collection unit in the interior of the building as an effective part of the centrally organized waste disposal in New Belgrade. Not in use currently, due to lack of maintenance.

Front of the apartment block in New Belgrade, built in the early 1960s. I will reflect upon the façade maintenance as well as the communal dis/organisation of the building's and its surrounding's upkeeping.

Youth action: cleaning and preparing the terrain after the drainage, New Belgrade, 1960s. Similar ones were organized on building sites. Pure, voluntary bodies' energy investment for the functioning of the city is a total expenditure - invisible, yet constructive work in building the edifice of social concept of new, modern city.

'Choking on the Dirt and Sand': Transgressive Dwelling with New Belgrade Architecture

Tijana Stevanovic
Newcastle University

This paper[1] is a part of my research in progress with the working title: *After the Blueprint: Inhabiting the Unfinished in New Belgrade*. It engages with the ideas revolving around transgression in architecture as the inevitable point of revelation for the conjunction of social and material in architecture. Other than immaterial being only an "artistic supplement added to the simple building" (Hegel in: Tschumi, 1996) I argue that the material and immaterial properties of architecture ought to contain qualities beyond their simple sum; that, what gives the means to architecture is precisely the point of the excessive gestures of the one transgressing the boundary towards the other, by that assembling a differentiated whole, though always longing for the absolute. Where the lack of modernist social subject in New Belgrade gets exposed is where material practice is allowed to grow against itself; against even and regular; measured and precise; delimiting and solid, and in a withdrawal from the visual altogether. The stage where its dismantled urban form is circulated is also where a negation of stable, undeviating subjective procreation (after the modernist beliefs) starts to be excessively uncovered, aided by the dissolution of the actors' defined functional roles.

 Dwelling in New Belgrade, (originally planned as a territory of total social property[2]), is what maintains to be its most constitutive and contested feature, given its rapid change in the ownership concept[3] in the last two decades. I draw upon episodes of my own dwelling/ working there and in archives, as well as meetings with users, (now) owners and partakers in building practice, who all have their own take on apartment blocks' iconic modernist architectural features and their shortcomings in the mutilated ideological context. Analysing the excessive appearance of dirt in public, or rather differentiated public space[4], and even more so – its management

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1. I owe the inspiration for the title to the lyrics of Siouxsie and the Banshees' song 'Cities in Dust', 1985.
2. The term is a unique one in socialist world, defined as a Yugoslav distinction and as a part of its self-management project
3. from 100% social property (starting from the 1950s) to 97% of private property ownership of flats (1990s onwards)
4.   with the introduction of possibility of private ownership in once total public space, the former public space gets associated different cultural values to the previous ones, too

– and its persistent visual extremity, signals a trans-formation in both aesthetic and socio-cultural value of New Belgrade architecture. The dirt as a residue of the battleground, marks the transgression of the architectural-urban form, but returns through an invisible, social supplement, and beyond the perimeter of built walls.

Giving out, expenditure and waste is for Georges Bataille the order of the cosmological economy (Stoekl, 1985, Bataille, 1991), that keeps running even when we might think of total formal separation or absorption, and it manifests itself in spatial occurrences. In fact, there is no appropriation without the remainder. The impossibility of theorizing the inherited urban structure in question without drawing upon its lack of nourishment and care is where the subjective condition of architecture recurrently reveals itself as a central theme of my project. The invisible layer of (now lacking) maintenance seems to be the space where the absolute was presumed to be established through architecture, but the impossibility of its adjudication amongst architectural community and that of the inhabitants forces us to think of the cavities where the architectural discipline transcends its formal boundaries.

Tijana Stevanovic is a PhD candidate at Newcastle University, holding Architecture, Planning and Landscape department's scholarship, where she is also teaching. Previously studied at UCL, SSEES; studied and taught at the Faculty of Architecture, University of Belgrade; exhibited at 11th Venice Bienalle; presented papers at 9th AHRA conference *Architecture and the Paradox of Dissidence* (London Met), *Henri Lefebvre today: Rethinking Theory, Space and production* (ETH Zurich); was an artist in residence in Flutgraben, Berlin,2011; collaborated with artists in several projects in Munich, Stockholm, Dieppe, Belgrade. Her text is published in recent book: *Critical Cities, vol. 3, (eds.)* Myrdle Court Press, London, 2012

Hustadt project, urban action, garden workshop, 2009, photo Apolonija Šušteršič.

Hustadt project, Community Pavilion, self – organized building process, 2011, photo Apolonija Šušteršič.

Hustadt project, urban action, building Temporary Pavilion, 2009, photo Apolonija Šušteršič.

Hustadt project, Community Pavilion, 2011, photo Apolonija Šušteršič.

Hustadt project, urban action, reading in public, 2009, photo Apolonija Šušteršič.

Politics "In Space"

Apolonija Šušteršič
Malmö Art Academy
University of Lund

Politics "In Space" is the title of my PhD dissertation, which reflects upon projects related to analyses of urban action produced within art context. The work questions the relationship between democracy and space, the understanding of spatial justice within the market-driven economy, the need for community building within the time of mobility and exodus, and also underlines other invisible paradoxes that are situated in-between the text and the image. I emphasise and direct my research deliberately towards participation in urban projects, which are related to physical interaction within space, where the space is concerned primarily with physical matter and secondarily with its social and political character.

My research reveals the importance of direct action and confrontation within a physical space with the people living at the place in order to develop the participatory process. In this research I'm not interested in a virtual interaction or social media that would discuss modes of operation within the development of space as strategies to provide/improve participation for direct democracy. Not only is the new technology not developed enough, it isn't widely available and access to it is usually limited to a specific social class. At the same time I wish to defend the direct relationship to space and to people, and the importance of creating stimulating social situations within a physical space.

What I'm trying to trace down and analyse in relation to architecture and urban planning is spatial action that is / has been conceptualised within the art context. What is the core of the concepts that were developed in contemporary art back in the 1960s and 70s and still remain relevant? Certainly *Space* remains the keyword. Here I don't mean the entire universe but the *Space* that surrounds us here and now, the very reality in which we live. And that reality is being questioned at the moment, not only by its non-physical sister: virtuality, but also by a series of events that have influenced and put our world into a very unstable situation. Here I'm pointing to the globalisation of commerce, the changing nature of work and the family, the failures of traditional liberal ideology, and the danger of profound environmental crises.

However I do believe that acting ethically, we can stir the process of change against the accumulation of capital and exclusively producing the social value of space. Working within the urban context (as an artist or architect) one needs to be aware who will benefit from the change in order to be able to shift the spatial development processes against gentrification and other socially negative processes.

However, working within the art context, one has to develop the awareness of the situation "outdoors" and create strategies that lead to successful action. That is what I'm developing through this research and the subsequent analysis of my practice. Such a methodology is very necessary when working with a situation "in this moment" that aims to create a suggestion for a change. I'm proposing a type of change that is shaped through a process developed from the context of a situation, which thus makes every proposal unique. And every process is an experience that creates relations between people involved, a network of relations, which will eventually provoke an action. I perform this idea within the Hustadt project – the core project of my PhD research.

