

The 10<sup>th</sup> annual conference of the  
Architectural Humanities Research Association

Hosted by the Department of Architecture and the Built Environment  
University of the West of England

21-23 November 2013  
M Shed and Arnolfini  
Bristol, UK

# TRANSGRESSION

"Transgression pushes the limits of experience."

Mikhail Bakhtin

"Transgression opens the door into what lies beyond the limits usually observed, but it maintains those limits just the same. Transgression is complementary to the profane world, exceeding its limits but not destroying it."

Georges Bataille



University of the  
West of England



# Transgression

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To transgress is to break, violate, infringe, or go beyond the bounds of accepted norms or limits; such limits may be behavioural or cultural (embedded in law, moral principle, taboo or other codified standards) or spatial.

The 10th international conference of the Architectural Humanities Research Association will explore the ways in which boundaries can be exceeded or subverted in order to develop new forms of architecture and architectural practice - as well as new understandings of architecture and the role architecture could play. Transgression suggests operating beyond accepted norms, radically challenging or reinterpreting accepted practice, finding oneself in unfamiliar and uncomfortable territory and (perhaps) facing uncomfortable consequences. Presented with economic and social uncertainty, along with challenges from other professions and a broad culture of conservatism, architecture is in danger of losing its prized status as one of the pre-eminent visual arts. In order for architecture to remain relevant, to position and reinvent itself in changing times, it must move across perceived disciplinary limits and explore an expanded field. The architecture of transgression opens new possibilities; the act of transgression can be seen as an opportunity for progression.

Writers as far back as Horace Walpole and Edgar Allan Poe established links between (aberrant) architectural space and psychological conditions, and 20th century sociologists and philosophers such as Michel Foucault and Henri Lefebvre have lent theoretical weight to the idea of architecture as the expression of social norms and hierarchies. To challenge, or go beyond, architectural codes, expectations and values is to challenge society itself.

This conference asks: does architecture have the capacity to be subversive? How can the term transgression stimulate invention and generate new insight into modes of design practice and concepts of power, politics and space? How has transgression been applied to similar effect by former generations of architects? How can architecture learn from other disciplines, and can the hybridising of architecture and other disciplines offer alternative modes of spatial production and social occupancy? How can the notion of transgression offer new readings of buildings and space?

## Conference origins

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### Conference organisers:

David Littlefield

Rachel Sara

### Organising committee:

James Burch

Mike Devereux

Thom Gorst

Elena Marco

Jonathan Mosley

Louis Rice

This conference, Transgression, is the direct result of a call for “expressions of interest” placed by the Architectural Humanities Research Association on 22 February 2010. That call prompted a vigorous and on-going conversation among research-active staff within UWE’s Department of Architecture and the Built Environment (then the Department of Planning and Architecture). Staff including James Burch, Mike Devereux, Thom Gorst, David Littlefield, Jonathan Mosley, Louis Rice and Rachel Sara looked to see where their research interests overlapped or coincided. Those original conversations – which quickly began to focus on terms such as boundaries, liminality, rogue, alternative, un/authorised and territory – coalesced around agreement that transgression was precise enough to suggest the attitude and tone of our research, but loose enough to encompass the broad scope of our interests sufficiently well. The word transgression has, for almost four years now, been the subject of many lively, stimulating, thought-provoking and enjoyable conversations among staff at UWE. It has led to an exhibition, and accompanying book, at Bristol’s Architecture Centre (curated/edited by Louis Rice), the production of an edition of Architectural Design (co-edited by Jonathan Mosley and Rachel Sara), the creation of a series of under-graduate and post-graduate design projects and, now, the 10th international conference of the AHRA. The conference organisers hope that this event is not the culmination of a long-term project, but rather a significant stage within a wider conversation of how the notion of transgression can provide a useful reference point for architectural research.

David Littlefield and Rachel Sara, 21 November 2013

## Scientific Committee

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All abstract submissions for the conference were subject to a process of double-blind peer review. This reviewing process was conducted by the following:

Alastair Bonnett, Newcastle University  
Iain Borden, University College London  
Graeme Brooker, Middlesex University  
Harry Charrington, University of Bath  
Davide Deriu, University of Westminster  
Suzanne Ewing, University of Edinburgh  
Mari Hvattum, Oslo School of Architecture and Design  
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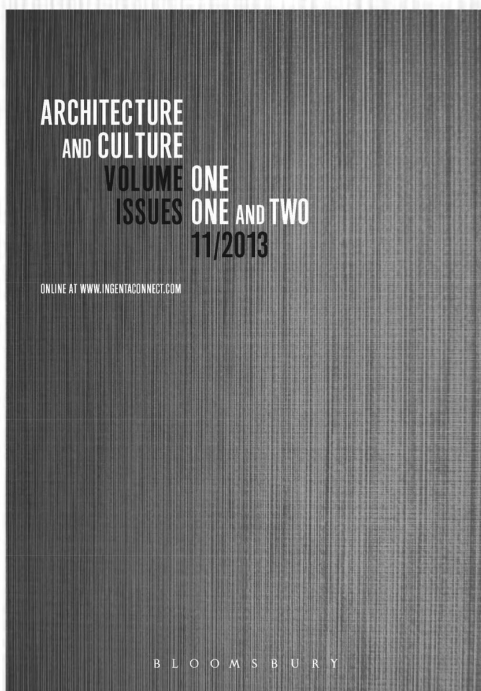
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Iain Biggs  
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## The revolution, the carnival, the cross dresser and Duchamp's urinal: mapping the fluxive territory of architecture and transgression

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Dr Rachel Sara / Jonathan Mosley  
University of the West of England, Bristol, UK

The taxonomising tendencies of modern western thought have led to the separation and definition of human activity, endeavour, and thought, into discretely defined disciplines; where each discipline is bounded by its own defining territory (Durkheim's 'rules'). This separation of territories is useful – it helps us to simplify the world in order to understand it: How can we discuss and debate architecture for example if we do not define what it is? In addition, the division of human endeavour into discrete parts is fundamental to a capitalist model of production and consumption in which individuals and groups sell their services and products as recognisable (definable) goods: How can we sell our expertise as architects if we do not define what we do?

However, the separating tendency also tends towards a stagnation of creative ideas, limiting knowledge to that from within the discipline (meaning that new knowledge generated in other fields is not necessarily integrated), 'others' (i.e. non-architects in this case) are not involved, and what is architecture is defined largely by what can be sold as a service (which Lefebvre teaches us is a service constructed by the hegemony of the current society).

Transgression suggests a way out of this impasse, by exceeding the boundaries set by law, discipline, or convention. It implies a move into (and beyond) the margins, with the inherent implications of the 'naughty' or wayward in relation to an establishment. However this 'testing of' the boundaries also acts to register what we may consider normative in our time and situation. Acts of transgression are fluidly defined: they are positioned in relation to their temporal and cultural context. Marginal activities are often subsequently subsumed into the mainstream and it is often the activities of the margins that come to define an era. For example, consider how contemporaneous society recognised Punk as a marginal subculture in comparison to its present day reading as an iconic fashion and music brand representing the late 1970's and early 1980's.

Seen in this way, transgression is neither an aberration nor a luxury, it is rather a dynamic force in cultural reproduction. This implies its relevance for understanding, developing and critiquing architectural endeavour. This paper aims to generate a theoretical understanding of the scope of how transgression may agitate the practice of architecture. To this end, the limits of four principal aspects of architectural production will be momentarily recalibrated through the application of a transgressive device from outside the field of architecture to each as follows: an exploration of the cross dresser is brought to the notion of role in architecture (who is involved in architectural production); revolution to the intent (the reasons behind why that architecture has been produced); Duchamp's urinal to the product (what is produced); and carnival to the process (how architecture is produced). Through the exploration of these concepts the potential of transgression for architecture will be structured into theoretical areas by which we may recognise, even in their constant fluxive state, the possibilities of transgression for the progression of architecture. Does transgression, as Bataille argued, maintain existing limits, or can it facilitate a shifting of those boundaries?

## The Chemical Machine

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Preety Anand / Grace Chung

Architectural Association Design Research Laboratory (AADRL)

The chemical machine transgresses the notion of permanence of architecture and linear lifespan of its composing material. The chemical machine is a critique of current multi-component building systems, which are based on separately fabricated parts with unsynchronized lifecycle. As multiple components cannot internally communicate or regulate themselves, single or few component failure leads to premature systemic failure of the whole. This led to the investigation of an adaptive biological system of self regulation and intercellular communication between part that prevents from systemic failure.

Physarum Polycephalum (Slime mould) was taken as a biological model to identify the characteristics of what future architectural materials should embody to be adaptive and responsive to ever changing environmental and user requirements. <https://vimeo.com/59899873>

This proposal argues for a Chemical Machine, a building system, which is conceived as a cybernetic ecology capable of regulating the micro and macro environment by chemically led communication as well as purposeful morphological regulation between parts. The proposed Chemical Machine is sensitive to environmental conditions regarding light and carbon dioxide and is capable of regulating these conditions by the means of chemically led communication between building components and continuous feedback loops. To enable communication and self regulation following the slime mould logic within the architectural context, the mathematically equivalent self-perpetuating and regulating Belousov Zhabotinsky Reaction chemical reaction has to be materialised to a more tangible solid matter. Thus, the communicating components are fabricated of silicone/ hydrogel spheres prepared with Belousov Zhabotinsky chemical solution. The fabricated polymeric hydrogels give an opportunity of a direct jump from chemical computation to material actuation and allow communication as well as materially given reversible morphological computation. <https://vimeo.com/59899875>

The BZ, equalling the computing engine of the material system, enables the regulation of the light-level (lux) depending on changing environmental light conditions and systemic chemically pre-programmed sensitivity levels. <https://vimeo.com/59900909>

Morphological self-regulation is expressed by the time delayed, localized and reversible oscillatory swelling and de-swelling of the polymeric hydrogel components. While the presence of acidic pH-levels leads to the localized shrinkage of the components, alkaline pH-values leads to the local expansion. As environmental as well as morphological self-regulatory results may lead to spaces uninhabitable by people, the Chemical- Machine is of non-human centric nature and has implications on the inhabitants' behaviour. The self-regulative systemic behaviours cannot be correlated to existing building tectonic functions, as they are a form of purposeful semi-permanent adaption to specific environmental chemical conditions. In contrast to mechanically driven automation systems and sensors that clutter building services the chemical machine proposes subtraction of all mechanical or deliberate control.

To incorporate the latest research from the field of material and computer sciences it was critical to gain expert advice. Although the project is speculative nature, the collaboration reduced the potential misinterpretation and misapplication.

The chemical machine not only reconsiders the character of the matter applied to architecture but also redefines the role of the architects and projects how their role may evolve as the expectations of architecture would also evolve.

## Future Code

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Alan Mee

University College Dublin, Ireland

At a time of uncertainty, in advance of potential planetary destruction, in a 'space of catastrophe', and faced with the 'implosion-explosion' 1 of capitalist urbanisation, in the early 1970's Henri Lefebvre proposed a 'spatial code' 2 : as a language, common to practice and theory, which could be used for understanding and operating in the contemporary world. This code would bring together private and public, 'confluences and oppositions in space', theory and practice, micro and macro scales, those designing and living in the city, the everyday and the urban, inside and outside, work and non-work, the durable and the ephemeral. In fact, he considered that this code had existed in history, and had been lost at some time in the march towards modernity, though it could be re-discovered.

Almost thirty years after the publication of *The Production of Space*, where the idea was first developed in detail, guidelines, 'design' codes, legislation and administration seek to strangle our urban and spatial biographies in a compelling fashion. However, resistance could come from praxis and the everyday, Lefebvre's first loves. Observation of urban life and fabrics, partly through the liberation of our digital identities, and as an evidence base for acting, could form a fundamental basis of this language, and as technology has crept up on conventional urban analysis without warning, it suggests ways this code might look, and be, and also be developed into a situated knowledge with its own definite 'approximateness'.

It is a compelling idea that code, as a concept, with its associations from cybernetics to the digital city, and as the instigator of the real, imminent and emergent urban lives lived through data and software, could invite new ways to situate spatial order.

This paper proposes emerging spatial tools, methodologies, and practices which could replace outdated methods of measuring, observing and directing the urban organism, crowd sourced, collaboratively consumed, culturally resilient, in essence a future spatial 'code'.



# Hyper-vigilant spatial practice: an investigation of perception as an extended architectural parameter

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## Background

Hyper vigilant spatial practice is a prototypical study that explores perception as a root hypothesis for architecture. Beginning with site-responsive mapping, the paper investigates sensory feedback and affect triggers as a platform for spatial exploration. By interpreting the domain of situated cognition and environmental psychology, the paper questions the design of design tools as an act of architecture themselves, constructing an architecture through affect.

## Methodology

Cognitions involve mental events and as such the paper interprets the ecological domain of 'situated cognition' (Wilson and Clark, 2009: 55) by amplifying levels of affordances to explore the dimensions of situatedness in terms of generating an extended space. The project is predicated on the analysis of a WWII ARP bunker, Plymouth. The military site is studied as a mnemonic structure with psychotropic affordances, whereby the research positions the body as an 'affective object' (Merleau-Ponty, 1961: 251) to reveal the 'tactile perception of space' (Merleau-Ponty, 1961: 253). The work penetrates the inner essence of perceptual space whilst testing an ordination tool-set designed to provide an in-depth understanding of situated cognition as an extended parameter for spatial practice.

## Findings

Hyper vigilant spatial practice is representative of an ongoing experiment in architectural design. As a result, the work situates perception as the unit of spatial analysis whereby the architect becomes a progenitor within the propagation of perceptual space. The findings are based, in part, on the fragile, unstable and non-linear situations of causation, intensity, duration and equilibrium. This culminates in the reconciliation of architecture as affect.

## Conclusion

The significance of the research is that it progresses perception as an additional variable for spatial practice, and promotes transactional methodologies to gain enhanced modes of spatial acuity to extend the repertoire of architectural practice.

## Surface tensions, noise, conflict and the transgression of architecture

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Merijn Royaards  
University College London, UK

Architecture, in its balancing act between freeing and trapping us, has a predisposition to be conducive to entrenchment, it is a propensity that can be questioned, moderated, or indeed inversed, by an architecture which takes sonic space as its cue. Alfred North Whitehead once said in conversation with Lucian Price: 'With the sense of sight, the idea communicates the emotion, whereas with sound, the emotion communicates the idea... It is an extremely powerful concept that has the capacity to turn architecture inside out as is evidenced by the following essay extracts and other works discussed in this paper by people such as Max Neuhaus, Mark Bain, John Cage and Bernhard Leitner.

In 1962, Oscar Niemeyer was commissioned to design the Rachid Karami International Fair in Tripoli, Lebanon. Less than a decade later, and several years before its completion, Lebanon was plunged into a bloody civil war. Amidst a crumbling people and their city, Niemeyer's concrete geometries would intermittently serve as storage depots for weapons until the 1990 ceasefire. Today the fairground lays derelict, disused, misused; a playground of boundless architecture for whoever dares to squeeze through the halfhearted fencing along its perimeters. Within the complex, Niemeyer created a building for experimental theatre. The structure consists of a sunk-in amphitheatre roofed by a shallow dome some 53 meters in diameter and 20 meters high at its apex. It is a building that eludes its apparent function. Here, sound is irrepressible; trails of reverberation weave into each other, intensifying with each twist. Body and voice are drawn out as pressure waves and layered into a complex, pulsating fabric. Metal rods puncture the concrete overhead; pinging, echo-locating one's movement through the structure.