Apolonija Šušteršič is a PhD student at University of Lund, Malmö Art Academy, Sweden; she has her own art / architecture studio practice in Amsterdam, the Netherlnads and in Ljubljana, Slovenia. As a former professor at Royal University College of Fine Arts she established a Department of Permanent Transformation; a mobile unit; a parasite that could be plugged into any institution that performs an educational function.

Dymaxion Sleep, Jane Hutton & Adrian Blackwell. For a garden exhibition, Canadian architects Jane Hutton & Adrian Blackwell designed a structure that fundamentally changed the viewer's spatial relation to plants. The project seeks to infringe on the social conventions of garden tourism. Photo: Robert Baronet, Jardins de Métis/Reford Gardens.

Charter of Dubai, SMAQ architecture Changes in urban form will lead to changes in urbanity. This project by SMAQ re-adjusts the geometry of the Palm Jumeraih, the built diagram of an exclusive luxury refuge, now becomes the basis to imagine a socially integrated urbanity. Image: Smaq.

Communal Cinema within the Rings of Splendor, Kai Schiemenz. German artist Kai Schiemenz developed a walk-in-sculpture that subverts the typology of the cinema: its circular plan arrangement prompts viewers to interact with each other. Photo: Erkki Valli-Jaakola.

'The Relational in Architecture', The Architectural Association, 7-27 May 2011 curated by Concrete Geometries with a site specific intervention by Fran Cottell. The exhibition served a dual purpose: as a space of display and actual research space: a white platform tests how spatial geometry can assist in the production of intersubjective encounters. Photo: Terry Watts.

House Installation Project, Fran Cottell. British artist Fran Cottell's 'House Installation Project' creates unusual proximities, bringing into play conflicting and contradictory power relations, a 'social experiment' to see which prevails – visitor or intruder. Photo: Terry Watts.

Concrete Geometries – Spatial Form and Social Behaviour

Marianne Mueller
Architectural Association School of Architecture
Casper Mueller Kneer Architects
Fran Cottell
UAL Graduate School

The fact that spaces, their form and configuration affects people's social behaviour seems an obvious statement to make - especially by an architect. But over the recent years there has been surprisingly little discourse on this subject within the discipline. Is architecture losing sight of those difficult to quantify societal implications of its production?

'*Concrete Geometries*' is a research initiative at the Architectural Association School of Architecture that explores the immediate relationship between spatial form and social processes. This ongoing project explores how geometric aspects of space such as: size, shape or relative position of form and figures might be perceived by individuals or collectives and influence their behaviour, not in an abstract sense but in ways that are real.

The title of this project is derived from the notion of '*concrete*' as 'existing in reality or in actual experience' and the abbreviation '*geometries*' acting as a surrogate for spatial form or figure. '*Concrete Geometries*' is interested in the particular and immediate, and with actual use or practice.

'*Concrete Geometries*' is practice focused and continues to AA's tradition of applied research or 'research by design'. The cluster acts through open calls, exhibitions, discussions and publications but also initiates 1:1 projects such as installations that serve as a test or live experiment. By bringing together art, architecture and humanities, the cluster aims to provide a platform beyond disciplinary boundaries.

The base assumption of the project is simple: spatial form has a direct impact onto people's social behaviour such as . . .

... stimulating psychological or behavioural responses in a viewer/user through particular aesthetic or sensory experiences at the scale of the collective or individual, potentially developing a social dimension.

... supporting, preventing or triggering individual or collective acts of inhabitation, appropriation, use and other types of direct engagement. Spatial form can provide support or obstruction for the unfolding of social situations and the production of intersubjective encounters.

... representing specific social cultures and as such delineating or breaking down boundaries and hierarchies. A spatial form might be read as embracing or expelling, inviting or excluding, assembling, distributing or dividing.

Through this research, we are trying to link the question of spatial form to forms of appropriation, searching for the explicit relational potential of spatial form. We are searching for connections between 'the lived and the built' (Shonfield) or relations between 'anthropological space' and 'geometrical space' (Merleau Ponty).

At the core of this enquiry is the user/viewer in (their or her) dual role: as someone who on the one hand is directly and physically engaged with the built world through acts of appropriation and use: and on the other as someone who perceives and emotionally responds – a more removed yet equally engaged relationship.

Recent art practices have managed to involve the user/viewer into their produc-

tion in ways worth noting. Relational art or 'relational aesthetics' experiments with the lasting construction of social processes and sociabilities. Other more visual movements within the art scene are working with the sense perception of art as a collective experience with an implied social dimension.

In this presentation we would like to present three working definitions of the 'social' backed up through a series of case studies from our archive.

1. Sensory engagement: The social as shared experience
2. Relational space and sociability
3. Social contracts

We will be using a number of case studies from recent art, architecture and urbanistic practice that serve as case studies. These have been collated by the cluster through an open call and challenge social ideas in situ.

We will also be presenting our exhibition 'The Relational in Architecture' held at the Architectural Association in 2011; an event with a dual purpose: a space of display, contemplating the relationship between spatial form and social behavior; and an actual research space: artist Fran Cottell inserted a white platform that transformed the social environment of the exhibition.

Concrete Geometries is a research initiative based at the Architectural Association School of Architecture, London since 2009. www.concrete-geometries.net

Marianne Mueller is a German architect and academic based in London. She is director of Mueller Kneer Associates / Architects (AJ Corus 40 under 40 Award) and Casper Mueller Kneer with partners Jens Casper and Olaf Kneer. Recent projects include the critically acclaimed galleries for White Cube in Bermondsey, London. Marianne is a graduate of TU Darmstadt and the Architectural Association in London. She has worked with 'CHORA' / Raoul Bunschoten, was Senior Lecturer at the University of East London, Guest Professor at the Technical University of Berlin and Unit Master at the Architectural Association in London. Marianne is currently co-directing the AA Berlin Laboratory and leads the Concrete Geometries Research Cluster. (www.concrete-geometries.net).

Fran Cottell is an artist and Senior Lecturer at Camberwell College of Arts in MA Fine Art/BA Context. In 2008 she curated 'Concrete Dreams: Art, Architecture and Social Space' with Liz Harrison for Apt gallery/Open House, bringing together 27 artists, motivated by diverse issues such as pathos, humour, desire, history, power, wealth and neglect. Other exhibitions include 2011- 'Back to Front', 2005/6—'Collecting Time: the Living and the Dead', 2003/4—'Still Live' and 2001—'Display', an ongoing series of live installations displaying the contents, visitors and occupants of her house. Her 2008 work 'Gold Balls' was a large scale public art project. She worked on public art project teams and has been Executive of the Public Art Forum from 1997–2002.