In 1970, Michael Asher presented an installation at Pomona College, Southern California. Asher had reshaped the gallery space into two triangular spaces, one much larger than the other, and flowing into each other at their narrowest point. Having removed the outside door of the gallery, the city's vibrations moved freely between street and space and increased in amplitude as one moved away from the entrance and into the second triangular room, thus establishing the disorienting sensation of walking towards a soundscape while walking away from the landscape that emitted the soundscape. The Pomona installation is an example of the redistribution of 'the boundaries between visible and invisible aspects' of the gallery space, and it did so specifically through a sensory phase-shift between the fields of vision and audition; seeing-knowing was replaced by listening-knowing through an architectural gesture; an intervention which 'amplified architecture's own perceptual spectrum.'

Niemeyer's Rachid Karami grounds were conceived as a centre for cultural and political life. It is evident though, that Niemeyer's design had always intended to subtly diminish its institutional boundaries and paternalistic tendencies; an idea that was perhaps most radically (and sonically) explored in his domed theatre building. It is possible then, to draw a link between Asher's installations and Niemeyer's architecture via a shared preoccupation with what Jacques Ranciere refers to as 'the formation of political subjects'.

This paper 'surfs the architectural plane'; reaches for the ends of architecture and humanity, its polar regions, where we're seemingly presented with one of two options, disappearance or escalation; this is an essay principally concerned with walls, psychological and real, sonic and architectural. Through a collection of fragments, grouped into four sections: Conflict, Disorder, Noise, Choreography, singular interchanges between architecture and sound are recorded, analyzed and suggested. The fragments oscillate deliberately, and at times starkly, between critique and poetry; a contrast that has been employed in order to create an after-image of one section into the next, and so to mirror sound's capacity to break through and permeate the physical limits of architecture.

## Lea Valley Drift: transgressing cartological norms as a means to stimulating new interactions in public space

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Oliver Froome-Lewis / Chloe Street  
University for the Creative Arts, UK / University of Kent, UK

'Lea Valley Drift' was formed by Oliver Froome-Lewis and Chloe Street in the spring of 2012, extending research undertaken by Oliver into underused public spaces in the city as part of his ongoing research project entitled *Touching the City*<sup>1</sup>. These earlier research projects used small temporary performance based installations to reveal the potential of forgotten and neglected places in Southwark, while later projects invited the expression of personal readings and memories in collective space.

Lea Valley Drift set out to continue these themes by testing and extending behaviors in underused public spaces the beyond codified and 'suggested' expectations, through the provision of mapped walking routes. It is contended that 'the map' is overdue for reappraisal as an agency for change, and for this project its conservative identity appealed - offering the potential to confound recipient expectations. A 'Drift Map' set in the southern Lea Valley – an area in flux - was initiated as a means to test these transgressions of conventional recreation.

We set out on a series of 'Endurance Walks' over the spring and summer of 2012 from Leamouth up the River Lea, comparing the actual experience of the area now, with that proposed by a wide array of 'visionary' documents. These 'official' documents reveal the area to newcomers in carefully edited and constructed ways, tending to enhance and augment expectations in line with recreational conventions such as 'heritage trail', 'nature parks' or 'riverside walk'. By contrast, Lea Valley Drift considered the inclusive, exclusive and transformational aspirations of the *Derivé*, and potentials created by using the map as misinformation, with the general objective to release the creative potential of the user.

The design of the 'Drift Map' developed through a series of exploratory stages testing scale, content, hierarchy of content and handling characteristics. It currently sets out to provide a 'connective tissue' allowing disparate existing, new and near future points of interest to be experienced as a collection. It indicates a route through well-traversed and more unlikely terrain, including numbered icons highlighting attractions of more or less obvious 'public' interest.

Lea Valley Drift was recently awarded funding by the 'Emerging East' project run by the LLDC, in anticipation of the North Park opening in July 2013, alongside a range of other culturally inclusive community projects. The approach and 'map' are being developed with the reintegration of the Olympic Park with local communities and the inauguration of the Public Park in mind. When actively curated through the medium of the map, this field of varied sights and experiences reveals new dialogues between the Lea Valley (local) and the Olympic Park (international).

Situated in both experiential immediacy and transience, Lea Valley Drift initially occupied a distant position from the Architecture of the City. Operating between walking, mapping, researching, curating practices and architecture has offered a new tool to stimulate the enjoyment of place, and a reversal from strategy led design approaches. The final map will be distributed at the North Park opening in July and records of the event and feedback from the product in use will be available, and highly topical, for the September submission.

## Transgressing flattening: hopeful hollowness

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Nicolina Bobic  
University of Sydney, Australia

This paper examines the incursion of Belgrade by using the case of the Generalstab complex – the Military Headquarters and the Ministry of Defence – which remains in an abject state after its bombing by NATO in 1999. The 1999 targeted Generalstab complex is still unreconstructed, leading to the complex unintentionally becoming a memorial, predominantly related to the bombings. Notions of space, memory and identity will be explored in two seemingly different, yet related lenses; Paul Virilio's notion of 'negative horizon' and Julia Kristeva's notion of the 'abject'.

Paul Virilio's notion of 'negative horizon', which involves acceleration of speed to discourage depth, volume and complexity in perception and memory, screening out past and future events in an attempt to establish focus on the present, this paper will argue, is a technique exploited during NATO's attack of Belgrade. The negative horizon is associated with elimination of volume and depth. Through manipulation of what is visible on a media screen, achieved through a process of editing and cutting, NATO's targeting of urban architecture managed not only to flatten the city of Belgrade but also flatten the violence and the consequences of NATO's attacks.

After NATO's targeting of Belgrade in 1999, the abandoned Generalstab complex has acquired a new extreme identity. The 'abject' horror of the unreconstructed complex will have a hopeful interpretation, as it transgresses and disturbs conventional representations of space. It allows the spatial and temporal return to a period before the Western binary separation of inside and outside. The hollow state of the facade of the Generalstab complex makes it difficult to judge what is inside or outside, which in turn destabilises the symbolic order of enclosures and the perception of appearances. Since the perception of events through the space/act of abject(ion) is both visual and sense-oriented, it defies the normative placement of signs and meanings being read from image, to mind, to reaction. In the overlapping of visual and sense(ational) perceptions, spaces and experiences can no longer be classified as either / or. The open wound of the Generalstab complex evades the Western imaginary of classifying spaces through a discourse of hygiene, and this is a form of resistance.

The remains of the current hollowed-out complex potentially offer an alternative identity to Belgrade, and can be approached as form of resistance against NATO's flattening of certain territories, spaces and what Virilio calls 'perception of appearances'. In its current hollowed state, the building offers potential as it can't be easily described and represented through a conventional language of hierarchical and binary identifications. The abject nature of the complex can contribute to transgressing the flattening of representation associated with the screen, and in turn re-complexify Belgrade beyond that which is currently represented. The identity of Belgrade after 1999 can be re-imagined to associate the hollowness of the complex with space clearing and alternative space-making.

## Rupturing the surface of the known: transgressing architectural pedagogy in a study of the villages and megacities of India

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Prof. Phoebe Crisman  
University of Virginia, USA

Transgressing cultural, spatial and pedagogical norms can be an effective way to develop new architectural knowledge and forms of practice. The India Initiative, an interdisciplinary theoretical and praxiological research and teaching program at the University of Virginia, intentionally shifts the normative architectural studio pedagogical structure and content in order to examine the effect on architectural studio education. The research examines how students are compelled to question their own assumptions and architectural methods by studying traditional Indian architecture and urbanism while creating speculative designs within the unfamiliar cultures of that place. Several theoretical concepts support this work, including the educational value of spatial dislocation, experiential learning and the bodily senses, memory, reflection, constructed knowledge and other ways of knowing. In order to develop strategies to sustain the cultures and environments of the Indian subcontinent, the research seeks a deep and synthetic understanding of complex infrastructure systems, site strategies and sustainable architectural design from the emergent megacity to the enduring village. With a rich and complex mix of religions, ethnicities, languages, geographies, arts and architecture, India is a crucial location for the contemporary study of the global sustainability issues. India is the world's largest democracy, has one of the largest and fastest growing populations, is experiencing massive rural to urban migration, and has growing economic disparity. Widespread environmental degradation, a declining and contaminated groundwater supply, pollution, deforestation, and natural resource depletion plague the country. Amidst these problems, there is much to be learned from a close study of sustainable practices that have emerged from a combination of necessity and ingenuity in the built environment.

In three intertwined courses students speculate about architectural in a context beyond the familiar. Students in the spring India Research Seminar explore the evolving spatial, political, religious, social discourse that informs the contemporary Indian built environment. While travelling in the India Summer Studio, they design a speculative project and also develop their own Independent Research as a means to expand and deepen the larger collaborative investigation. Each year of the five-year India Initiative is informed by a focus on one of Hindu elements or panchabhuta: Earth, Water, Air, Fire and Ether. The first year focused on water as a spatial generator of highly particular forms of water infrastructure and architecture that support the occupancy of water itself and those that use it. The India Initiative intentionally shifts the typical architectural studio pedagogical structure, content and location to examine the effect on architectural education. By challenging architecture students to question their own assumptions and ways of knowing within unfamiliar cultures and uncomfortable places, the architectural results of design investigations are very different than they have been in the studio back home. They are compelled to construct their own knowledge and sometimes difficulty understanding of the richness of difference and hybridity beyond the known.

## Architecture of olfaction

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Christian Stayner  
University of Michigan, USA

The disciplines of landscape architecture, urbanism, and design have long privileged purely visual and allographic tools for describing and theorizing inhabitable space. By contrast, through re-readings of various canonical projects in architecture and landscape architecture history, this paper foregrounds smell as a rich design with great possibilities for a methodology based on the historical reconstruction of olfaction. Working within this framework, the paper uses as its case studies a series of olfactory landscapes I designed, with Jennifer Bonner, for a large urban public park in Canada and an installation at the Istanbul Modern Museum of Art. I also present our ongoing reconstructions of the smells found in canonical moments of architectural photography, from Herve to Shore, developed through a process of automated or mechanical visual analysis.

## Against, without or within the institution: modes of transgression in critical artistic acts

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Gunnar Sandin  
Lund University, Sweden

The originality and transgressive impact of creative acts are usually evaluated in relation to a tradition's or discipline's paradigm of forms and values, but sometimes also in relation to the degree of real societal impact, meaning a change of the factual circumstances within which the act took place. In his critique of certain types of relational aesthetics, Jacques Rancière claims that radical change is sometimes proclaimed and conceptualised, while in practice maintained as a safe, communal and conventionalised way of communicating the work of art. The importance of the communicational context itself, and the means of meta-mediation of the act, is often underestimated in the aesthetics of contemporary art and architecture, especially when transgressive acts are at stake.

Institutional critique, as a form for artistic activity, must by definition step outside its ordinary context in order to make its message relevant. This does not necessarily mean a complete estrangement, on the contrary: most often the tradition's discourse has to recognise the act as novel but still possible to grasp, or eventually to co-opt. The institutional framework itself becomes the working material for the artist, and the criticality may take different guises as concern the transparency of the message (explicit/implicit) and the degree of aggression towards the institution. Artistic operations labelled "critical" can thus to varying degrees be performed against, without or within the institutional support, including its architectural features and the societal task to host, represent and order. This paper discusses cases of institutional critique made by artists, cases that address also architectonic issues, such as the para-institutional, eco-sociological works about the handling of garbage by Mierle Laderman Ukeles, the intra-institutional and spatially expressed critique of Michael Asher's, and the trans-institutional action addressing psychological care policies made by the Swedish art student Anna Odell. In the study, five principal ways of transgressing the institutional framework are discerned: 1) Co-operation acts (merging different types of institutions, thus different types of societal agency), 2) Supporting acts (making curatorial and design additions to institutional frameworks); 3) Commenting acts (operating through thematic or metaphorical content); 4) Aggression acts (by subversion, occupation or destruction); 5) Avoidance (by disregarding normal institutional existence).

## The emergence of informal cities as a register of transgressive architectural practice

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Louis Rice

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Informal cities, known variously as slums, squatter settlements, barrios, favelas or shadow cities, are inherently (and multiply) transgressive. Defined by the United Nations (2001:111-112) as “land to which the occupants have no legal claim, or which they occupy illegally” the informal city is principally defined by its illegality (and in opposition to the ruling legislative regime). This research intends to explore and situate the transgressive processes, conditions and systems of informal cities in relation to architecture.

Slums are a relatively new invention (and form of urbanism): a century ago there were barely any. Today there are over a billion slum dwellers (Neuwirth, 2005) and according to the UN (2007) a further one million people arrive every week. Despite their squalor, informal cities are proving to be the most ‘effective’ habitat for humans. The sprawling, shadow cities of the developing world are the in actu paragon of urbanism for this millennium. By the middle of this century, informal cities will comprise the majority of the planet’s urban dwellers (UN, 2007). As a corollary of this impending scale and ubiquity: informal cities will soon become the dominant urban condition. Within a century the slum will have shifted from being a relatively minor and peripheral event/process (and ‘problem’ to be eradicated) into the prevailing system of urban and architectural production. This evidences the impotence of the architectural profession/s and generates profound uncertainties in relation to habitation: what a city is, how architecture should be produced, and who ‘owns’ urban space.

Informal cities are made through myriad relational negotiations of millions of humans; not to mention rats, cars, bacteria, shit, dirt, water, floods, mud, fires, filth, violence, apathy, politics, pleasure, poverty, capitalism and despair (Davis, 2006). The slum DNA is that of paradox: they are ‘designed’ but there is no designer; there are buildings, offices, houses, factories and shops yet no architects; health systems, sanitation, recycling, public transport and education yet no government (Koolhaas & van der Haak, 2003). Systems, entities, actors and agencies are variously competing, uniting, allying and/or merging kinetically to form the informal city. They transgress the myriad assumptions and seemingly immutable doxa in relation to the urban condition.

Informal cities most obviously transgress accepted boundaries of hygiene, sanitation, structural safety and ethical considerations regarding quality of life. The role of the ‘designer’ is also transgressed; the ‘architects’ of informal cities are more analogous to a relational set of practices, negotiations, conflicts and alliances that have as their point of departure the (non-capitalist) production of space. The informal city reveals and obscures its own condition; the kinetic systems of emergence at play in the ‘development’ (or at least transition/s) of slums require a re-calibration of that which might be architecture. The informal city is presented here as an empirical case study of the emergence of a triumvirate of transgressive ‘architectural practice’: architecture without architects; architecture without representation; and (illegal) architecture as political action.



## Diffuse transgression: making the city in the margins of the law

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Dr Dana Vais

Technical University of Cluj-Napoca, Romania

The paper addresses the critical relationship between law and urban space, using empirical evidence from Romanian cities.

It is not the extreme and exotic condition – the “legal vacuum” of the first post-socialist years (Iván Tosics), or the informalization of the Balkan-like “turbo-urbanism” (Kai Vöckler) - that are most significant about Romanian cities, but rather the lax way a normal western-like system of urban planning and control has been internalized. Although sheer illegalities are an important issue, it is the approximations of the system itself - overlaps and gaps, times of delay, ambiguous quite-legal situations, in short, the margins of legality - that are the most revealing of how Romanian cities are made.

Derogatory urbanism as a rule; regulated retroactive legalization of illegal developments; duplicitous privatization and property restitution producing double overlapped ownership; privatization of urban planning itself, leading to perfectly legal conflicts of interest; delayed or impossible application of urban regulation; and so on – all these unfold a space-time where urban actions often transgress the law without actually breaking it.