Sven-Olov Wallenstein is Professor of Philosophy at Södertörn University, Stockholm, and editor-in-chief of Site. He is the translator of works by Baumgarten, Winckelmann, Lessing, Kant, Hegel, Frege, Husserl, Heidegger, Levinas, Derrida, Deleuze, Foucault, Rancière and Agamben, as well as the author of numerous books on philosophy, contemporary art, and architecture. Recent publications include *Essays, Lectures* (2007), *Thinking Worlds: The Moscow Conference on Philosophy, Politics, and Art* (, 2007, ed. with Joseph Backstein and Daniel Birnbaum), *The Silences of Mies* (2008), *1930/31: Swedish Modernism at the Crossroads* (2009, with Helena Mattsson,), *Biopolitics and the Emergence of Modern Architecture* (2009), *Swedish Modernism: Architecture, Consumption and the Welfare State* (2010, ed. with Helena Mattsson), *Nihilism, Art, Technology* (2011), and *Translating Hegel: The Phenomenology of Spirit and Modern Philosophy* (2012, ed. with Brian Manning Delaney). Forthcoming in 2013: *Architecture, Critique, Ideology: Essays on Architecture and Theory*, and *Foucault, Biopolitics, and Governmentality* (ed. with Jakob Nilsson).

THE POLITICS OF THINGS
– exploring the politics of the object and its content, as well as
relational thinking – how the object knits, directs, actualises and
enacts the political. How might form become capable of thinking?

KEYNOTE

Architecture and the Possibility of Critical Theory

Sven-Olov Wallenstein
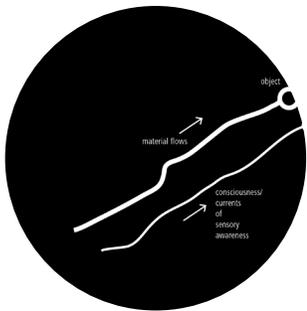
A drawing by the author of the abstract following Tim Ingold's instructions to summarize one of the most important ideas of his forthcoming book: "Making: Anthropology, Archaeology, Art and Architecture".

Some of the architectural apparatuses made by the students as part of one of the interventions here displaced into Umeå's Bildmuseet to be used as the setting for a series of roundtable discussions.

An instant of one of the interventions carried out by Master's students at the Laboratory of Immediate Architectural Intervention at Umeå School of Architecture.

The entrance to an old industrial complex in Barcelona now taken by the neighborhood and currently undergoing interventions aiming at its transformation into a community driven and managed space. The picture was taken during a fieldtrip as part of the research carried out at the Laboratory of Immediate Architectural Intervention.

A displaced house in the city center of Umeå that has been later subjected to various interventions as part of a process of "construction" of a site.

Immediate Architectural Interventions, Durations and Effects: Apparatuses, Things and People in the Making of the City and the World

Alberto Altés Arlandis
Umeå School of Architecture
Oren Lieberman
Arts University Bournemouth

We define architecture not as an 'it' but as a process, or an apparatus; in our sense, architecture is a verb: *to architect*. Rather than refer to the (paradoxical) limiting of intervention's in-between, we posit a new concept: *intravention*. Intra's focus on the 'within' establishes *intraventions* as already a part of the spaces and times in which they are 'intravening'.

We find this a very productive notion, one which is useful in defining the (makeshift) edges of specific situations with which we engage; it helps us negotiate the expanse of the relational meshwork of material, sensory and discursive flows, and allows us to start 'doing/making' *immediately*. When we 'intravene', we *cut* within the site we inhabit to conceive and construct it. It also speaks about intentionality: one decides what the *intravention* includes or excludes. It is therefore an intensely political act, as well as an aesthetic one.

We will discuss the notions of *intravention* in relationship to its ability to interfere with the complex making of the city and the world, articulating, detonating, and re-articulating relations, actions and intra-actions between various things, apparatuses, people, ANTs, spiders and, very possibly, sugar dispensers.

Alberto Altés is a registered architect and a researcher. He studied architecture in Valladolid, Barcelona and Delft, and is currently working on a PhD dissertation entitled *"Dissenting City Narratives: Interplays of Space, Film and Politics"*. His work interrogates the loss of critical and utopian impetus in architecture and explores the possibilities of the moving image as an apparatus of spatial critique. Together with Oren Lieberman he coordinates the *"Laboratory of Immediate Architectural Intervention"* at Umeå School of Architecture exploring and making architecture as a relational, political, social and ethical practice that unfolds in the making of the world in/through intraventions.

Oren Lieberman is Professor of Architecture and Dean of the Faculty of Art and Design at the Arts University Bournemouth and a Guest Professor at Umeå School of Architecture, where, with Alberto Altés, he coordinates the *"Laboratory of Immediate Architectural Intervention"*. He has a BA in philosophy and psychology, and a MArch from SCI-ARC. His work focuses on performative practices which entangle knowledge, methodologies and techniques from various disciplines, including architecture, performance, geography, anthropology, and sociology. He is interested in how architecture's processes

of relational/contingent production participate in the construction of political practices and the establishment of the 'common'.

Critical Studies Design studio visits *Allmänna Kontoret*, Arkitekturmuseet, Tuesday 20 November 2012. Superimposed image depicts Bartlebess's workplace, from the paper *Architecture, Dissidence, and the Formula, I Would Prefer Not to*, in *Architecture and the Paradox of Dissidence*, AHRA, Thursday-Saturday, 17-19 November, 2012.

Lesson 3: Aesthetics of the Infeminitesimal, slide presented in *Expanded Spatial Practice* symposium, convened by Dr Linda Marie Walker and John Barbour, Art, Architecture and Design, University of South Australia, Liverpool Gallery, 10–12 September, 2009.

Undine Sellbach and Stephen Loo present the *Grasshopper Orchestra* at *Architecture-Writing* symposium, convened by Hélène Frichot and Katja Grillner, Architecture Design Research, Critical Studies in Architecture, KTH Architecture, Thursday-Friday 24-25 May, 2012.

I'd Prefer not to…workshop contribution, in Prof. Jane Rendell, Site-Writing Workshop, in *Expanded Spatial Practice* symposium, convened by Dr Linda Marie Walker and John Barbour, Art, Architecture and Design, University of South Australia, Liverpool Gallery, 10–12 September, 2009.

Writing Around the Kitchen Table symposium, Architecture+Philosophy and Geoplaced Knowledges, School of Architecture and Design, RMIT University, and SARU, Monash University, convened at Captains of Industry, Melbourne, Australia, Monday 7 June, 2010.

Altering Tactics of Engagement in the Architectural Workplace

Dr Hélène Frichot
KTH School of Architecture

It has been a long time now since Dana Cuff wrote her architectural 'Story of Practice', and longer still since she first engaged members of the profession of architecture in conversation to discuss the milieu of the architectural workplace. This paper aims to sketch out some preliminary ground toward rethinking the tactics of engagement that are used in the architectural workplace with an emphasis on feminist practices, and quite simply to frame approaches to the assessment of the contemporary situation of women at work in these environments. The workplace here includes both the institutional teaching-learning and research environment, as well as the workplace of professional practice, where research methodologies are also increasingly being explored.