The legal context has been considered “transitory” for a very long time in Romania. Continual change has become the normal way that laws and regulations work. The abnormal is normalized, the exception becomes norm, and the periphery pervades the main core. On the whole, laws and regulations are so elastic, that the idea of “transgression” itself might become irrelevant. Why would one challenge a law that is approximate and open to so many possibilities?

Intentionality in law transgression as such is actually rare. Transgression is here rather the unfolding of urban life in a diffuse growth that is hardly contained. Transgression is not in itself subversive or an overt deliberate challenge to the law (Chris Jenks); it is just a set of natural practices. In this sense, transgression may be seen as something positive, the “triumph of a vital energy”; the urban future might lie in this kind of “self-reformist” society, producing laws and rules every day, in order to manage a permanent crisis (Andrea Branzi). The city becomes a living “lawscape” (Andreas Philippopoulos-Mihalopoulos), where law and urban space continually make each other. The distinction between “Law and control” - control as continuous regulation and “diagram of Law” (Anne Bottomley and Nathan Moore), or the deleuzian distinction between Law and jurisprudence – may also be relevant here. It is the practice that makes the law, not the letter of the Law itself.

Eventually, diffuse transgression is maybe not just the characteristic of a transitional stage, but a normal long run way for the city to be made, and the Romanian case might have a more general relevance for urban space today.

## Clowns, buffoons and the power of the killing laugh: an investigation of CIRCA (The Clandestine Insurgent Rebel Clown Army) and its unique approach to the subversion of power through non-violent direct action.

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Dr Hilary Ramsden

Artist and Researcher, IAI (Intermittently Affiliated to Institutions)

The Clandestine Insurgent Rebel Clown Army ([www.clownarmy.org](http://www.clownarmy.org)) was created in 2003 as a way of integrating arts and activism. In 2005 we were funded by the Arts Council of England and successfully toured the UK and to the G8 and there are now Rebel Clown brigades throughout the world.

Members of CIRCA practiced rebel clowning as a way to subvert the dynamic of binary power structures such as authority-protester, and as a means of creating new ways of resistance for activists. Inheriting from innovative political approaches of feminism and queer activism in the 1980s, and groups such as Reclaim the Streets throughout the 1990s, rebel clowning is a form of political activism which values elements often seen as distinct from the political realm: joy, pleasure, desire, diversity, horizontal power structures. Thus one of the most important inspirations for rebel clowning is the notion of carnival and laughter as crucial forms of resistance that merge the political and the aesthetic and disrupt our assumptions and perceptions of what is permissible within public space.

This presentation explores the phenomenon of C.I.R.C.A focusing on the exploration of a number of issues: the disruption and transformation of public space through rebel clown interventions; the notion of rebel clown as a place or state of being, which then creates opportunities for the activist in the form of new visionings and imaginations, possible through a Situationist *détournement*, expressed in particular kinds of stupidity, different-thinking and enactment of this state of being; and creative ways of combining the urgency of addressing global issues within a specificity of local needs and resources; the subversive power of humour and its potential to intervene in and transform habitual patterns and assumptions within public space.

I'm further concerned with a number of questions arising from these explorations: What happens in this place of rebel clown? How is this different to an activist's other states or places of being? Additionally, following Massey, what are the responsibilities that are inherent to being placed, in this instance, as rebel clown. Is there a clown credo?

The second part of this presentation takes the form of a participatory workshop where we will engage in some basic rebel clown training and adventure out into public spaces to see what will happen!

## Underground urban caretaking: exploring an architectural practice through the feminist ethics of care

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Sara Brolund de Carvalho / Anja Linna  
Stockholm, Sweden

This paper explores feminist strategies and tools as a potential to go beyond the limits of mainstream architecture, in order to question how architects gather knowledge and to transgress the boundaries of what is valued as important in architectural projects.

We are a newly formed collaborative architectural research practice, an architect and an artist, with a shared interest for feminist ethical values and a strong wish to include them in the discussion of what public space is or should be. We ask ourselves:

What if we, as architects, recognize and use care-focused values such as sensitivity, compassion and feeling in our work?

Feminist ethics of care emerges from real life practices and can offer a new kind of urban category. By adapting a micro-perspective and listening care-fully and close, as well acknowledging the limits of traditional surveys and asset mappings, our paper analyzes the process and experience of using film as an approach to unearth social knowledge that is usually not considered in planning and building. In this we refer to Katherine Schonfield in *This is what we do – A muf manual* and how to move from the close-up to the bigger picture and then back to the particular. A process of slow dialogue let us build relationships with portrayed urban actors.

Practices of handcraft and various forms of “hand work” can be a key to conversation and dialogue in urban projects, something that informed our method to talk through the work of the hands. Our film shows how female practices of care-taking are important as social and political forums for learning, exchange of ideas and support, crucial for the development of sustainable social communities. These practices have historically not been visible in the public sphere and mostly referred to private homes. The hand is always present in actions of caring, in Swedish “ta hand om” means to take care of, the hand symbolizing a care-full approach.

What stories of a place can these practices tell?

Our exploration of the numerous underground spaces in the 1950:s Stockholm suburb Bagarmossen led us to several female non-profit associations and small-scale urban actors, such as a feminist tattoo collective, a drumming school and various handcraft associations. The up-close and personal look at the details of social practices, the hand, generated a broader understanding of the spatial needs for social and community building. It also led us to discover the importance of Bagarmossen's many relatively cheap, but almost invisible, rental basements. If it weren't for them these activities would not flourish. New strategies are needed to go beyond traditional planning and building practices concerned with generic and large-scale solutions. We argue for an unconstrained search and a somewhat obsessive attention to detail in order to find what is not obvious or seen from a planner's perspective.

## Spatial stories: a walk through the childhood landscape of public space

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Dr Jackie Bourke

Dublin Institute of Technology, Dublin, Ireland

The urban public realm or the space between the buildings, is socially constructed as adult territory where children are viewed with suspicion. Increasingly they are designed out of public space and assigned 'child friendly' places such as playgrounds or after school facilities. This form of spatial design has been described as 'ghettoising' children and it serves to inhibit their freedom to move through their neighbourhoods. Nonetheless in order to walk to and from school, to the shop or to visit friends, children traverse adult oriented public space daily. How they encounter and perform the public realm reveals a lot about that space.

This paper will explore how children construct a sense of place as they transgress adult oriented public space drawing on doctoral research conducted in collaboration with a group of children living in Dublin City. It will examine how they subvert the expected norms of the public domain and carve out a childhood landscape which is at once highly imaginative, richly sensory, very sociable and quite pragmatic.

Using photography the children created visual narratives of their experience of the everyday routes they walk. Through their visual narratives the public domain emerges as simultaneously beautiful and ugly, welcoming and scary, and a world filled with secretive play potential. As adults any attempt to see the public realm through the eyes of children is quite a challenge. But it is important to make this effort and deconstruct the meanings underpinning their apparent transgression so as to explore public space from a new perspective. It is intended that the children's images will be used extensively throughout the presentation.

This paper draws on research conducted as part of a PhD undertaken at the Dublin Institute of Technology. A group of children aged 9-11 participated in a collaborative research process. The children who participated in the research live in an area of Dublin known as the north-west inner city. It is a very old part of the city which has recently undergone an urban renewal programme and while traditionally it has been a place of tremendous poverty, more recently sections of the location have been described as very affluent. The resulting environment comprises a rich tapestry of 17th Dutch Bilyys and 21st century apartments, old cobblestone streets and modern plazas, of a hip urban cafe culture and appalling inner city neglect.

The sense of place the children construct as they navigate this complex urban domain reveals an intriguing perspective on adult constructed public space and confirms the value of exploring the world of the 'ordinary practitioners of the city' (de Certeau 1984 p93).

## Playful transgressions: children transforming spatial design

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Dr Jo Birch / Dr Rosie Parnell / Dr Maria Patsarika / Masa Sorn  
University of Sheffield, UK

Hope (2005) suggests that 'play is more than pleasure, social learning or symbolic expression'; it is also the 'inventive dissembling of social boundaries, confusing distinctions between real and unreal, creating possibilities of being' (p 363). This paper develops a framework for understanding play as a habitat for creative collaboration (Sawyer 2007) between children and spatial designers in design process. At once a vehicle for transgression and development of skills for creative process (Russ, 1993:334), it is proposed that children's playfulness comprises what Bhabha (1994: 2) refers to as a "Third Space" in which the dominant [design] culture might be temporally subverted and its structural systems of power and control renegotiated' (quoted in Wales 2010: 22).

Traditionally a boundary that lay users and clients do not cross, the paper describes the experiences of spatial designers who have collaborated with children during their design process in order to "co-produce" designs. Drawing on qualitative, semi-structured interviews with these designers (and through their personal visual representations of creative process), the paper explores the steps taken by children away from the more traditional "participatory" role of 'experts in their own lives', towards the role of "designer". The paper discusses the cross-disciplinary research which has explored the positive relationships between play and various skills and qualities of creative processes, from flexibility, divergent thinking and insight to combinatory imagination (see Russ and Fiorelli, 2010:238). This literature provides a critical framework for understanding the way in which children as 'world-weavers' (Wood and Attfield 2005:84) have interacted with the surveyed designers' creative processes and how the designers' perceive their own processes to have been affected. Key moments of transgression are identified and the conditions that supported this playful transgression and transformation are described.

The interviews are currently in progress as part of an ongoing research project funded by the Leverhulme Trust and hence specific findings are not yet available. The paper's presentation will also draw on a new online resource, produced as part of the same project, which maps a range of spatial design projects where children have played a key role, using this resource to illustrate the design context of the scenarios being explored.

## Complex changes in the use and boundaries of Shiraz's private introverted gardens in 20th century Iran

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Sara Mahdizadeh  
University of Sheffield, UK

During the twentieth century, two main Revolutions in Iran embodying opposing and paradoxical ideologies brought about significant changes in all aspects of Iranian society that reflected and affected the use and boundaries of private gardens in Shiraz, the 'city of gardens'. Under the leadership of Mohammad Reza Shah's Pahlavi regime (1941-1979), the private gardens of architectural merit with their introverted architectural formula were systematically bought, restored and transformed into public spaces for hosting Shiraz Art Festival in 1967. In attempt to impose alien behavioural patterns through breaking down the taboo of Islam, these gardens had to adopt coercive function and subverted the original one that was based on Islamic morals. Subsequently, following the Islamic Revolution of 1979 and after a decade of decay, these gardens that have been overtly westernized once more witnessed changes. As a result of political shifts and the domination of religious authorities, the new kind of cultural activities and behavioural patterns have been formulated in these gardens voiced by religious-minded scholars and money-minded managers alike. This paper will detail the ways in which contrasting attitudes of the authorities have affected the use and boundaries of the Shiraz's historical gardens particularly before and after the Islamic Revolution of 1979. However, it argues that through adaptation and new approaches based on Islamic codes and contemporary Iranian needs, the historical gardens of Shiraz of architectural merit have finally found an ability to become a desirable place for large numbers of Iranians.

## Architecture in the material space of possible transgression

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Dr Nathaniel Coleman  
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Authors including Ernst Bloch, Manfredo Tafuri, Fredric Jameson, Henri Lefebvre, and even David Harvey have shown just how difficult, if not impossible, it is to be transgressive in architecture, unless transgression is understood in formal terms alone (which seems only to confirm the relative impossibility of substantive disobedience in architecture). But if transgressive representations (including constructed ones) are thought a fair substitute for the real thing, Lefebvre alerts us to the inevitable failure of substituting 'communication for revolution'. He also returns the conversation again and again to content, and to social practices, rather than to form (alone). At this juncture, it is worth noting that even Anthony Vidler recognises that transgression – or the possibility of a revolutionary, or utopian moment – in architecture demands a transformation of consciousness as much as of content; novel forms, or techniques, just won't suffice, any more than novel materials will. But transgression at the level of content demands liberation from the social processes and economic forces that actually shape architecture

As Lefebvre has revealed – echoing some of the other authors introduced above – space is a product of the culture that produces it, suggesting just how difficult (if not impossible) it would be to produce spaces that actually do not simply re-present the culture that produced it, even if veiled in the self-serving language of autonomy or genius. Moreover, superficially transgressive architectural works arguably serve primarily to legitimise the very system apparently being disobeyed. In our epoch, in which the dominant system of bureaucratic control is neoliberalism, the double bind introduced above is reconfirmed in almost every issue of the architectural glossies, and more critical works as well. Otherwise, how could an architect like Koolhaas, for example, be seen as amongst the most radical, while actually being amongst the most conservative (at least so far as substantive transgression is concerned).

As a vehicle for exploring the ideas introduced above, the New Scottish Parliament building (1999-2004, Edinburgh) by Enric Miralles (1955-2000) is considered in terms of its relative transgressiveness, more precisely, the possibility of this in an epoch in which, as Lefebvre observed 'bureaucracy' may have 'already achieved such power that no political force can successfully resist it', not least architecture, or even an ascendant Scotland. More so, the Parliament building is considered against Scottish author Alasdair Gray's famous motto: 'Work as if you live in the early days of a better nation.'

## Reframing socialism: Jiakun Liu and the transgression of imagining modernity in contemporary Chinese architecture

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Jiawen Han

University of New South Wales, Australia

Contemporary Chinese architects have widely embraced all forms of western techniques and philosophies to satisfy both the government and the citizen's imagination towards a "new world". In some sense, imagining modernity thrives in the architectural works in the post-socialist China as it heals the decades of civil unrest, poverty and ideological revolution in the pre-reform socialist regime. This paper will address the way Jiakun Liu, one of the most influential Chinese contemporary architects, attempted to transgress the current imagining modernity through architectural practices, and significantly exceed the limits of Chinese people's physiological anxiety in confronting socialism, which result in the expression of a genuine folk language in architecture. The author will analyse selected works of Jiakun Liu, and examine how the architect decode the architectural aesthetic program of socialism in the new social context and further create new spaces in architectural profession in the boundaries between imagining modernity and real social and political environment which these architecture are produced by. Although the maintenance and assertion of socialist aesthetics in the context of China, no matter how contrived, might be assumed as a form of politically-correct manifesto, the analysis reveals that the architecture designed by Jiakun Liu has overcome the ideological deviation, rather than served the purposes of the government or stimulated the sense of involvement in the socialist regime. The author argues that Jiakun Liu's architecture are transgressive not only because they subvert the imagining modernity that are emotional and spiritual grounds on which mega-projects are legitimated in the post-socialist China, but also because they implicitly call for the re-assessment of the socialist period.



## Photography and urban renewal in the american city: Kevin Lynch and Mildred Mead, 1940s-1960s

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Wes Aelbrecht  
University College London, UK

Photographs were crucial to urban renewal programmes in American cities of the fifties and sixties. They were published in urban studies books, hung on exhibition panels in public libraries and included in Mayor's public presentations. Photography's impact on the debates and policies of urban renewal, however, is not reflected in archives. What we can observe instead is a growing split between photography and urban renewal by its classification into a separate archive, the photographic archive. Photographs stored in boxes have become mute symbols of a past no longer visible, disconnected from its conditions of production. In this presentation I want to demonstrate that photography played a fundamental and challenging role in those initial decades of urban renewal. I will argue that photography enabled the transgression of existing boundaries of the architectural and urban discipline, both in their newly proposed methods of investigation and in the proposals made to remake the city.

As proof of photography's role in urban renewal I will present two works: Lynch's publication *The Image of the City* (1960), and the photographic collection of the neglected Chicago photographer Mildred Mead. By bringing together and comparing two figures that have never been presented together, two ways of using photography will be discussed. Each sheds light on the other as both were using photography to investigate and create arguments for intervention to resolve the urban crisis. In Lynch's case, I will show that photography was used to demonstrate the importance of urban legibility, while in Mead's case, photography was used by the planning department and authorities to map blighted areas and gather support for demolition and the construction of architectural environments with modernist features.

The presentation will show how a discourse of urban renewal has been constructed around Mead's images and Lynch's study by using original research material from fieldwork in the US. This material will range from archival documents of Lynch's study in the archive at MIT in Boston and The Rockefeller Foundation in NY (the main private funder of Lynch's research); archival research and analyses of the different archives where Mead's images are held; oral historical accounts of key proponents in and around the urban discourse; analyses of the spaces of representation of Lynch's and Mead's work.

Through this analysis, it will become clear that urban and architectural studies were only able to transgress the boundaries of their discipline by their use of photography. Specifically, it was photography that allowed planners and the public to envision and think the impossible, that is, to imagine the city as an ordered environment.

## The invisible, ruination and moving beyond lament

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Dr Gini Lee

University of Melbourne, Australia

The Invisible College in the woods in Cardross near Glasgow appears as a site, a place and a collection of ruins that transgress normatively acceptable care for important spiritual and historical estates. It's naming refers simultaneously to an architectural monument, a place that seems to predate our known existences, an untamed garden and a site where various creative and to some, nefarious, practices flourish unregulated. Various artists and academics, from Scotland and by invitation from around the world, regard Kilmahew as a place of great possibility, where a program for immersion and occupation is currently underway to help to understand what its next and future life may hold and how this might be realised through artistic and design strategies and interventions.

Drawing upon the Transgression call to reference Bataille's intent 'to open the door to what lies beyond the limits usually observed', Moving beyond Lament is a documentation of time spent within the grounds and ruins of the Kilmahew Woods and St Peter's Seminary under the direction of the NVA research hub (<http://www.theinvisiblecollege.org.uk/>). This initially photographic account seeks an alternative narrative for Kilmahew through a curator's lens. It appropriates Daniel Spoerri's snare pictures approach to produce imagery and mappings of the various assemblages that appear across the Woods and buildings. In Spoerri's *Anecdoted Topography of Chance* (Atlas Press, 1995), a community of friends were enabled to expand the real time map of objects upon a table to make new, layered narratives of association. In the Invisible College project the table is the Woods and the buildings, walls and garden the objects and their spatial associations act as the material for reworking through curated and collaborative anecdote.

The project for Transgression will present the documentary stage of the curation of the Woods and Seminary as images and maps for discussion, anecdote and annotation towards making other spatial histories beyond the limits of what is usually observed. The challenge arising out of this project will be to support the NVA Invisible College project to complement the call for recovery of the St Peter's Seminary buildings as a finely designed and wrought modern building. Moving beyond Lament seeks no physical building or restitution, rather it presents an ephemeral account of the simultaneous histories of the here and now, and the possible, should the current process of ruination continue to move towards its ultimate terminal condition.

## Transgression and temperance: the Newcastle hoppings

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Ella Bridgland / Dr Stephen Walker  
University of Sheffield, UK

‘Corns on the feet differ from headaches and toothaches by their baseness, and they are only laughable because of an ignominy explicable by the mud in which feet are found... [B]y its physical attitude the human race distances itself as much as it can from terrestrial mud—whereas a spasmodic laugh carries joy to its summit each time its purest flight lands man’s own arrogance spread-eagle in the mud...’

—Georges Bataille, *Big Toe* [1929]

The annual Newcastle Hoppings Fair was established as a Temperance Festival in 1882, one of many Victorian moralising attempts to improve social norms and promote ‘good’ behaviour. From its initial situation through to the present day, the Hoppings has remained something of a straw man. Witness the fine oxymoronic notion of the Temperance Festival: established on the ‘Town Moor’ (away from and in deliberate opposition to prevailing Victorian fears that believed fairs and towns were sites of social depravity and transgression injurious to local inhabitants) the Hoppings provided something of a decoy, by which transgression could be controlled or at least diverted. However, while the fair raved with all the slander of a licensed fool, a more thoroughgoing transgression would inevitably be exercised elsewhere: nowadays, look no further than Newcastle’s infamous Bigg Market, scene of nightly debauchery of mediaeval proportions.

But side-stepping the numerous examples of minor-transgression that events at the Hoppings provide, we will suggest that behind the scenes, action is taken to police and prevent potentially major-transgression of social and cultural norms, action that can only be grasped through the development of what literary and cultural theorists Stallybrass & White refer to as hybrid notions. In their 1986 book *The Politics and Poetics of Transgression*, they observe: “In the [fair] pure and simple categories of thought find themselves perplexed and one-sided. Only hybrid notions are appropriate to such a hybrid place.” Acknowledging Stallybrass & White’s challenge, we will explore the categorical difference between headaches and muddy feet announced by Bataille, approaching the Hoppings as an architectural site of transgression, from underneath and above, examining with feet and head the very ground on which it stands, and the threat posed to the polite canon of architectural history if the Fair’s entry is attempted.

Underneath the brief razzamatazz of the fair, the ground registers a very different and cyclic approach to the *tabula rasa* from that conventionally associated with architecture. It is the attitude towards this ground—indeed, more strongly, to the very surface of this ground in its ‘natural,’ neutral state—that demonstrates a qualitatively different approach towards (preventing) transgression than the attitude towards the activities, or even the architecture, of the fair itself. This ignominious descent into the mud reveals complex issues of Ownership and Stewardship, land-, air- and grazing-rights, amongst other enshrined codes and claims.

## SCI-Arc builds on pedagogy: 1800 Berkeley Street

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Benjamin J Smith  
University of Michigan, USA

From its origin in 1972 the Southern California Institute of Architecture (SCI-Arc) operated as a fringe institution that worked toward experimentation, innovation, and self-motivated freedom within architectural discourse. Valuing discovery and the processes of work rather than *a priori* solutions, SCI-Arc was founded on a principle of flexibility, evidenced by the original school catalog that described it as an “institution in process.” This research paper investigates SCI-Arc to reveal how a group of architects formed a subculture in the 1970s and 80s and participated in architecture’s diversity, transforming its expression through teaching, discussion, drawing, and building.

Founding director, Ray Kappe, and the six original faculty including Shelly Kappe, Ahde Lahti, Thom Mayne, Bill Simonian, Glenn Small, and James Stafford, sought to create a non-hierarchical institution. One intention among this group was to eliminate the bureaucracy they viewed as detrimental to an academic environment and chose to focus their efforts toward teaching methods that would develop an architect’s creativity, intuition, and design purpose, leading the SCI-Arc faculty toward novel forms of architectural pedagogy and practice. When SCI-Arc began in 1972 assignments were not issued and grades were not given. There was not a rubric for passing or failing or for receiving credit. Although the faculty was optimistic, students grew restless without a clearly defined curriculum. Over time programs were proposed, studios were established, and a school that was born out of dissent obtained accreditation by the National Architectural Accrediting Board (NAAB) only four years after it opened.

SCI-Arc emerged amid the decline of a progressive countercultural movement and witnessed the rise of a social environment distinguished by subcultures and do-it-yourself attitudes. This research explores the creative and productive qualities within groups whose formation appear to be based more on geography and experimentation than on the adherence to a prevailing ideology. These qualities are evident in the informal origins of skateboarding and punk rock in Southern California, or the do-it-yourself mentality of clubs such as the Homebrew Computer Club. Qualities such as these also existed between the faculty at SCI-Arc in the 1970s and 80s. It was an informal grouping of young designers and architects who developed personalized and isolated approaches within a school marked by diversity and innovation.

Exploring SCI-Arc as a laboratory for architectural experimentation demonstrates one attitude of architecture during a pivotal time in American, global, and creative culture, and provides a context for a collection of work that has tended to resist intellectual description. Little scholarship has been conducted on the school’s pedagogy or the work of the young faculty that taught there. This paper will use Ray Kappe’s archive at the Getty Research Institute, the SCI-Arc Media Archive, conversations with Ray Kappe, Thom Mayne, Eric Owen Moss, and Coy Howard, as well newspaper articles, exhibition reviews, and personal archives to tell the school’s history and its disciplinary impact as it transitioned from a progressive institution to an institution of progress.

## Talking transgression: a conversation in process

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Prof. Rebecca Krinke / Dr. Victoria Walters

University of Minnesota, USA / Winchester School of Art, University of Southampton, UK

In this talk, Rebecca Krinke and Victoria Walters will present the process of their shared communication over a period of 8 months on the issue of transgression, as it relates to their respective concerns and identities as maker/thinkers. Krinke is a Professor of Landscape Architecture and her work transgresses the discipline's perimeters in several aspects. Her practice focuses on conceptually driven temporary projects rather than solving problems for clients through "permanent" places; it ranges from objects (sculpture) shown in galleries to social practice projects where there may be no physical object made, and is typically not funded or disseminated through conventional channels of discourse and publication. Walters is a Senior Research Fellow in Visual Culture whose writing has largely focused on the work of influential artist Joseph Beuys, referred to on the Guggenheim Bilbao website as "one of the most...transgressive figures in the art of the second half of the 20th century". Walters became interested in Beuys while exploring issues around language through visual arts practice, particularly the way in which notions of art and language are expanded within his work. Walters notes that this has elicited criticism from October theorists including Rosalind Krauss around the issues of transgression and materiality; Krauss compares the work of Beuys and philosopher Georges Bataille and, drawing from Bataille's notion of the formless (*l'informe*), argues that Beuys' work subsumes everything into meaning, leading her to reject the artist's position.

Krinke and Walters share an interest in the cathartic potential of art and its importance for human wellbeing. Krinke sees her professional role as just one part of her identity as a multidisciplinary artist working across sculpture, installation, public art, site works, and social practice. She describes her creative practice and research as dealing with issues related to trauma and healing - moving from body to space/from object to landscape - exploring trauma as it moves from individuals to societies to ecosystems and back again. Krinke creates objects and spaces that create places for the sharing of memories and emotion; it is not her explicit intent to "heal people", but some have found her work healing. One of Walters' early encounters with Beuys' work was characterized by a strong response to its powerful cathartic force and her recently published book, "Joseph Beuys and the Celtic Wor(l)d: a language of healing" captured Krinke's interest, as an interdisciplinary study looking at the therapeutic aspect of Beuys' methodology of social sculpture, as well as his focus on the human being.

## Formation through misinformation: teaching architecture as cabaret

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Chris Heuvel  
Nottingham Trent University, UK

This paper describes and examines a seminar series through which groups of second-year architectural undergraduates are encouraged to explore alternative, irrational, or even false ideas about space (and beyond) in order to achieve a combination of educational objectives. On the one hand, the aim is to help free the students from incipient habits of survey/analysis/plan (Geddes), or from an overly rigid view of the design process as a necessary sequence of 'Work Stages' (RIBA/CIC), or from other methodical approaches to studio-based activity – typically in response to institutional demands for 'academic rigour' or 'transparency of objectives': this is achieved by undermining faith in logic, science, and even materiality. On the other hand, the seminars serve to stimulate creativity, enrich architectural significance, and enhance the students' enjoyment of architectural productivity: this is continuously/constructively tested both through a variety of feedback mechanisms (including jokes, lies and fantasies), and through the tutor's own gratification (the students are advised that their role during the seminars is to entertain the tutor). Except that the students are not themselves: in order to reduce their inhibitions, they all adopt other (dramatis) personae – as does their tutor, who presents himself as Prof. Ubu Yurodivy, from the Institute of Experimental Hermeneutics (located in the basement of Heaton Library, Newcastle upon Tyne). The references to pataphysics (Jarry), to the Holy Fool who dares speak wisdom to power, and to insidious acts of deconstruction, accordingly recur as themes through the whole (one-term) seminar series. The seminars ('workshops'), each fancifully identified both with a major architect of the last half-century and (paradoxically in the context of the first of the aims described above) with a particular phase in the design process, proceed through three distinct stages: initially, the tutor sets the example by leading the conversation through a variety of increasingly playful and/or fictitious topics. In phase 2, the students are assigned prescribed (but again sometimes unreal and often obscure) topics to 'research' and then discuss – and no (mis)interpretations, deliberate or otherwise, are ever judged to be irrelevant or uninteresting: the tutor's role during this phase is skilfully to keep forming links between apparently disparate ideas, continuously steering the conversation towards an appreciation that – as there are no boundaries to the creative imagination – nothing can be definitively excluded from the domain of architecture. And so in phase 3, the students develop some form of presentation to communicate this realisation to their architectural colleagues at the end of the seminar series, which is therefore entitled 'Architecture as Cabaret.' There are, of course, no limitations imposed upon the format of this final show, but as a coda the students are required to write a short reflective account of their role within the 'troupe', of their contribution towards its staging and execution, and of the lessons and insights gained from the whole exercise. To date, the students have identified the process as one of the most important (and enjoyable) in their architectural formation – which gratifyingly corresponds with their tutor's experience.

## Invading the memory palace: Patricia Cain's in situ enactive drawing

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James Burch

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This paper explores how the acts of building construction, on site, capture, mask or erase the discursive process of architectural design. It explores the assembled building as a 'memory palace' for the narratives of decision-making and assembly brought to site by constructors and designers; and how a new building might be read, privately, as a set of contingent events – a secret palace recording the chaotic process of creating built meaning. Rather than investigating the architecture of memory that has developed around a built artefact – either as a palimpsest of change (Lowenthal 1985) or as typological resistance to change (Rossi 1984) - this paper shifts the site of architectural meaning from the finished object to the creation of the object arguing for architecture as the process by which an artefact comes in to being (Ballantyne and Smith 2012). It follows that there is transitory architectural activity that necessarily disappears as architectural form comes to be built and that finished architectural forms might be but a tracing of the architecture activity necessary to build.

The author's own 'memory palaces' constructed as a professional 'Job Architect' are used as an introductory illustration. In an inversion of Edensor's (2005) transgressive exploration of ruination (legal and illegal occupation post-construction) the author conceives the contractual act of Practical Completion as the point of ruination of the architectural process and looks to find in such a built artefact traces of the legal and illegal occupation, pre-construction that brought that building in to being. This leads on to a discussion of artist Patricia Cain's process of 'enactive drawing' as developed in her Doctorate and subsequent book (2010) and as applied in a construction site residency at Zaha Hadid's Riverside Museum, Glasgow. Here drawing is used to uncover the lost memory palace of the construction process and the paper asks whether this enactive recording process shifts architectural meaning from the built to the representation of the process of building.

## The hermaphroditic city: postcolonial Delhi as the third sex

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"I return to Delhi as I return to my mistress Bhagmati when I had my fill of whoring in foreign lands. Delhi and Bhagmati have lot in common. Having long been misused by rough people they have learnt to conceal their seductive charms under a mask of repulsive ugliness. It is only to their lovers, among whom I count myself, that they reveal their true selves."