The emphasis will be on how heterogeneous and minoritarian subjectivities cope in the architectural milieu, and how by *altering* practices they promise to contribute to new and creative forms of ethical and social expression amidst precarious ecologies. As Doina Petrescu explains, 'altering practices' is the action by which actors can engage in 'practicing otherwise', and in expressing alternative positions, also by following the material of contemporary geopolitical drifts, and by experimenting with mixed (new and old) technologies. In a recently edited collection entitled, *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*, Jane Rendell outlines five such modes of engagement under her now well-known rubric of 'critical spatial practice' which include: collectivity; interiority; alterity; performativity; materiality.

To this open set of modes or tactics I would like to make some alterations, specifically in terms of my own theoretical point of departure, which is less from a psychoanalytical tradition and more from what could be cautiously named post-humanist thinking, including a turn toward a new materialism and the politics of atmospheres of affect. To the modes Rendell has described, I would like to add ficto-criticism as a feminist means by which the 'story of practice' can be told in other ways, and also becoming-(x), a term derived from the work

of Deleuze and Guattari, who I suggest can be willfully re-read as feminist thinkers. A progression through the discipline of architecture might be tentatively read in the following way: First step: surviving the discipline (getting through one's education); Second Step: surviving the profession (finding a role to play as a practicing architect); Third Step: leverage, actually acting into the situation and making a change across scales from the interior, to architecture, and the urban built environment (making changes to one's discipline and profession). These can be considered steps on the ladder to becoming-architect, which this paper proposes to explore.

Dr Hélène Frichot is an Assistant Professor in Critical Studies of Architecture, School of Architecture, KTH. She is co-curator with Esther Anatolitis of the Architecture + Philosophy Public Lecture Series, which commenced in 2005 (http://architecture.testpattern.com.au) and developed into a research group in the School of Architecture and Design, RMIT University. She is an editor of *Deleuze and Architecture*, forthcoming (May 2013) with Edinburgh University Press. Recent publications include: "Following Hélène Cixous's Steps Towards a Writing Architecture" in Naomi Stead and Lee Stickells guest editors, *ATR (Architecture Theory Review)*, 15:3 (2010); "On Finding Oneself Spinozist: Refuge, Beatitude and the Any-Space-Whatever", in Charles J. Stivale, Eugene W. Holland, Daniel W. Smith eds., *Gilles Deleuze: Image and Text* (Continuum Press, 2009).

Inhabitation as a Process. Theoretical Frameworks for Analysing Interiors

Hilde Heynen
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University of Leuven

The process of 'inhabitation', the process of appropriating interior, domestic spaces by individuals is a complex phenomenon that has not been studied very extensively. The ethnographies and analyses that do exist are based upon several different theoretical frameworks. This article sets out to map the most important of these frameworks. We discuss phenomenology, critical theory and Actor-Network-Theory (ANT). Phenomenology is the container name for the approach to home and belonging that seems to be most widespread among architects and interior architects. It is philosophically informed by writers such as Martin Heidegger and Gaston Bachelard, and holds that the home is a place deeply needed by all individuals in order to be able to really come into their own. Critical theory – encompassing as well the theories informed by the work of the Frankfurt School as later developments such as gender studies, queer theory or postcolonial theory – rather seeks to unravel the hidden meanings of the domestic interiors as tied up with the logics of capitalism, patriarchy and hetero-normativity. ANT, which is gaining ground in social sciences and architectural theory alike, studies objects and human networks as complex entanglements that can only be fully understood when taking their interrelations into account.

Hilde Heynen is Full Professor and Chair of the department Architecture, Urbanism and Planning at the University of Leuven. Her research focuses on issues of modernity, modernism and gender in architecture. She is the author of *Architecture and Modernity. A Critique* (MIT Press, 1999) and the co-editor of *Back from Utopia. The Challenge of the Modern Movement* (with Hubert-Jan Henket, 010, 2001), *Negotiating Domesticity. Spatial productions of gender in modern architecture* (with Gulsum Baydar, Routledge, 2005) and *The SAGE Handbook Architectural Theory* (with Greig Crysler and Stephen Cairns, Sage, 2012). She regularly publishes in journals such as *The Journal of Architecture* and *Home Cultures*.

The Possibility of Emancipating Architecture. Categories of Estrangement

Katja Hogenboom
Umeå School of Architecture

In my research I am investigating how Architecture, can play an emancipating role in society. Given the current crisises on many fronts, and the lack of social responsibility in architecture today, asks for a new approach. A new social commitment and engagement is needed.

I belief change starts when, you challenge the cliché, and activate other liberating possibilities. Conventions foremost affirm the status quo. I think categories of 'Estrangement' (as strategy) with its specific set of tools, can open up a liberating direction. The example of the Guggenheim museum by Frank Gehry in Bilbao, although interesting as a strange new form, doesn't question the status quo, it confirms it by its self-referential spectacle. It revolutionises the conventions, in this case the one of consumerism and musealization.

Working with different kinds of techniques of estrangement; subversion, reflexivity, and the absurd, among others, creating possibilities of emancipation, and activating the spectator, is not new. A tradition of examples can be collected when we cut through history from this perspective of liberating estrangement.

Estrangement is a technique that originates in literary semiotics and the theatre of Bertolt Brecht. It was coined by the Russian Formalist Viktor Shklovsky, as ‚*ostranenie*' -translated as defamiliarization or estrangement -in his early essay '*Art as Technique*' (1925) to suggest both distancing (dislocating) and making strange. Shklovsky's theory of estrangement was intended in opposition to the economic and utilitarian discourse of efficiency and useful expenditure. The device of estrangement places emphasis on the process rather than the product of art, on cognitive ambivalence and play. Estrangement for Shklovsky was never *from* the world but rather an estrangement *for* sake of the world's renewal.

I will trace the history of these different emancipating techniques to understand what they produce. At the same time I observed that there is a tradition of estrangement in architecture as well. In my research I will critically examine at least five canonical and contemporary architectural projects, among which the CCTV building in Beijing, beyond the purely traditional (stylistic) approaches

of analysis that primarily focus on the formal aspects of a project. I belief that architecture should not be understood merely as an inert physical object, but should be considered from what it animates while being occupied and being seen. A building is not simply a reflection of its functions, but is in fact active, constitutes information, behaviour, actions and perception over time, which are expressed both through the materiality (aesthetics), the organisation of its program and the image it projects. By looking at case-studies, in parts or completely, the theory becomes more clear, and at the same time the architectural means become visible.

The goal of my research, besides theoretical reflection, is to make an atlas of examples -case studies -that show, without becoming a manual -how spatial and aesthetic techniques -(devices such as: windows facades, trajectory, colour, the envelope, plan section) of different scale, from object to city park, through their estranging potential, mobilise -provoke -install -emancipating alternatives, or in other words create *situated freedoms* in complex conditions. In short, I am looking for a micro-politics of change that reinvent the idea of publicness through an estranging and spatial aesthetic that enacts new forms of emancipation. With my presentation at the symposium I would like, on the one hand, to summarise what categories of estrangement are about (theoretical reflection), and on the other, exemplify its relevance through the case studies of different scale.