In the novel 'Delhi' by Kushwant Singh, city's history oscillates between present day Delhi narrated through the trope of Bhagmati, his mistress and through the eyes of others from the past. In narrating history of the city as far as back to the time of the legendary Tomara Rajputs. Singh inserts literally and metaphorically the figure of 'Hijra' (Hermaphrodite) to describe his mistress and his transgressive love for Delhi. Hijras, defined as the third sex in Indian society, formulate a distinct group with their own rules. Although barren, they partake in marriage and birth celebrations. Existing at the periphery of Indian society, Hijras are considered to possess powers to curse if mistreated, thus they are both accommodated and marginalised. Postcolonial Delhi ignored in general by the future imaginary only emerges on rare and special occasions in the national consciousness. This is perhaps a critique of Delhi; currently segregated in imagination between the old city of Shahjahanabad and Lutyen's New Delhi, and the undefined development and images of Postcolonial Delhi, a Postcolonial Delhi caught between the various pasts.

The paper uses postcolonial and feminist theory to propose that at the intersections of past and present cultural imaginary is the figure of the barren Bhagmati, representative of postcolonial Delhi; a commentary on the legacy of the various cities of Delhi and failure of productive synthesis. With figures from the past that haunt the present, the Hijra becomes both the fissure and the bridge that most will not cross except the dedicated and knowledgeable few. Postcolonial Delhi as the third sex transgresses the limit of our perception as Michael Foucault (1977) in another context states "transgression does not seek to oppose one thing to another, nor does it achieve its purpose through mockery or by upsetting the solidity of foundations: it does not transform the other side of the mirror, beyond an invisible and uncrossable line into a glittering expanse", but rather it marks and challenges our understanding of the contemporary condition of the Delhi.

The paper posits postcolonial Delhi as the third sex, firstly to be understood in relation to the indigenous and the foreign, familiar and the unfamiliar, self and the other. Secondly, Singh's morphological descriptions of his mistress are homologies of the morphologies of Delhi that take into account its superimpositions, agglomerations, excisions, insertions, assimilations, associations and equivalences and thus account for its morphogenesis into the third sex. Thirdly, Delhi like the third sex cannot be reduced to the singular and is indefinite and infinite, and refers to the plurality of Delhi with its multiple manifestations / mutations which refuse to fuse into a stable and identifiable whole, which also marks the limitations of contemporary urban theory to understand the city.



## Motivating collective custom build

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### Background

Issues of taste, class and consumption have received extensive attention in the social sciences, yet are neglected within architecture. To be an architect is to be an arbiter of taste, to confer what Pierre Bourdieu refers to as social capital, upon those who employ them. This, writes Kim Dovey, is the architect's 'key market niche' It is my thesis that the architectural professions' inability to acknowledge forms of taste other than its own has led to its marginalisation from the production of homes in the UK.

My paper examines the cultural issues underpinning 'Motivating Collective Custom Build' a film project developed by the architectural practice Ash Sakula with the volume house builder Taylor Wimpey and the School of Architecture in the University of Sheffield as part of the AHRC funded Home Improvements Project, currently under way. The aim of this 'user friendly' film, a brief extract of which will be shown, is to make self build seem easy and attractive both to potential self builders and to the volume house builder industry, combining accessible appealing graphics with evidence based research. It paves the way for a new customer oriented, ethical and research led form of practice, what Venturi and Scott Browne call 'a positive non-chip on the shoulder view' from the architectural profession.

### Method and theoretical context

The film transgresses the borders of architecture into the fields of marketing, lifestyle and fashion, the terms of this analysis. This is alien territory for most architects yet, I will argue that there are some close linkages between the techniques of architectural design and that of selling, only marketing experts are better at evidencing the value of their methods.

Other fields, such as fashion, readily acknowledge the role of, for example, clothes in the construction of identity and the development of agency. Domestic architecture is now more about lifestyle than anything else. This is something that volume house builders have known for a very long time and something that most architects avoid being explicit about. In selling self build it is something that Ash Sakula will have to face head on.

### Conclusion

My paper will illustrate some of the ways in which what Venturi and Scott Browne called 'commercial values and commercial methods' have only just begun to be exploited by the more culturally nimble members of the architecture profession, my suggestion being that they need to be put to use to further the cause of ethical practice. Central to all this are the issues of research and evidence based design. Until architects can express the value of what they do in rigorous terms it all comes back to down to taste.

## Transgressing filmic boundaries

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Dr Ken Wilder

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Conventional cinema constructs a strict demarcation between the filmic space of the movie and the architectural space of the auditorium. There is no implied continuity between the 'virtual', a world apparent on screen in which the viewer has no place, and our 'real' situation sitting in the darkness of the cinema. The illusion of cinema is not that we think ourselves physically present at the fictional scene – we do not 'forget' that we occupy a cinema seat – but that in moments of narrative absorption we fail to attend to the configurational properties of a film's construction. These are properties we know are essential to movie-making, but which we choose to ignore: the knowledge that we are watching actors on an artificially lit set, and that just off screen there are camera and sound operators, the director and a whole entourage of supporting technicians.

Gallery based moving image work, by contrast, often foregrounds such configurational properties, drawing our attention to the work's constructedness and to the situation of its showing. With certain spatial works this foregrounding might be said to be reflexive, in that the film installation seeks to engage the actual space of reception, and the mechanisms of projection. Unlike cinema, such work transgresses the boundary between 'virtual' and 'real' in such a way as to problematize the spectator position relative to the filmic. In a sense, this problematizing becomes the very semantic content of the work.

We might trace a tradition of such work back to early experimental film and video practice by artists such as Michael Snow, Peter Campus, Dan Graham and Bruce Nauman, and in this country by artists associated with expanded cinema such as David Hall, Tony Sinden, William Raban, Anthony McCall and Liz Rhodes. While the paper will reference such early work, it does not set out to provide an historical account of such practices. Rather, it will argue that the transgressing of boundaries between virtual and real raises fundamental metaphysical issues of representation, such that such works foreground the problematic of a two-dimensional representation of a three-dimensional world.

In making the argument, I will show my own work entitled *Cutting In* (2013). This installation involves filming the space of the gallery through a gridded steel structure, projecting the resulting pre-recorded films onto screens attached to either end of the open structure. The work thus duplicates the structure/gallery and its own two-dimensional representation, but in such a way that the filmic space detaches itself from the originating structure behind. The two films document the painting of two different size red circles onto the walls of the gallery, a relation that is made more complex by rotating the entire structure ninety degrees within the space. The circles appear the same size when projected, relative to the framed structure, though one soon realises that in the gallery one circle is in fact twice the size of the other.

## Transgressing origins: dialogical narratives in contemporary Japanese architecture

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Robert Brown  
Plymouth University, UK

‘At issue is the performative nature of differential identities...negotiation of those spaces that are continually, contingently, ‘opening out’, remaking the boundaries...” - (Bhabba 1994, 313)

‘The activity of a character in a novel is always ideologically demarcated; he lives and acts in an ideological world of his own [and not in the unitary world of the epic], he has his own perceptions of the world that is incarnated in his action and in his discourse.’ - (Bakhtin 1981, 335)

External readings position modern (i.e., post-Meiji restoration) Japanese architecture as collectively responsive to inherited aesthetic traditions, attitudes on nature, tectonic practices, geography, climate, and/or as a dialectic between Western and indigenous values. Internal readings articulate a similar account. Subject to shifts over the last 150 years, these range from: the agenda of *bunmei kaika* (embrace of Western ideas); through a counter philosophical tradition articulating a distinct Japanese identity; the post-war generation's fusion of the modern and traditional; to Japan's post-economic miracle architects flexing new strength by rejecting tradition and positioning their work in an international context. Yet intrinsic to each is a formulation of an origin in which contemporary Japanese architecture is grounded.

Postcolonial discourse reveals these narratives of authentic origin as both a desire for authority and as constructions. External readings are inscribed to fit the external gaze, while recent discourse reveals the internal readings as fabrications. Each projection reifies a totalizing history. Embedded within is a myth of moments when history coalesces into a grand narrative.

Bhabba argues that all cultures are in a continual hybridity; defining a pure identity negates the complex interweaving of difference within cultures. In place of polarized identities, he argues for an ambiguous in-between. In this space grand narratives of origins are replaced by re-inscription. This perspective acknowledges that cultural identity is not driven by theory, but rather by a contingency of the everyday, and in a continual process of (re)construction.

Concurrently we need to interrogate the dialectic of the universal/local, which reduces the latter to a totalizing image, and marginalises the individual. People are not simply part of some body politic, but as Bhabba asserts, forge their identity through individual performance. This view is expanded in Bakhtin's possibility for the individual to articulate a sense of self in the context of overarching narratives. Neither tied to nor simply rejecting the latter, the individual occupies a liminal space from which they transgress projected boundaries and (re)trace their own sense of origins.

A point of reference in this discussion is Japan's new generation, those architects who came of age during the 1980s' bubble economy. Reviewing their work and writing, this examination also draws upon interviews with architects of this generation, notably Taira Nishizawa, Hiroaki Otani and Tezuka Architects.

What emerges from this inquiry is a more carefully delineated comprehension of the individual in writing their own identity, in conjunction/disjunction with broader public histories. Bound neither by negotiating the past and modern, nor rejecting either, they position themselves within a space of their own making.

## Transgressions in war park constellations: typologies, topographies and cultures

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In 1967, Lynne and Kenneth Tinley settled, together with their children, in the thirstlands of Gorongosa, the harsh plains of Mozambican bushland, in order to conduct ecological studies. While endeavouring to build rudimentary shelters [as described in Lynne Tinley, *Drawn from the Plains*, 2007] in this “pioneer situation”, they could not anticipate that their work would be the first step towards enabling transgressions by various protagonists: biologists, ecologists, geologists, endangered species, film stars and other celebrities, Western tourists, photographers and film makers, miners, lumberjacks, poachers, hunters, inhabitants, soldiers, neighbours and traders.

Which architectural typologies allow or disallow transgressions? How do the functions and meanings of different architectures change during transgressions and the resulting conversions, within the context of nature conservation? Case studies have therefore been researched: the national parks of Gorongosa (Mozambique), Eifel (Germany), Plitvice Lakes (Croatia) and Losiny Ostrov (Russia, Moscow). These sites have undergone fundamental changes over the course of history, from being zones of armed conflict to nature conservation areas. Investigations in these embattled areas brought to light basic typologies necessary for acting out transgressions and conversions: huts and tents, camps, hotels, borders and corridors through the wilderness. Often, they become thin divisions between human beings and nature, natural cultural contact zones [Donna J. Haraway, *When Species Meet*, 2008]. Swimming pools were used to jail prisoners of war, bars were converted into nature observation points for scientists, abandoned guestrooms were adapted and inhabited by animals, recreation areas were used for agriculture during times of hunger, nature observation points became shooting stands for soldiers, and Nazi education centres were transformed into youth hostels. Following the transgressions and conversions, an enormous number of ruins remained.

The areas of chronological constellations of nature preservation and wars display similarities regarding typology, topography and culture. Architecture is regarded as a tool for colonising land, for monitoring and preserving nature or for transgressing boundaries. Transgressions take place not only spatially, but also between the legal and illegal, the formal and informal, the integrated and marginalised, and between those who make decisions and those who obey them. The goal of attaining an understanding of different architectures and their effects on our everyday lives demanded that we take into consideration the permeability between the different methods and disciplines. This permeability became evident during trips along the boundaries of national parks, when local people were asked about the typologies of everyday life, its topographies and cultures. These details, taken in their varied contexts, created a broad scope of anecdotal knowledge relating to architectures and transgressions.

## Fluid Magaluf

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To travel the 10 kilometres around the bay, from the historic alleys and squares of Mallorca's urbane and sophisticated capital, Palma, to the 'notorious' beach resort of Magaluf, with its reputation as an outpost of 'Binge Britain', is apparently to traverse a giant cultural and class divide. The photographs and 'souvenirs' that we present with our paper are based on 3 short forays to Mallorca and they represent our ongoing fascination with the different tourist cultures that these two places represent. The intention of our photographs and 'souvenirs', is to transgress the boundary that exists between these modes of tourism. Each of which has distinct tendencies in visualising, representing and occupying space which nurture different kinds of tourist gaze.

The tight knit lattice of streets in Palma's historic core, through sequences of glimpses and fragmentary views, seduce the tourist into a discreet, exploratory and therefore creative approach to space, whereas Magaluf's main streets are effectively 'theatrical stages' where tourists are invited to act out the main roles a raucous nightly spectacle. In essence we look at Magaluf's nightlife, with all its Vegas era Elvises, its cross dressed Vikings and scantily clad pink cowgirls through a photographic technique that we devised in an attempt to create 'chiaroscuro' monochrome images that would theatrically foreground people partying in the streets whilst erasing buildings. We did this because we perceived in Magaluf's much maligned revelries and exaggerated personas, a different kind of vernacular 'creativity' that seems to be overlooked by guide books, news papers and TV producers. Our intention was to try to represent this different kind of 'creative user' which emerges amongst the wildness of Magaluf.

Zygmunt Bauman has argued that we live in a 'fluid' capitalist system now, whose cultural logic is far less rigid than would have been the case when Pierre Bourdieu was making his ground breaking studies of the politics of taste in the 1970's. It is much clearer now, for example, than 30 or 40 years ago, that there is no shame at all for the 'highbrow' aesthete who wishes to enjoy the 'vulgaries' of 'lowbrow' culture, and this seemed to be borne out by the mixture of people that we met in Magaluf. Which surprisingly for us, included people not just from the UK, but from all over the world, and not just working class kids, but privileged and well educated students too and indeed some middle aged and middle class professional people too.

We conclude by discussing how the production of this kind of work which draws upon tourism studies, photography and other media has helped to shift our approach to architectural design to one which tries to foreground the creativity of the user.

## Accommodating conflicts: remoteness and nearness in Álvaro Siza's "Bonjour Tristesse"

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"Bonjour Tristesse" has become arguably one of the most popular graffiti in the architectural milieu. Nobody knows exactly who painted the title of Françoise Sagan 1954 novel in the building designed by the Portuguese architect Álvaro Siza for the Internationale Bauausstellung 1984 (IBA), in Berlin. Frustrated dwellers? Confrontational neo-Nazis? Jealous architects? Or the designer himself?

Though the last option is not very probable, this conspicuous transgression seems to resonate with Siza's own approach to the project, challenging existing building norms, dogmatic disciplinary approaches, and even simple tectonic conventions. The floating pillar hanging from a cantilevered portico in the corner of the building stands as a metonymical illustration of the architect's belief that architectural development is fostered by a transgression of the norms, which by nature are static and deterministic.

Coming from a very different cultural background, Siza was a stranger in Cold War Berlin. Though this condition inevitably hinders familiarity with local customs, rules and norms, it also fosters something that in 1908 Georg Simmel called "the objectivity of the stranger". His rootlessness makes him independent of established constituencies and partisanship. He is the freer man, both near and remote. However, the presence of the stranger creates tensions, and the divided reception of Siza's building testifies to this. Hence, what is the extent to which Siza's strangeness contributed to foster a transgression on prevailing norms? How does the objectivity of the stranger cope with vernacular codes and conventions?

To contribute some answers to these questions, I will discuss in my paper Siza's particular methodological approach built on a non-partisan reading and understanding of reality, and his attempt to both conciliate and emphasize conflictive relations between existing elements. Bringing together empirical research on material collected from the architect's archive and published documentation related with the project, this paper will reconstitute the development of the design process from its initial version submitted to the competition until the built outcome, which is the result of a complex participatory process and intense negotiations between all stakeholders. Georg Simmel's notion of "the stranger" will be used to critically frame Siza's transgression of a consensual architectural approach.