Katja Hogenboom is an architect, teacher, researcher and photographer. After her architecture studies, and short career at the architectural office of Beth Galí in Spain, she worked for seven years in an office in the Netherlands. In 2008 she started her own practice; where research, photography, teaching and the practice of architecture form an integrated whole. Besides setting up educational programs for the state architect, research and curating work, she works on the redesign of the interior of the university library in the city of Leiden. In 2011 she started her PhD research at the Umeå School of Architecture.

On Site Inquiry I and II, photo Lena Hopsch

Planned site, Station Haga, photo Peter Hedborg.

On Site Workshop I, photo Fredrik Uhlander

Planned site, Station Korsvägen, photo Peter Hedborg.

On Site Workshop III, photo Fredrik Uhlander

"Projective Practices": The Body in Space – Promoting Sustainable Urban Transports, a Case Study

Dr. Lena Hopsch
Department of Architecture
Chalmers University of Technology,
Co-authors: Rachel McCann & Marco Cesario

The development of infrastructure is a large investment project in society. It is therefore important to develop new design methods and tools that promote the understanding of the paradox of human encounters within an efficient transport environment. The prominent spatial dimension regarding the environment for public transports are not sufficiently investigated - to balance the urgent need for sustainable transport infrastructures with an appreciation of what it means to be a human in such an environment.

In The United Nations climate convention, the Kyoto protocol (2005) as well as the Copenhagen protocol (2009) is stated that the greenhouse gases must be reduced in order to prevent global warming. In order to achieve this goal, travelling by public transports supports an eco-effective transport solution. Municipalities, regions and the Swedish state organs collaborate together for the vision K2020, to double the amount of journeys made by public transport. The architectonic challenge is to upgrade the status of space for public transports.

The explorative, empirical research study TOOL-BOX aims at developing a methodology for transdisciplinary communication, using one's own body as a research tool in order to develop new design methods and tools that further the understanding of the paradox of human encounters, the need for intimate, sensorial space, within an efficient transport environment. Phenomenology offers a theoretical base for architectural design practice that considers human movement and sensory experiences (Hopsch & Cesario 2011) as well as ethical dimensions (McCann 2011), addressing issues of security, orientation, climate, and beauty in an environment that could cause alienation.

This article outlines the theoretical ideas that the methodology is based on. The TOOLBOX methodology emphasizes how to design for relational space, pointing to social sustainability by designing with (spatial) care. The key concept is how one's own bodily, sensory, experiences are being turned into a systematic, powerful design tool. Can thus a new phenomenological, architectural and bodily perspective bridge the ethi-

cal and spatial paradoxes of efficient public transport? Will we, by such a perspective, be able to implement new design methods and tools for urban planning processes that further the encounter between humans and the built environment with a deeper knowledge of spatial urban form in an embodied context?

Dr. Senior Lecturer, Lena Hopsch is a researcher and teacher at Chalmers University of Technology, Department of Architecture in Theoretical and Applied Aesthetics. She received her Master of Fine Arts from University of Gothenburg, Sweden and her PhD in Architecture from Chalmers University of Technology, Department of Architecture, Gothenburg, Sweden. She participates in research networks on the notion of rhythm and spatial experience in fields such as poetry, media, architecture and landscape architecture nationally as well as internationally. The research focuses on spatial rhythmisation and the notions of body/space and time are discussed as a direct bodily experience of drive or flow in a phenomenological and embodied context. Recent article, Lena Hopsch, Shaped Space-Embodied Space, Borromini's Baroque Architecture in *From the Things Themselves Architecture and Phenomenology*, ed. Thomas Daniell, Vincent Giraud, Benoît Jacquet, Kyoto : Kyoto University Press/EFEO, 2012 : 313-330.

Work space, Malmö
(photograph by Mattias Kärrholm).

Street market objects, London
(photograph by Mattias Kärrholm).

Research books, Malmö
(photograph by Mattias Kärrholm).

Public laundry space, Porto
(photograph by Mattias Kärrholm).

Research seminar, Barcelona
(photograph by Paulina Prieto de la Fuente).

Interobjectivity and Architectural Theory.
Towards a Meta-theory of Materiality and the Effects of Architecture on Everyday Life

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Department of Architecture & Built Environment
LTH

The question of materiality and form has always been one of the core issues of architecture and architectural theory, both as a question of style and expression and as a philosophical question considering the different roles and impacts of built form. In recent years materiality has also become an important issue in philosophy, cultural studies and the social sciences (e.g. Latour 2005, Bennett 2010, Harman 2010). These theories have, however, yet to benefit from decades of architectural theories and research on the issue of materiality, and equally, it remains to be investigated which paths of architectural research that are made possible through the contemporary philosophies of materialities and objects.

The aim of this article is to develop – through a review of theories on how architectural materialities have an effect on everyday life – a meta-theoretical discussion on how the effects of architectural materialities can be investigated (ranging from urban morphologies to architectural details). In this study I will identify and review three different takes on objects: objects as bodily facticities (Hillier 1996, Österberg 2000, Hägerstrand 2010) objects as relational effects (Latour 2005, Yaneva 2012) and objects as singularities (including anthropomorphical perspectives, Drake 2003, Harman 2010, Bennett 2010). The aim here is not to argue for one of these perspectives as being superior to another, but to embrace these different approaches as different modalities of *interobjectivity*, all useable at different stages of architectural analysis.

The concept of interobjectivity is here used as an overarching term in order to frame the discussion of object relations. The concept was introduced by Latour to describe a relational process of events or actions, arguing that these always include both humans and non-humans (Latour 1996; 2005). Interobjectivity has later on also been discussed in cultural studies and cultural psychology from a somewhat different perspective addressing aspects of intersectionality (Moghaddam 2003). Moghaddam argues for interobjectivity as "understandings that are shared within and between cultures about reality" (Moghaddam 2003:221). In-

terobjectivity is thus a quite wide concept, relating both to aspects of object relations and to objectification (i.e. both to process and product). A second outcome of this study, besides discussing three modalities of interobjectivity, will be to develop the concept of interobjectivity itself as part of an infra-language (Latour 2005) of meta-materiality.

Mattias Kärrholm is a professor in architecture at the Department of Urban Studies, MAH and an associate professor at the Department of Architecture & Built Environment, LTH. His research interests include territoriality, actor network theory, retail architecture, public space, urban form and sustainable urban development. He is the author of the books Arkitekturens Territorialitet (The Territoriality of Architecture) and Retailising Space, Architecture, Retail and the Territorialisation of Public Space (2012) and has published articles in international peer-reviewed journals such as Urban Studies, Nordic Journal of Architectural Research, Social & Cultural Geography, Cities and Space & Culture.

Spridd Arkitektur model for one new mosque in Rinkeby. Image taken during a visit to Spridd's offices in Stockholm and interview with architect Ola Broms-Wessel, December 2012.

Radio program on six new mosques planned in Stockholm, as featured on Sveriges Radio in 2011, and my headphones. Multimedia sources form a central part of my interdisciplinary methodology.

Spridd model and my digital interview recorder, December 2012. Linking interviews to what I see in drawings and models, as well as hearing descriptions of them from their clients and creators, comprise key components of my research.
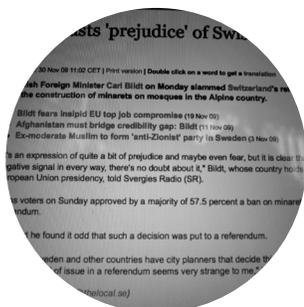
Carl Bildt's reaction to the Swiss minaret referendum in 2009, as discussed on the website of The Local, an English-language news source in Sweden.

Kaldeiska Katolska Kulturcentrum rendering by Martin Elias, as included in a slide presentation for a paper presented at the American Anthropological Association annual meeting in November 2012.

From Cellar to Megamosque: Immigration and the Right to Build in Sweden

Jennifer Mack
KTH School of Architecture

In the spring of 2012, newspaper articles and planning announcements revealed that three different mosques were planned for near-simultaneous construction in the Stockholm suburb of Rinkeby. This news was received with both enthusiastic jubilation and heavy critique. The mosques will serve three different constituencies with radically divergent financing structures behind them, including one that will receive major support from private Saudi Arabian sources. Meanwhile, proposals to develop a massive "Chaldean Catholic Cultural Center" in nearby Södertälje have created a bind; the Swedish Catholic Church expects its financial support to permit entry for all Catholics, but the Chaldean community has resisted. Some members of the local Södertälje community have argued against this new church, citing concerns that it will increase ethnic forms of "segregation" in the surrounding neighborhood of Hovsjö.

In this paper, I argue that buildings like these encapsulate tensions about the definition of public space in contemporary Sweden. They therefore transfer a political role to designers that extends well beyond formal concerns and challenges their existing training and experience. These "megamosques" and "megachurch" – which have a very large scale and mixture of program beyond spaces for prayer – are, in fact, much more than mere construction projects. Specifically, through their planning process and development of their architectural forms, they provoke questions about the "right to the city" (Harvey 2008; Lefebvre 1968) – recast as the *right to build* – and raise a new set of practical concerns for planners and architects.

Faith groups like these began in spaces such as so-called "cellar mosques" (*källarmoskéer*) and rented churches, making their move to build a major step in the life of the organization. Even so, and despite the buildings' "public" presence, detractors have suggested that they are "invisible" sites where insurgent acts might be organized and politicized their construction. In a famous parallel, similar concerns were raised in Switzerland, culminating in a referendum on minarets in 2009. Even Sweden's strong public support for im-

migrant faith groups has not prevented clashes over proposed religious buildings (Bosnic Musovic 2000), but arguments against them are mostly framed in terms of their lack of "Swedishness" or moral dilemmas (Franzén 2008; Pred 2000), mirroring the Swiss case.

While working for the "public good" and envisioning how such structures fit into plans for a future city, planners and architects thus contend with new concerns. These range from complaints from groups ranging from xenophobic political parties or dissatisfied neighbors to rethinking attitudes toward mixing social and religious functions to reimagining these structures as both local community nodes and transnational pilgrimage sites. In the process, designers often end up acting as diplomats, mediating between their clients and other communities at large. In short, when immigrant faith takes space socially, architecturally, and stylistically (and on a very grand scale), planners and architects trained to see difference as a problem – the legacy of mid-20th century Swedish welfare state design practices – must now reevaluate their craft, along with the future of Swedish public space.

Jennifer Mack is a Postdoctoral Fellow for Architecture in Effect at KTH, where her research combines history, formal analysis, and ethnography to study the relationship between social change and the built environment. Her dissertation focused on the Swedish town of Södertälje, radically replanned through the Million Program but now considered the global capital of the diasporic Syriac Christians. Jennifer holds a PhD in Architecture, Urbanism, and Anthropology from Harvard University, an MArch and MCP from MIT, and a BA in the history of art and architecture from Wesleyan University. She has worked as a designer in the United States, Spain, and Sweden.

Design Practices and the Micropolitics of Sustainability

Ramia Mazé

Sustainability has been positioned through various global declarations and coalitions to frame alignments across hemispheres, nation-states, political parties, socio-economic and interest groups. Sustainability, as argued by Erik Swyngedouw, is paradigmatic of the contemporary politics of consensus on a global scale. But sustainable development is not simply a matter of narrowing the gap between policy declarations and the design of implementations, between theory and practice. Sustainable development involves multiple discourses and practices, in which there are competing and controversial formulations. While eco-modernists, for example, might focus on reforming traditional industry through clean production and green consumption, environmental justice advocates might oppose the industrial systems that have historically produced not only pollution but social injustice. Rather than a postpolitical approach, we might identify a multiplicity of ontological formualtions, ideological positions, historical moments, geographic, and socio-economic locations, in which sustainability involves struggles between those maintaining and gaining influence and resources, struggles set within a pluricentric society wherein resources and agency are distributed, and in which interests are often in competition at a time of rapid globalization, conflicts over diminishing resources, and rising risk factors. Sustainable development involves questions about who benefits, who gains, and who loses. Sustainability is inevitably, and essentially, a matter of the political.

The political matter of sustainability is also a matter for design and architecture, which increasingly take on roles in sustainable development. Design for sustainable consumption, for example, is applied to reduce domestic (over)consumption of energy, water, and other resources. For sustainable communities, design represents certain practices and interests in negotiations over civic priorities and futures. In these roles, which are further discussed in this article, design is engaged in mediating how and by whom resources are accessed and controlled, for example, and which or whose interests are made visible. These design roles are thus

entangled in the political dimensions of sustainability, in relations among human and non-human entities in which not all are equal. For example, responsibilities have shifted from (trans)national and industrial entities to localities and individuals without equivalent shifts in the power to decide what should be done and by whom. Nor are rights and agency spread evenly, for example, as women and others disproportionately affected by resource scarcity are underrepresented in civic forums. Changing energy consumption and steering sustainable futures are more than matters of technology and policy – profound changes to the social organization of everyday life are at stake. Just as sustainable development is a political matter, so are the forms and solutions of design. In response, I argue for critical studies and practices of (sustainable) design and architecture.

Here, I explore the political dimensions of design roles in sustainable development by asking a series of questions inspired by critical theory and political philosophy. Formulated through a series of questions framed in terms of "we" and "other" relations, I reflect upon how design takes part in the (re)production of social order. These questions are lenses for reflecting upon a series of projects, including examples of practice-based design research in which I have participated. Static! and Switch! were situated as conceptual and critical design practices in the domain of energy consumption. In order to reflect more broadly, I also refer to several examples of sustainability-related critical practices by others, including the New Beauty Council, m7red, Anti-Advertising Agency and atelier d'architecture autogérée, featured within the DESIGN ACT project and book (Ericson and Mazé, eds. Berlin: Sternberg / Iaspis 2010). I conclude with a discussion critical-political roles of design in sustainable development, and the role of critical-political questions developed through and generated by design/architectural practices.

Svensk Standard's invited architectural performance 'Trojans', in the 'Blinda Fläcken' project within 'Våra Drömmars Stad', the formal exhibition of 'Arkitektur Stockholm', a thematic addition to the comprehensive plan, Kulturhuset, Stockholm, 20 August 2011. Source: author's own.