In this paper I will show how Siza's objectivity of the stranger contributes to foster a reading of reality that transgresses conventional norms emphasizing, instead, the translation into built form of meaningful customs and vernacular material culture. The transgression in Álvaro Siza's "Bonjour Tristesse" becomes thus an operative methodological apparatus, which accommodates tensions and conflicts conflating remoteness and nearness.

## The dark side of architecture

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The dark side of architecture may be understood as the spaces opposing or outside of the ordinary, conventional or normal spaces; taboo space. These spaces are those deemed unacceptable and are withheld from society. This obscurity along with the taboo nature allows the spaces to exist outside of the norms, scrutiny and regulations of other spaces- spaces of nonconformity. These are nodes of departure from the societal standards, allowing the actions within, and the space itself, to function without restraint.

Dark space has a profound affect on different levels of society. For the common citizens it becomes a container for the feared and unwanted of the collective while also becoming a place of stories and myth, that deepens the reading and embroiders the narrative of the surrounding environment.

To enter the dark side one must be willing to break social codes. While these spaces - being outside of the norms- are always being contested and in a state of crisis- of being discovered or destroyed- they allow the occupant a space of freedom from societal scrutiny. Along with the freedom to act the spaces themselves becoming nonconforming and inherent in these spaces is often a spatiality that vastly differs from normal space, giving the user a different spatial experience that often includes a forceful engagement interaction with the space.

If these spaces both stir the societal imagination to invent myths, while also tangibly being spaces that do not conform to societal standards both spatial and programmatically, can architects use these space as a place of departure from the structures of the discipline, to question even the basic assertions of architecture and to design with absolute creative freedom-to design dark architecture?

The first section of the paper will be a journey to locate dark space including the preexisting dark space within societies, but also theorizing about the other spaces with the characteristics for potential dark space. The paper will search for where it resides, its forms, functions and inhabitants, and alongside it will identify the connotations and implications of dark space in society .

The second section will research the potentials in these space, both spatially and programmatically. The paper will question whether removing ones self from the bounds of the societal norms has the potential to 1. give a different and more tangible and engaged spatial experience that is impossible in the common spaces and 2. reinvigorate an architectural thinking by designing outside of rules, norms, guidelines and current trends and allow an investigations into spatial constructions that can not be investigated otherwise.

Inherit in these spaces is a revolt, and while these spaces may house, and be deemed to threaten, anarchy, they do not and can not attempt to break down the societal structures. The dark side of architecture exists outside of the boundaries and needs the structures to exist. It is exactly the opposition and contradiction that creates the intrigue allure and the existence of dark space. It is the actual boundary and the transcendence of this boundary that hold the possibilities and potentials of dark space.

## Transgressing the utilitarian residential boundary in South East London

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My research is concerned with the architectural boundary, its effects on the adjacent sides it defines, and on sustainability in terms of human cycles and cycles of nature. I suggest that the boundary as it is currently conceived needs to be transgressed by its two sides in order to generate a state of relational mutuality, hybridity and contingency. I propose that this transgression requires a paradigm shift whereby the boundary (including its edges) should be conceived as a place and a site in its own right.

I have identified a gradual increase of hermiticity in mass housing in the UK over the past two hundred years. Current housing strategies favour a separation between movement/distribution of residents and movement of utilitarian matters or services in and out of the home. Most mass housing developments today push interior utilities (kitchen and bathroom) tightly against the interior side of the (often windowless) boundary and treat the exterior side as a zone for circulation. This solidifies the wall and its sides.

Whilst there are practical reasons for this (eg fire safety) the separation seems to have originated also from a concern about propriety of display. Urban Georgian terraces were built with a hidden utilitarian back and a presentable front, as did the almshouses which preceded municipal designs. I challenge the Smithsonian concept of streets in the sky by focussing on utilitarian propriety at the boundary. I argue that utilitarian matters are potentially as porous and socially fertile as those of street life. I also argue that this hidden side is the site where sustainable everyday cycles (be they utilitarian, environmental or social) can or cannot take place. The proposed transgression is therefore as cultural as it is architectural.

In this paper I compare LCC strategies of the 1930s (and photographs of slums preceding their construction) with a survey of the back streets of an 1820s almshouse. This small scale observational research reveals different attitudes to propriety, presented through photographic evidence. This approach reveals variations in the management of public and private negotiations between neighbours, and in the ways households 'spill' in and out of their edges through the transgression of the invisible boundaries drawn by physical, institutional and cultural conventions.

I compare this analysis with Walter Menteth's relocation of utilitarian edges to the front façade of a specific street in South East London. The Consort Road project challenges convention by displaying on the front façade some of the normally hidden manifestations of utilitarian transgressions. I argue however that, if this strategy addresses visual conventions, it remains very traditional in other ways. Although front and back are inverted, they are still strictly separate. I make reference to Marion Robert's findings about tenancy ethics in the 1930s and open up a debate about the merits of providing a site of negotiable transgressions to otherwise entirely invisible cyclical matters.



## Maintaining the boundaries

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This paper will present David Smith's ongoing project "Sediment", which aims to reveal the successive layers of the rich history and present day community around Victoria Park. In particular the presentation will focus on the interaction with the water pipe that runs from its source in Knowle and runs through to Redcliffe Hill. The pipe runs through Victoria Park, and its progress is marked by small headstones at points across the grass hills.

In the 1980's a brick maze was designed by Jane Norbury and Peter Milner. It was based on a design of one the many bosses from St Mary Redcliffe Church.

A pipe walk has taken place since 1190, and although there have been breaks in the walk's history has carried on in recent years. In 1990, a booklet was produced to celebrate the 800th anniversary of the walk, with an overview of its history. The walk's purpose was, according to this history, "to lay claim to church endowments and maintain our right of way" (Frayne, 1990:2).

Sediment is an ongoing project that uses the Appfurnace authoring software to produce location specific multimedia experiences designed to augment visitors' experience of the park. Previous walks were created using mScape and some were launched during successive Art on the Hill art trails for the Windmill Hill/Victoria Park area. These walks included the work of the Victoria Park Action Group (VPAG), an early history of the park, which was made in collaboration with local historian Barb Drummond, a soundscape of the park and a virtual art walk that looks at the park through the eyes of some of the many artists that live and work around the area. The mScape walks need specific iPaq software to run, and is no longer being developed. The designers of mScape have moved on to create the aforementioned Appfurnace software which works on both the Android and iPhone platforms. The VPAG walk has since been adapted for Appfurnace and there are plans to adapt the other walks.

The intention is that this latest layer will feature the pipe with the Pipe Walk and its participants as its centerpiece. Although these are early stages, it is the intention that the presentation will provide elements of the sound piece and evidence of how it fits in with the overall project.

[www.treasuremind.org](http://www.treasuremind.org)  
[http://www.treasuremind.org/sediment/sediment\\_download.htm](http://www.treasuremind.org/sediment/sediment_download.htm)

## Defying boundaries: forum for alternative Belfast

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### Background

The Regional Plan for Belfast published in 1964, stated as its primary objective "to simultaneously demagnetise the centre, and re-invigorate the many attractive small towns in the Region." (Boal, 1995:37) This was a plan focused on zoning policies that would encourage people to leave the city core and populate the outskirts of the city, leaving only commercial and administrative functions in the city centre. In 1969 the Report on Belfast Corporation on planning policy in the city centre determined the transformation of the fabric of Belfast based on a motorway system that surrounded the city. It can be argued that these policies had a more significant influence in the segregation of the city than the Troubles and the attendant building of peace walls during this period of conflict.

In 2008, a group of architects and planners founded the Forum For Alternative Belfast, (FAB) an action-research group that explores alternative ways in which the city might be developed. It attempts to connect its analysis of urban form and structure to the needs of those communities who have been negatively affected by past planning. This is one of the first initiatives in Belfast to address specifically the communication between a series of conservative disjointed authorities and communities.

This paper will examine the work of FAB as transgressors from normative practice, particularly in this conservative part of the UK.

### Method and/or theoretical context

The research will concentrate on FAB's work from 2008-2013 and will deploy qualitative data analysis methods, though interviews and primary materials. The paper will interrogate how FAB's working method operates outside the accepted method of creating architecture and space in this part of the world.

### Findings

The paper will critically assess a series of projects in which FAB has been involved since 2008 including:

- The Missing City – Mapping of all the empty sites in the city centre of Belfast
- Re-stitching the City - Building the link between East and West Belfast
- Six Links - Designing an alternative to the new motorways of North Belfast
- Streets Not Roads – Challenging the established scheme of car priority.

The findings will seek to understand the striking success of FAB in influencing spatial planning policy and their ability to bring disparate publics together to begin to remedy the city's significant built environment problems.

### Conclusion

FAB's alternative means of working is one which can be utilized outside of the condition in which they practice, both because they explore issues largely ignored or even feared by conventional practice, but also because they have seen considerable success in reaching the ears of elite actors in the field include those who design and implement policy as well as politicians.

## Dropping out and bugging out: survivalists, counterculture and the architecture of preparedness

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Dr Lee Stickells  
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Autonomous living – self-built shelter, energy and food self-sufficiency, off-grid sanitation and sustainable water supply – is commonly connected with the concerns of contemporary sustainable design. The search for appropriate responses to climate change and an environmentally responsive architecture often conjure the creation of self-sustaining, independent living environments. However, design for autonomous shelter does not only connect architecture with a collective responsibility for the environment and shared programs for maintaining ecological balance; it also intersects with more unsettling, transgressive scepticism about society's foundations and even the possibility of sustainable civilisation. This paper will explore that link by considering the shelter tactics of survivalists, or 'preppers' – people who focus on preparedness for various catastrophic scenarios.

Since the 1960s survivalist preparedness groups and forums have been established worldwide, most visibly in the USA and United Kingdom. They actively prepare for emergencies, including natural and anthropogenic disasters, financial disruption or economic collapse, and the general collapse of society caused by the shortage or unavailability of resources. Survivalists often acquire emergency medical and self-defense training; stockpile food, water and equipment ('bug-out' kits), prepare to become self-sufficient; and build structures (e.g. survival retreats or underground shelters) that may help them survive a catastrophe. Survivalist thinking is frequently controversial and discomfiting in its conviction that the way we live is not simply plagued by certain problems, but is itself insolubly problematic. The hugely popular Doomsday Preppers TV program highlights the transgressive intensity of those beliefs as well as conventional reactions: the New York Times TV critic described it as "offensively anti-life [...] full of contempt for humankind."

The troubling intersection of sustainability and doomsday paranoia will be this paper's focus. From Rachel Carson's *Silent Spring* (1962) and Paul Erlich's *The Population Bomb* (1968) to the worldwide oil crisis, experimental ecological design in the 1960s and 1970s was not simply propelled by loving stewardship of the earth but often by intense anxiety about environmental and societal collapse. Indeed, there was an overlap between the period's countercultural experiments in sustainability and survivalist self-sufficiency initiatives – exemplified by the intersecting readership of publications such as the *Whole Earth Catalog* and *Mother Earth News*. 'Dropping out' didn't simply involve LSD, rock music and free love.

Exploration of shared survivalist and countercultural interest in alternative energy and shelter technologies will be the starting point for considering their transgressive transvaluation of prevailing social, cultural, political and economic values – their desire to shape environments for living in a radically different way. Particular attention will be paid to the way their architecture of preparedness reveals tensions in our relationships with technology, environment, and the possibilities for fundamental societal change.

## The Ultras: politics and football

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Dr Ronnie Close

American University in Cairo, Egypt

Al-Ahly football team has an enormous fan base of around 30 million in Egypt and the Ultras are a select inner core devoted to the club and revolution. Formed in 2007 their loyal membership is made of every social class and religious persuasion in Egypt.

Over the years Ultra fans have been subject to arrest, imprisonment and torture by the police. Unknown to the rest of the world the Ultras political activities during the 2011 Arab Spring revolution won them the respect of many ordinary Egyptians and the loathing of the police. The Port Said Stadium massacre of 1st February 2012 followed a match between Al-Masry and Al-Ahly football clubs. 74 Ultras were killed and over 500 were injured in highly suspicious circumstances. Many fans were stabbed or clubbed to death on the pitch or terraces while others were deliberately thrown off the stands or died in the ensuing panic and stampede. The Ultras believe the police were behind this massacre and they believe this incident exposes the corrupt nature of Egyptian hegemony despite Mubarak's removal. The Ultras seek justice for their dead comrades and in April 2012 occupied the street outside the Parliament for a month to demand a genuine official investigation. In January this year a court ruling sentenced 21 men to execution and another 51 await their verdict.

The impressive street mobilizations and inherent organizational capacity of the Ultras make them a force to be reckoned with in contemporary Egypt. However, they present no political manifesto and are media wary, rarely giving interviews or stepping into the limelight. Arguably the Port Said murders have reinforced the Ultras tight bind to each other and focused their beliefs in the Ultra way of life; obedience and dedication to expel any form of sectarianism and class politics. The appeal of Egyptian Ultraism can be perhaps explained through this emancipated space that allows young men to congregate and form friendships outside of deep-rooted cultural forces monitoring Egyptian society. It enables a type of non-identity, dedicated to a football team and enshrined through rituals and violence.

The video work, ULTRAS, was filmed in their protest camp in 2012. It focuses on the rituals using choreographed dances and ingrained chants that form social bonds and define the aesthetic regime of this subculture. This self-organising movement are both translators and narrators shifting the social fabric of a new emergent Egypt.

I would like to propose screening my video as part of the Transgression and Boundaries conference and if suitable give a short presentation to provide a discursive framework to the work.

Vimeo: <http://vimeo.com/46044180>

## Mapping Barcelona: subversive transformations of a dominant culture

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Elena Marco / J Mari Molina / A Royo

University of the West of England, UK / QUBBA Architects, Spain / Chapateao, Spain

This paper looks at concepts of identity and popular culture within the context of Barcelona. It shows how Spanish traditional cultural models, and especially the figure of the architect, are changing in alternative and subversive ways to cope with a climate of uncertainty and economical and political difficulty.

The authors present a new mapping of Barcelona. Using a blend of photographic sequences and cinematography the dissident side of Barcelona will be exposed, where social marginalisation is very much present and where the traditional cultural models are changing to face a crude and difficult social, economic and political reality. This is communicated through a background of extreme and outlandish situations portrayed as the ordinary, a technique pioneered by Pedro Almodovar. By exposing the lives of Arcadio Royo and Juana Mari Molina, two leading architects in Barcelona, the authors present a new reality where the figure of the architect has been de-constructed and then recycled in a subversive way to cope with a new cultural reality. This work interrogates the idealised identity of the architect, and explores ways in which architecture can morph and adapt to survive in a fast changing environment.

Through a short film and accompanying soundtrack, the pop-touristic paradigm of Barcelona is deconstructed, and rebuilt with an alternative paradigm, where the true diversity of human culture and social conventions are shown, rather than the perpetuating stereotypes. The cultural, social and political reality of Barcelona is exposed through the eyes of what the authors term the 'recycled architect'. Using parody, theatrical absurdity and bricolage, the rightful place of the aesthetic of social marginalisation is restored and the new relationships and reconfigurations of the figure and identity of the 'recycled architect' are reinforced.

The mapping study shows that behind the paradoxical façade of Barcelona's 'archi-tourism' lies a new generation of creative talent struggling to survive. It is clear that the role of the city's architects is changing rapidly, and a propensity to apply that creativity to their own professional identity is required if they are to have a role in shaping the future Barcelona.