The curation of architectural variation: contemporary row-house development, Stockholm. Source: author's own.

Swedish Association of Architects event, 'Arkitektur Stockholm', a thematic addition to the comprehensive plan, Liljevalchs konsthall, Stockholm, 16 February 2012. Source: author's own.

Lessons from the Sheep Man. Source: Brady Boroughs (reproduced with permission).

The performance of participation: Park Lek II discussion, Marabouroparken konsthall, 14 December 2012. Source: author's own.

Dance Dance Dance: Urban Planning and the Desire to Choreograph Urbanity

Helen Runting
KTH School of Architecture

Broadly, my doctoral research addresses the possibility of theorising a mode of "critical" urban planning practice. I'm interested in whether, despite my discipline's intrinsic lack of "autonomy", planning is able operate critically with respect to the socioeconomic and politicoaesthetic conditions of architectural production. Specifically, I take as my point of departure the task of constructing a critique of several "images of complexity" that planning currently projects ((i) in the performance of participation, (ii) in the curation of architectural variation, and (iii) in the choreographing of the use of public space), arguing that such projections constitute a veneer that cross-clads one market logic *as* another, thereby evading the possibility of targeted critique and thus the production of alternative forms of complexity.

Part of the series of three introductory critique described above, this paper represents an attempt to critically makes sense of the way in which the city of Stockholm attempts to programme public space through its "activation" via planning policy mechanisms. It traces the notion of "activation" through urban design theory, emphasising the appropriation of space syntax theory in the task of emphasising co-presence and connection; and further makes links to economic rhetoric of the "experience economy" and its accompanying focus on "meetings". As a theoretical sketch intended to precede a more detailed empirical investigation, the paper focuses on the role of planning and planners in stimulating presence and co-presence, using the model of the "choreographer" as a disciplinary counterpart through which the limits of planning might be revealed.

In performing the above sketch, I use science fiction as a methodological tool and source material, using the paper to frame and expand upon a short science fiction story recently submitted for publication in 'The Swedish Dance History', and drawing upon the character of the Sheep Man in Haruki Murakami's novel Dance Dance Dance (hence the title of this article).

The paper is intended to contribute to a broader critique of contemporary planning practice in projecting images of complexity. In contrast to this projective mode of practice, through this paper (and the two other introductory papers which it accompanies), I advance a view of planning as a discipline that must necessarily operate via a politics of negation.

Helen Runting is a doctoral researcher within Critical Studies of Architecture at the KTH School of Architecture in Stockholm. Helen holds qualifications in urban planning (B.UPD) and urban design (MSc.UPD) and has worked both in Australia and Sweden, and on strategic master planning projects in Vietnam and Finland. Since moving to Stockholm from Melbourne in 2007, her work has focused on the intersection of planning with art and architectural design, drawing on practices of criticism, theory and performance. She has been a teacher in urban theory and urban economics at KTH, and begun work on her PhD in January 2012.

Slussplan Square, Malmö, 2007. Removal of
the former bus terminal later hosting an Iranian
association.

Slussplan Square, Malmö, 2009. Fenced
former area for walking and resting between
the square and the railroad.

Slussplan Square, Malmö, 2008. Site during
adjournment of building permit.

Slussplan Square, Malmö, 2012. Building site
with visualised architectural object.

Slussplan Square, Malmö, 2008. Blocks of
stone placed on former walking path between
the square and the railroad.

Pretending Democracy. On Governmental Appropriation of Architectural Space

Gunnar Sandin
Architecture and Built Environment
Lund University

The modes of spatial approriation, elaborated on during half a century by Henri Lefebvre (1991), still have the potential of adding "spatial techniques" to the current debate about the conflict between democratic ideals and the actual development of urban space. Lefebvre discussed at least four modes of taking over space: domination, appropriation, diversion and co-optation. These four modes serve the discussion about governmentality better than the obligatory lefebvrianist tripartition of spatial production (representations of space; spatial practice; and spatial representation), a triad problematic for reasons of ideological and practical agency. Theories about appropriation techniques, combined with theories of social agency (Yaneva 2012), support the understanding of contemporary trends in physical planning and architecture, where multi-agent forms for exploitation, branding, and privatisation are part of the everyday practice. If to this rendering of urban redistribution of property and space is added the more habitation-oriented forms for appropriation, as stated by Perla Korosek-Serfaty (1973) in the first wave of lefebvrian urban theory, we get an interpretation more specifically related to spatial preference, and the role it plays in democracy. Thus, the conflicts between individual, communal and institutional influence on built environment can be seen in a view where politics and aesthetics are part of one act.

Starting in the contemporary critique of incorporative democracy and the ways in which emancipatory space is achieved, in acts of *dissensus* (Ranciere 2010) or *agony* (Mouffe 2000), this paper focuses on how spatial appropriation is supported or avoided in architectural proposal-making for future societies. In relation to an on-going case of urban transformation in Malmö, and in reference to the emergent (Sassen 2000) and self-organised (Purcell 2010) forms for alternative democratic subjects, an attempt is here made to render the spatial decision-making in terms of what kind of rhetorical and material devices are at play in everyday planning. It is here suggested that spatial decision-making generally, and municipal planning procedures in particular, apart

from legalised environmental impact discussions and
mass media coverage, are in need of new forms for
critical communication. This includes a re-orientation
of architectural competence, and a set of communi-
cational techniques, including proposal-making in
open source format, extended public exhibitions, and
visualisation of the political planning process as much
as the physical end object. This pro-active communica-
tion may be performed in activist types of architectural
suggestion, but may also integrate as critical moments
into planning procedures.

Gunnar Sandin is associate professor in Architecture at Lund Uni-
versity. He wrote a dissertation on the subject of non-place, and how
non-place is defined in different theories and discourses about place.
His current research concerns the co-evolvement of built environment
and human action. Examples of projects: 1) The Evolutionary Periph-
ery, investigations of affordance in marginal places; 2) Placebo, on
aesthetic effects on health in hospital environments; 3) Statements of
objection in post-secular conditions, about semiotic dilemmas in reli-
gious urban space. Sandin has an artistic background and his research
often involves elements of artistic practice.

The Politics of Architectual Image-Making in the Production of "Best Practice Models"

Catharina Thörn

In international research cities are often described as nodes in a global economy and as a result of inter-urban competition many cities work hard to brand themselves on the global market (Sassen 2005, Short & Kim 1999, Hannigan 2003). This kind of city politics is often is sometimes referred to as urban entrepreneurship (Harvey 1989). Some of the most common strategies are investments in physical infrastructure, "industrial villages", tourist attractions and new arenas for consumption (Hall & Hubbard 1997). But recently a new area of marketing cities has evolved - the green city or the sustainable city. According to McCann & Ward (2010) we live in an era of fast policy transfer - that is cities compete to become the best practice or best model in sustainable urban development. As a result certain urban development projects in the city are used as display windows for policy models developed by the city. In Sweden there is an ongoing competition between Stockholm, Gothenburg and Malmö who will be the first to develop methods and policies for urban sustainable development. In Gothenburg Kvillebäcken is the area that is promoted to be a display window - not only for ecological urban development but also for being a good example on social sustainability (Boverket 2010).