## Transgressing contemporary boundaries: the narrator as true custodian of cultural knowledge in Ulster society

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Keith McAllister / Dr C Donnelly  
Queen's University Belfast, UK

Historically in Gaelic culture, the bard was greatly valued and admired as an important and integral part of society. Travelled, schooled and specifically trained in their art, the bard helped ensure identity and reassurance for Gaelic families by grounding them both temporarily and spatially into their landscape. Entrusted with the duty and responsibility of recording place and event, the bards worked without writing and by transgressing man-made boundaries, travelled throughout the land weaving their histories into the very fabric of society.

Now no longer with us, we find ourselves without the distinguished chronicler to undertake this duty. Yet the responsibility of the Gaelic bard is one still shared by all artists today; to facilitate memory and identity, whether good or bad. Many Ulster writers, by happenstance and geography have found themselves located in a place of painful histories. An immediate difficulty for those local writers becomes manifest by being intrinsically implicated into those histories – whilst having first-hand knowledge and comprehension beyond that of the outsider, the local writer is automatically damned by association and relationship, thereby tarnishing their voice in comparison to the perceived impartiality of others.

Some writers however have successfully sought ways to escape this limitation and have worked in ways that can transgress the restrictions of prejudgement. John Hewitt, by purposely becoming a self-imposed tourist was able to distance himself to write impartially about the past, recognising that 'the place without its ghosts is a barren place'.<sup>1</sup> In 'The Colony',<sup>2</sup> tradition, peoples and mapping of the land are all narrated by Hewitt in a similar way to the Gaelic bardic topographic poems of Sean O'Dubhagáin and Giolla Na Naomh O'Huidhrin<sup>3</sup> in compiling a rich cultural atlas.

Similarly the Belfast poet and novelist Ciaran Carson also writes and records the city from an intermediary position; that of translator. Mediating between reader and aising,<sup>4</sup> Carson himself takes the reader on a journey into name, meaning, time and place, focusing primarily on the city of Belfast, familiar in name but impenetrable in depth to most.

Furthermore, this once-forgotten tradition to chronicle is now being continued by the new breed of Irish crime writers where the likes of Brian McGilloway, Stuart Neville and Adrian McKinty can, by way of the crime novel, accurately record contemporary society. Thus, ghost estates, listed buildings, archaeological digs, street and city have all provided setting and subject matter for recent novels. Moreover by choosing the 'outsider from within' as their chief protagonist, whether detective or criminal, each author is able to transgress the boundaries of prejudice and preconception that hinder genuine understanding and knowledge.

Looking in turn at the Gaelic bard, the twentieth century Ulster poet and the new breed of Irish crime writer, the authors will outline the real value of the narrator, by being able to act as cultural transgressor beyond the seeming and alleged as the true chronicler in society, and then with specific reference to city and countryside in Ireland, as a valuable custodian of knowledge in architecture and place.

## Breaking the boundaries of 'self': representations of spatial indeterminacy

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Mary Modeen

Duncan of Jordanstone College of Art & Design, University of Dundee

To begin, consider a human figure drawn in contour lines. A person, a body, a 'self' is visually defined. We draw a complex figure sealed within contour lines. She (or he) is enclosed, conceptually every bit as much as the representation of a bodily shape. What if we step over the boundary lines of this containment, losing the hard-edged definition? All of a sudden, we are dealing with representations that appear more fluid and edgeless, indeterminate. Can an image of 'self' be external to bodily presence? In spatial representation, how does the merging of 'out there' (ie., non-bodily self) with corpus look?

Creative visual practices have much to offer in helping us interrogate a transgression of bodily containment. The revelation of Douglas Harding (1909-2007) largely began with his apperception of himself as 'headless'. He looked at a drawing and understood immediately that it was a headless self; this began his transgression of bodily self in a quest for a metaphysical transcendentalism. A self that is defined as multiple (Smith), shimmering (Kahn, Giacometti), spatially overflowing (Westlake), or even barely distinguishable from its environment (Paredes, Mullholland) is a startling but powerfully evocative image. These alternative representations break out of closed forms but do not violate subjective integrity. In fact, they expand the self as energy, as emissions, and as extensions. Visualisations by artists allow us to understand the 'transgression' of breaking out of our own skin. However, this transgression is not morally pejorative, as the word transgression suggests. In fact, it may well be the complete reversal. The contained corpus is the ethically questionable model of understanding; it limits 'selfishly' to mistaken notions of solitary presencing. The multiple, dynamic, shifting and over-spilling self is much more accurate a representation that hints at the effect individuals truly have upon and within their environment.

From this artistic and philosophic concept, practitioners in the discipline of architecture-- quintessentially defining containment of space--with the encouragement of its sister art, may accept the challenge that this lack of edged definition presents.

## Design of Family Space in the Reform-era Chinese cities

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Dr Yun Gao

University of Huddersfield, UK

This study is to investigate the cultural, social and economic influence that affected householders' decisions on designing their family spaces in Chinese cities after the 1990s. The architectural and interior design in China has changed fundamentally as the result of the policy of private ownership of properties. Before the reform policies beginning in 1978, the residential houses had been owned and managed by work units. In 1984, new regulations were set up to allow housing to be exchanged as a commodity on the market. This new policy has provided the householders with the great freedom and opportunities to design their own family space. The majority of houses or apartments in today's property market in China do not have the facilities or decorations when sold new. Buyers of these properties appoint separate design and construction teams to install facilities and amend the internal space by adding or deleting partition walls. Many of their choices of design demonstrate the connections with the past and the influence of the contemporary culture. In addition, the expression of human environment relations in the traditional practice of fengshui has re-entered the design consideration. The project is to investigate how traditional practices merging with contemporary values generated in the commodity economy under reform has produced new meanings of the living space.

The research on the political economic aspects and cultural influence of Chinese architectural and interior design tend to develop in two directions. The political economic research generally advances theoretical applications from the Western models that consider the societal evolution from traditional to modern stages. From this perspective, China studies of political economic influence on architecture tend to divide the architectural history into a linear trajectory of a socialist era before Western contact and a modern era of significant contact with the West after the 1980s. On the other hand, the culture study that focuses on the vernacular architecture and identities in different regions tend to avoid the Western models to pursue area studies that explore locally appropriate terms. This method, however, may inadvertently weaken the socio-political dimensions of the debate of modernization.

This project tries to explore people's decisions on their family space design that connect to both the traditional belief and contemporary values. The study takes the forms of an inquiry that use in-depth unstructured interviews of eight householders from different generations who designed their family space in the Southwest China. It argues that those urban dwelling spaces are not only the places where different ideas and influence meet and take actions, they are also the space that constitute and generate new concepts.



## The paradox in Al Otro Lado: the materiality, experience, and practice of transgressive architecture in the sonoran borderlands

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Sam Grabowska  
University of Michigan at Ann Arbor, USA

Since 1994, the United States Government has been enforcing the "Prevention Through Deterrence" strategy which makes it nearly impossible for undocumented border-crossers to pass from Mexico to the US through urban ports of entry. Instead, border-crossers are pushed into the barren Sonoran Desert in Arizona to endure a three- to twenty-day journey on foot through a harsh and inhospitable environment. These borderlands are seemingly a no-man's land, and yet scattered throughout the desert are small informal structures, made of mesquite branches and dry grasses, and built by migrants and drug smugglers. These small shelters, these artifacts of trespass, can begin to shift the definition of transgressive architecture from an act of cultural resistance to an act of phenomenological negotiation.

Many post-modern approaches to spaces of transgression are premised on oppositions between inside and outside, self and other, and hegemony and heterogeneity. Notions such as Edward Soja's 'thirdspace' have not escaped the realm of Foucault's Panopticon where there is a clear spatial and social division between the powerful and the oppressed, between the all-seeing eye and David Harvey's informal spaces of resistance against global capitalism. In its stressing socio-political forces of oppression, thirdspace theory frequently resides in the realm of the abstract. But it is in the realm of the actual that an architecture of transgression reveals itself to be not a third term of a binary battle but instead a paradoxical negotiation.

To study the paradox of transgression, this case study looks at the socio-political, environmental, and material practices of everyday life and how they coalesce into architectural form. It uses ethnographic and archaeological data collected from the Sonoran Desert borderlands, as well as typological analysis of informal architecture found there. In its methodology, the case study works to inject spatial theory with anthropological narratives of experience and supplement anthropology with the architecture of non-symbolic spatialities. The aim is to render palpable how architecture and site work together so as to negotiate (simultaneously subverting and upholding) the boundaries of physical survival (death), political evasion (power), and personal dreams (desire).

## Interruptions: the role of spatial practice in transgressing divisions in Northern Ireland

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Joanna Doherty

Independent Researcher, Germany / Northern Ireland

Despite political advances since the 1990s, sectarian divisions in Northern Ireland are still widespread and they are being enacted through the built environment. The unquestioned character of space enables it to be used as a tool for asserting difference in an ingrained and repetitive performance of conflict that continues in everyday life across the region behind a façade of peace. Given such conditions, this paper poses the question of how architecture and spatial practices can act to invert the situation and transgress the boundaries that have been spatially constructed.

To understand the context, the paper firstly examines the spatial practices employed in appropriating territory and asserting difference, as typified in an area of residential segregation in Derry. Interviews with residents from both communities and extensive mapping of the area form the basis for much of this analysis, supported by theories from the fields of anthropology, geography and planning. On the edge of the city centre, unionist and nationalist areas are separated by an interface wall, which has created both a physical and psychological division between the two communities. Beyond the wall, the remaining boundaries are defined by the more imperceptible means of flags, painted kerbstones and murals, whose symbolism impacts on daily travel patterns in the area to continually produce space along sectarian lines. Parades further define the boundaries on a temporal basis by appropriating spaces and delineating a zone of sectarian exclusivity.

Faced with these practices, which encompass the stark, the implicit and the ephemeral and operate across a range of scales, it becomes clear that more needs to be done to not just simply comply with and work within the existing situation but instead to fundamentally tackle each spatial tactic. The paper continues by questioning the ability of the traditional role of the architect to interrupt this process of reinforcing sectarian divisions through an analysis of selected 'shared space' buildings in interface areas. By way of contrast, it investigates instances of spatial practitioners operating within the context of Northern Ireland and other contested zones around the world who have sought to draw attention to daily practices of enacted conflict and subvert the existing status quo. Drawing on these case studies and their varying methods, an activist approach is put forward as fundamental to the process of transgressing sectarian boundaries.

To move beyond the situation of ongoing conflict, we need to acknowledge existing everyday spatial practices as a potent method of constructing psychological and social boundaries. The paper concludes that, as a first step in this process, it is important to raise awareness of that which remains unquestioned and debate the unspoken enacted practices. However, to actually induce change it is necessary to go one step further, beyond the production of ideas, with the architect or spatial practitioner taking on a proactive role. We need to fundamentally address both the role of the built environment and of those who work with it in order to disrupt the process of deepening divisions and transgress these spatially constructed boundaries.

## Border cities and 'informalism' along the Pan-American Highway

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Dr Christian Suau  
University of Strathclyde, UK

Globalisation is engendering a new geography of centrality and marginality, a contradictory space, which is characterised by contestation, internal asymmetries, and continuous transgression between territories in friction. Borderlands as 'new geographies of centrality and marginality' can be categorised by visible or invisible; hard and soft; formal or informal spatial manifestations. Whilst the attributes of natural boundaries are defined by the internal structure of enclosed territories, the artificial borders delineate a territory from the margins inwards. Man-made borderlands are understood as peripheral or edge voids, buffer lands allotted between frictional political, ethnic and economic shores. They are uninhabited bands or corridors, 'terrain vagues', which are usually declared as no man's lands and therefore vulnerable to processes of severe ecological dereliction and urban and demographic abandonment.

This study will investigate the urban and edge conditions of fast-growth borderland cities ruled by informal economies in the Americas, which are situated alongside the main transport infrastructure of the Pan-American Highway. This land transport corridor operates as a 'grand linear urbanism' and constitutes the economical catalyst of emerging urban economies and new urban scenarios. What are the morphological, programmatic and environmental impacts of informal spatial manifestations of borderlands and voids along main transport corridors? How do they mutate, resist or perish?

This instant process of urbanisation has upgraded various informal urban economies to adequate standards of production, consumption and exchange. In terms of regional development, one of the direct impacts of the of the Pan-American Highway -from Alaska to Patagonia- has been the expansion of formal and informal economic and trade corridors along this main infrastructure network, which is shaping the urban structure of border cities such as Detroit (US) – Windsor (Canada); El Paso (US) – Ciudad Juarez (Mexico) or mega-cities such as Mexico City, Lima or Buenos Aires.

This study will reflect new spatial principles and configurations of informal metapolisation applied in the border cities and mega-cities of South America, mainly the borderland of Tacna (Peru) – Arica (Chile) and the megapolis of Santiago de Chile.

Methodology will involve selective literature review, data collection and spatial analysis (economic, socio-political and environmental mapping); geo-urban analysis and mapping (inclusive digital maps, transects, filmic and photographic recording) and fieldworks. The novelty of this study lies in the re-conceptualisation and structuring of new spatial schemes in hybrid landscapes alongside the largest infrastructure on Earth. This type of 'instant urbanity' constructs new urban conditions –transitory, intermittent or spontaneous ones- which flees from any conventional planning.

## Urban Cycling: architectural revolution or transgression? (paper). Cycling with Ellen (film)

Dr Gul Kacmaz Erk / P. Cahill (paper) / P. Cahill, P De Roos (film)  
GKE: Queen's University Belfast, UK. PC: Filmmaker, Dublin, Ireland  
PdR: Filmmaker, Amsterdam, The Netherlands

Graffiti, street art and skateboarding are some of the relatively new interventions to cities. While temporal (skateboarding) or spatial (graffiti) 'mark' of the man on the street is criticised, even forbidden in some cases, it is now a part of urban living. Cycling, it seems like, is another urban intervention of the new century.

Cycling has been commonly used as a means of transportation in cities such as Amsterdam and Beijing for centuries. It has started to spread extensively in several European cities recently. Dublin is one of these cities. The government has not only provided the Irish 'cycle to work' scheme but also Dublin bikes (db) - that one can 'take over' and ride in the city centre, and then leave elsewhere. This healthy and sustainable activity is not as innocent as it was when one would see one or two bikes a day on the streets of Dublin. Now cyclists are like a swarm; they occupy the streets and change the flow of traffic in rush hours. They socialise when they stop at traffic lights. Not all Dubliners are pleased with their 'existence'.

Within this context, is urban cycling an architectural revolution or transgression? And how will cycling shape city centres in terms of transportation, socialisation and sustainability, all of which will affect the built environment in the long term? This paper is looking for answers to these questions through Paddy Cahill and Philip De Roos' Cycling with... films made literally on the bike in Dublin in 2012 (<http://cyclingwith.com>).

<http://cyclingwith.com/2012/10/16/cycling-with-ellen>  
<http://cyclingwith.com>

## Transgression 'makes nothing happen', or: how to draw transgressability?

Ronny Hardliz

Lucerne University of Applied Sciences and Arts, Switzerland / Swiss Federal Institute of Technology Zurich

This presentation will draw transgression into the present by making transgression happen. In collaboration (and conspiracy) with the organisers of the conference I will expose my work as a means of making limits sensible by transgression.

To transgress limits means to know the limits, less in a conservative sense of the obligation to know the limits before transgression can happen, but rather in a dynamic sense of the potentiality to know the limits by making transgression happen. Transgression presupposes not the knowledge of limits but the ability to transgress. Transgressability means responsibility, the ability to tell the truth.