Catharina Thörn has a PhD in Sociology and an interested in questions on urban governance, access to public space and democracy. Since 2010 she have been working with an international reference group on gentrification with the goal of creating an exhibition in Gothenburg. This project is connected to a research project that she coordinates on the transformation of the waterfront in Gothenburg. Catharina has also been involved in research projects with artists and architects on the role of art in urban change.

Spotting the workflow in Norrfors, Sweden

The Society of the And.
The Bewildering Interdependence of our Times

Roemer van Toorn
Umeå School of Architecture

A new spectre is haunting the world – the spectre of And. It is the spectre of urbanity, the one of the multitude that haunts society. All the cultural, technological, economical and intellectual powers in the world – both on the left and the right – have embraced this spectre. Formerly the dominant forces were separation and specialisation, the struggle for clarity and the reduction of the world to calculable proportions; now we talk about One World based on globalization, privatization, individualization, mobility, migration, simultaneity, fluidity, multiplicity reflexivity, risk, urban warfare, uncertainty, chaos theory, hybridization, diaspora, schizophrenia, heterotopia, immersion, the space of flows, the culture of sprawl, cyborgs and so on.

The Either-Or world in which we lived and acted became increasingly an illusion. Our modernity no longer develops mainly in instrumental, rational and linear terms; instead it takes its direction from the rules of side effects. In a certain sense Modernity might be considered more ideological while The Society of the And is more pragmatic. In the Society of the And life can be characterised by a complexity that tends to become ever more chaotic. In one way or another conflicts and liberating experiments emerge that cut a path beyond all Either-Or polarities. The near and the far interweave; the local and global blend and impact each other. Everything is infused with, and dependent on everything else; what counts isn't two or three or however many, it is the conjunction And. The global, diffuse and formless character of the And rocks not only all relations, it rocks all kinds of earlier identities based on the verb "to be". The And is not simply a collection of elements but a system of complex relations in space orchestrated by different time rhythms. The relationships between the various elements may consist of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, cultural differences, philosophical, moral and economic propositions, and so on.

With time of communication imploding and shrinking to the no size of the instant, space and spatial markers cease to matter, at least for those whose actions can move with the speed of the electronic message. We live apparently in a fragmented world of collages of images, signs,

The vagueness of And is the theme of the latter world, which is ours. Its farewell to order, its overflowing chaos, its extravagant hope for unity, its helplessness in the face of merely additive growth, its limits and limitlessness, the increasingly illusive borders and the anxiety that they arouse- all that lures and thrills in And. (…) Certainly, the irredeemable globality of the world speaks in favour of And. The And even worms its way through the armed borders, but this only makes the dangers general and indefensible.[1]
Ulrich Beck

Multiplicity is never in the terms, whatever their number, nor in the set, or totality, of them. Multiplicity is precisely in the AND, which does not have the same nature as the elements or the sets. (...) The AND is neither the one nor the other, it is always between the two, it is the boundary, there is always a boundary, a vanishing trace or flow, only we don't see it, because it is scarcely visible. And yet it is along this vanishing trace that things happen, becoming's are made, revolutions are sketched out.[2]
Gilles Deleuze

1. Ulrich Beck in *The Reinvention of Politics. Rethinking Modernity in the Global Social order*, Polity Press, 1997.
2. Gilles Deleuze in *Cahiers du Cinema* 271, Three questions on Six Times Two, p 45, 1976.

imaginations, functions, and activities with myriad ways of connections and intensities that coexist with each other. While we complain about the loss of dominant form and the abundance of junkspace, we enjoy the advantages of being more and more mobile. Efficient and comfortable spaces of interconnection interweave paradoxically with the worlds of exclusions and disconnection within the same fabric. If there is coherence and integration within The Society of the And, it comes from the circulation of power within the technological infrastructure, of inter-locking, interdependent agencies, practices and knowl-edge on a global scale. One thing is for sure the binaries oppositions that defined Modern conflict have been blurred. The dialectic logic, which helped Modernism to navigate in the world; of objectivity versus subjectivity, of the near versus the far, of fact versus value, of the city versus the countryside ensured that we could not under-stand reality as being both real And virtual, human And non-human, utopian And dystopian, local And global, heterogeneous And homogeneous. The new paradigm of power in The Society of the And rules through differential hierarchies of the hybrid and fragmentary subjectives.

With the help of the And we start to see that society is a myriad of variables that are in a constant state of flux, it does not create divisions but rather recognizes existing or potential differences, celebrates them, and manages them within a general economy of control.

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Architecture in Effect Program Areas

Critical Historiography examines the role of history in architecture
and the operative relations between architectural history, education, re-
search and design practice. In the contemporary global cultural industry
the role of architecture has taken on significantly new forms. To under-
stand these new terrains we need to re-think the role of architectural
history. What is the relevance of history and theory in design produc-
tion? What role does it have to play in the architectural education?
These questions underline the importance of a critical view upon the
application of historical knowledge in practice. The built environment
is to a large extent constructed through the use of history. Likewise the
identity of the profession is created through collective memories and
discourse formation. As a fundamental force in processes of creating
ideology, politics and identity, history needs to be constantly unveiled

Material Conditions examines the contemporary significance of
architecture as a material agent for social transformative change. In
the wake of current global challenges it has become urgent to develop
theories and methods that in a direct and detailed manner can address
and critically analyse the spatial and temporal productions of urban
architecture . Phenomenological approaches intended to describe and
to understand architectural effects and situations have consciously
resisted far-reaching systematisation, while space syntax theory, as
a well-known systematic effort represents the opposite. Important
research approaches both from inside and outside architecture further
include theories such as non-representational theory, performativity
theory and material semiotics, building typology studies, theories of
urban design, alteration, and use, time-geography and territorology.

Critical Projections examines the role and identity of the architec-
tural project as an emancipatory practice, able to articulate, project,
assess and debate alternative architectural and social possibilities
for the future. Architecture has always played a key-role in utopian
orientations, articulating the material conditions for an ideal society
to take shape. Architects' devotion to utopia has a long history that,
especially in the wake of late modernism, has also been radically
challenged. The urban architectural project must be conceived as a
vital tool for future visions of potential social and architectural trans-
gression on the one hand and for reflecting on the relations of power
altered by a proposed intervention on the other.

Architects in Formation examines the formation of the architect in
relation to architectural education and connected research cultures,
combining historical, pedagogical and epistemological perspectives
developed in the three other program areas. Architectural education
plays an important part in socialising the professional architect, thus
incorporating important "problems of design" into the students' future
professional practise. In spite of the proliferation of architectural
research since the 1960's architectural knowledge is still grounded
in design experience and cultural values transmitted during the early
years of an architect's training. Most scholarly studies on architectur-
al education have been focused on the École des Beaux-Arts in Paris
during the 19th century, or on the Bauhaus in Weimar and Dessau
during the 1920's. Critical studies of more contemporary educational
models, particularly in relation to the role and identity of the architect
are needed today.