This is a blind move in an unknown field sensing the edge tactually.

The limits of architectural form are limits of conservative progress that produce architecture's impotency to shock by form. The limits of architectural gesture, in contrast, are limits of dynamic transgression that produce architecture's enduring potency to move by gesture as the movability of architecture.

Architectural gesture is embodied and plural: it is not an image. 'The gesture is the exhibition of a mediality; it is the process of making a means visible as such,' notes Giorgio Agamben. A gesture is linked to what was and to what will be. It is related to the entirety of the world and makes this world happen. As such it is political and ethical. It includes me as a person and it includes the other.

This presentation will draw on W. H. Auden: 'For poetry makes nothing happen: it survives [...] A way of happening, a mouth'. The radical architectural gesture of transgression may well be the one of evading construction by the endurance and the exhibition of construction: a way of making non-construction happen.

The gestural move that I propose consists in opening (performance), enduring (paper), and closing (performance).

Editor's note: during the conference Hardliz will be making an intervention in Bristol harbourside. This intervention will involve temporarily removing, moving, interpreting and replacing an element of the quayside. His intervention will form the basis of his paper presentation.

# Monsters and machines: the body as a reflection of the world in the digital age

Aikaterini Antonopoulou  
Newcastle University, UK

The aim of this paper is to study the construction of the avatar body within the world of Second Life and its relation to the cyborg body as delineated by Donna Haraway in the "Cyborg Manifesto" (1991): as an existing technobiological object, as a hybrid of wo/man and machine, and as a powerful promising image of new subjectivity. It is based on a double set of ideas that have developed simultaneously due to the emergence of new technologies: first, the expansion of the understanding of the human body beyond its corporeal limits and second, the augmentation of the perceived world beyond the mere materiality of any kind of environment. Therefore it will initially discuss the conceptualisation of the body as a swarm of machines, which escapes the dualism between the organic and the non-organic, and reconstructs the world through networks and relations. Then, it will juxtapose the aesthetics, the appearance, and the symbolism of the carnivalesque body with those of the avatar body. Similarly to the grotesque body of the Middle Ages, and through the examples of non-anthropomorphic and extraordinary avatars in Second Life, the avatar will be studied as a non-static body in the "act of becoming" (Bakhtin, 1984:317), as a body that connects with the cosmos and merges with "out-of-body" phenomena as part of the universe, and as a body that explores the multiplicity within the unity. This suggests an open-ended and transgressive construction that reflects multiplicity and fragmentariness, a world without a distinct beginning or an end, a world of endless possibilities. Finally, such representations will be studied as expressions of visions of the world, to raise the question as to whether the construction of the avatar body may be seen as an opportunity to experiment with the human body and its place in the world, or instead, as a safety valve that releases the social pressure without affecting the established order – in this case all the old presumptions about difference. By questioning the place of the human body in the world, this paper will then challenge the place of architecture in the contemporary environment.

## Transgressive bodies: extraordinary bodies

Dr Claudio Sgarbi  
Carleton University, Canada

Many studies have been devoted to the relation between human bodies and buildings. However, the awareness of the body and its generative efficacy in architectural imagination has been progressively removed within the main discourses of normative and formal thinking. The body mainly serves as a dimensional reference giving proportion and scale to a space. This paper critically analyzes this standardized body image by opening toward alternative perceptions of the body. In the belief that the body serves beyond the regularizing parameter in architectural creation, the paper intends to explore the transgressive and extraordinary bodies in relation to architectural imagination.

From the Renaissance on, the human body has been one of the privileged metaphors for architectural imagination. But which body have we been figuring out? The illustrated human figures are always those of well-shaped, well-proportioned idealized men. Although intriguing and revealing, they are intentionally without deformations, without internal organs and external drifts and simultaneously unable to extend their reflections into the unexpected abnormal. If the perfect and rationalized exterior boundaries of the body can be transgressed, human body reveals itself essentially both as a lively whole and as a process with a complex linked network among outside profiles, internal body mechanisms, and the many "skins" of which it can be composed, altered or decomposed.

The archaic body, the body in certain non-western or marginal cultures, the body in the fantastic and magic imagination, was not perceived as normative. It held a close connection with the ambiguous domain of unconscious existence. Those are the transgressive and extraordinary bodies that continue to leave the space of the unknown, the invisible, irrational, unpredictable, non-finito into the (inevitable) logic of the design.

The paper will point out the limits inflicted upon the body image by standardizations, cultural impositions and rational thinking, which prevents the creativity of the diverse. However, if we transgress the normative modes of thinking and touch the unpredictability of the bodies' "imaginings", within the architectural design, we are less likely to lose the sense of hospitality toward the ever-changing diverse human conditions and therefore unlock ourselves from the golden high-tech and virtual cages we are creating.

## Transgressive spiralling: architecture and choreography

Ed Frith / Caroline Salem

Arts University Bournemouth, UK / Choreographer

This paper and performance, will explore the space between architecture and choreography, and the crossing between the two through a number of performances and projects undertaken by architect and choreographer. Irigaray's book 'The Sex which is Not One' (Cornell, 1977) examines Freud's 'blind spot'. This became a point for a research into a mediating power of architecture and choreography, yet also a place for collapse. The internal 'fall' will be contrasted with the linear journey with which the anthropologist, Tim Ingold, constructs and then concludes his book, 'Lines, A Brief History' (T. Ingold, Routledge, 2007) reflecting on the score of a piece by Bussotti, and Liebskin's 'between the lines' drawing, states that his aim for the book and its ending was not closure but a prising of an opening. 'As in life, what matters not the final destination, but all the interesting things that occur along the way'.

The liminal nature of architecture and choreography was examined and performed in the paper 'Dancing Tower – Choreography meets Architecture on a Vertical Line' by E.Frith & C.Salem at the Alvar Aalto 2011 symposium – High-Rise. To quote from this duet between the two: 'The Choreographer: Moving off the ground the body ripples and flexes, the push through the foot to achieve elevation, projection. The Architect: The surface of the ground, below and above, is rotated from horizontal to vertical. From plan to section the body is mapped.' A number of joint international projects will be examined and presented, in particular the entry for the Shenyang International Convention Centre competition, with its cultural transgression, and that of 'Visitas Divisivas', a design and performance for the Ballet de Zaragoza. The presentation will conclude on: the enduring presence of the journey and its relationship to the blind spot or fall; and the performativity of the bodily utterance with the walls material response - good vibrations!



## The fly and the satellite: transgressing 'planetary boundaries'

Dr Renata Tyszczyk  
University of Sheffield, UK

We estimate that humanity has already transgressed three planetary boundaries: for climate change, rate of biodiversity loss, and changes to the global nitrogen cycle. Planetary boundaries are interdependent, because transgressing one may both shift the position of other boundaries or cause them to be transgressed. (Rockstrom et al. 2009)

It passes in hurried zigzags, choppy, discontinuous, changes course unpredictably, suddenly traverses the whole of the room, from one extreme point to its most distant opposite, in intervals of flight that are brief, medium-sized or long, as though generated by the throw of a dice, halts, rotates for a long period in a tight circle, comes up against close or contiguous obstacles, glass, mirror, lamp, table, buzzes imprisoned, swerves into a tiny island, sets off again ... (Serres, 1994)

The 'planetary boundaries' hypothesis, with its foundation in complex systems theory, or 'resilience thinking', has become a leading framework for discussing global environmental problems. It identifies nine global biophysical limits to human development: climate change; ocean acidification; stratospheric ozone depletion; biogeochemical nitrogen and phosphorus cycle levels; global freshwater use; land system change; biodiversity loss; chemical pollution; atmospheric aerosol loading. It further suggests that transgressing any of these interdependent boundaries will have catastrophic consequences. In asking us not to overstep 'planetary boundaries' it promotes a 'safe operating space for humanity' or a 'desirable Holocene state'.

But can the Earth ever really be a safe space? Our advance into the Anthropocene era establishes humans as a climate-changing disruptive geological force and reminds us of collective vulnerability, responsibility and uncertainty. Furthermore, the challenges of planetary stewardship suggest that 'no global boundary can be meaningfully determined' (Nordhaus et al. 2012). The intersection of geophysical and ecological changes at the global scale in tandem with rapid urbanization and economic and cultural globalization demands that humanity prepares practically and imaginatively for potentially sudden and unpredictable change. Science and policy debates, however, have tended to overshadow accounts that address the historical, philosophical and ethical dimensions of living with environmental change.

We are adept at monitoring and mapping the movements of weather, earthquakes, ice floes and the way in which our interventions, particularly on the urban scale, have an impact on global environmental change. But is it possible to adequately represent let alone contain such states of fluctuation? Serres' topological imagination draws attention to both the fly and the satellite. Is there a way of integrating and transgressing species, materials, metaphors and scales that allows us to apprehend living with a dynamic and agitated earth that resists being known, contained or demarcated? Thinking about planetary boundaries draws attention to the human capacity to deal provisionally with multiple dimensions and the aporetic of scale, space and time. The paper draws on writing in climate science, human geography, sociology, philosophy of science and architecture. It discusses the range of resiliences that might be appropriate for multi-dimensional, many-scaled futures that are unknown and unpredictable. The paper will explore the ethical and political implications of thinking about limits and transgressions in an unstable world.

## Imag[in]ing the border

Mike Devereux

University of the West of England, Bristol, UK

This research challenges the perceived homogeneity and settled order of space and its boundaries. Using art-based practice it traces the transgressive occupation of a small and remote valley in mid-Wales, interpreting its changing cultural boundaries.

Early in the twentieth century (1910-1912) the Welsh artists Augustus John and James Dickson Innes lived in, interpreted, explored and painted the mid-Wales countryside around Arenig Fawr and the Tryweryn Valley. What they recorded was a place soon to be lost. Amongst other things, this small valley was to have imposed on it: a prison, a university, a water supply system, new roads, a power network and the subsequent immigrant populations associated with them. None of these were ever intended to be for the benefit or use of the community on whom they were imposed. The Welsh speaking community that hosted John and Innes was forcefully emptied; but today virtually no building connected to these activities remain, and those who used them have gone. Most visitors to the valley are unaware of any of this.

The research finds that through the systematic transgression of space, identity, culture and language the valley became a foreign enclave within Wales whose borders can still be both imagined and imaged.

To establish an understanding of the 'border' the work explores the normative literature of frontier studies [eg, Rumford 2006] alongside the concept of the portable border [Fox, 1994] and extends the reading of 'borders' to the fantasy novels of Terri Windling [1995-to date]. The research develops Barbara Bender's [2002] thesis that 'western cartographic development tempered our view of the landscape...' and contends that it is therefore an inadequate method to 'map' such complex and nuanced borders, preferring instead imaging and storytelling.

Starting with John and Innes, and by using art-based practice, the research traces the changing borders of the Tryweryn Valley, drawing upon precedents such as the use of performance art to study borders [Guillermo Gomez-Pena, 1988-93] and ideas of imaging borders [Ehram, 2007]. It seeks to fill a gap in the knowledge identified by Ellis [2006]; namely that the relationship between frontiers and identities has not been a major focus of research in the historiography of the British Isles.

The research method uses the oral storytelling tradition [Wilson 2005] of the saga and epic, but accompanied by a series of changing interpretative images of the architectural spaces created and vacated during the lifetime of the enclave. Both story and images are devised by the researcher and interpret the changing boundaries of the Tryweryn enclave in the years that followed the visit from John and Innes. The results expose the residual footprint of past transgression, arguing that art-based practice is a better method of mapping its subtle and invisible boundaries than cartography.

This research is part of an on-going project that is seeking to establish an art-based method for the 'mapping' of cultural borders and develops work already done by the author in exploring the boundaries of Paris that was exhibited at the Museum of Modern Art Wales in 2012.

## The separation line

Katie Davies

University of the West of England, Bristol, UK

Inspecting the British border through a western prism of political sovereignty, this research paper and video presentation focuses upon how the repatriation ceremonies of the town of Wootton Bassett in the UK were initiated by the community to pay respect to British soldiers killed in Afghanistan, and why a manifestation of sovereign power gradually transformed the town's social practices, identity and place on the world stage via the ritual of the ceremonies, resulting in the designation of Royal Wootton Bassett. This study examines the process of bearing witness to how state borders are inscribed.

The four-year period of practice-led research employs methodologies informed by Action Research principles to visualise, through artistic video practice, the sensation of the sovereign border and how this was manifested in the town of Wootton Bassett. Originating from interviews with instrumental figures from the Royal British Legion, the Mayors Consort and the Master of Ceremonies for the repatriations themselves, the sum of the research is embedded within the video installation, *The Separation Line* (2012). This installation not only chronicles what became an historic transformation for the town, but utilises the installation format itself to examine novel ways of questioning, challenging and understanding the social, cultural and political environment of commemoration in the UK in 2013.

## Recomposing the post-conflict city: sonic art and urban architectures in Belfast

Dr Gascia Ouzounian  
Queen's University Belfast, UK

In the global arena, Belfast is most frequently recognized as the epicentre of the Troubles, the name given to the decades-long armed conflict in which local communities were pitted against one another, with divisions formed along a combination of political, religious, socio-economic and geographical lines. The violence that characterized the Troubles has profoundly diminished since the signing of the Good Friday agreement, the 1998 treaty that established Northern Ireland's current governmental structure and signalled a sustained truce. Still, there remain signs of sectarian divide within Belfast, which is otherwise described as a "post-conflict" city. Most recently, tensions flared as conservative and radical elements within the Loyalist community aggressively protested a decision by the local city council to fly the British flag at Belfast City Hall only on designated days instead of the entire year. Within this larger context of a steady but imperfect peace, Belfast has also been home to a virtual cultural Renaissance over the last decade, and the presence of sound art within this scene has become markedly prominent. This is due in part to the establishment of the Sonic Arts Research Centre at Queen's University Belfast, as well as a growing acceptance of sonic arts within the wider arts community in the region, as evidenced by the 2010 decision to award the prestigious Turner Prize to a sound artist, Susan Philipsz, for the first time in the award's history.

This paper introduces recent sound art works created in and for Belfast, giving special attention to works that re-imagine the city, offering alternatives to the dominant images of a "post-conflict" Belfast. I am especially interested in discovering the ways in which sound -- a medium characterized by impermanence and invisibility -- can bypass or even bridge the normal barriers, whether physical, political, or cultural, that exist in this city. I introduce such sound art works as Belfast Sound Map (Rebelo, Chaves, Meireles, McEvoy, Stein, 2012); Sailortown (Fagan and Anderson, 2012); Resounding Rivers (Green, 2010); Laganside (D'Arcy, 2012); as well as projects by Hession, Pugh, and Monaghan and Dowling that reside between Irish traditional music, visual art, and sonic art practices. Each reflects the radical transformations that Belfast has undergone in compelling ways: by inviting people to document and observe the changing soundscape of the city; by performing acts of historical recovery; by communicating the experiences of marginalized communities and exposing and traversing socio-economic, political and cultural barriers; by providing opportunities for people to form new relationships to everyday sites through creative acts of listening; and by bridging the divide between timeworn and contemporary musical and artistic traditions. In different ways, each of these projects enriches Belfast through its "active imaginings and re-imaginings of place", employing sound as a medium that can preserve, mark, transform, and reconfigure the city. In doing so, these sound works expose the city as a resonant, shared idea that can be composed, and recomposed, through sound.

## Shaping space: an interdisciplinary approach to engaged architecture practice

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Blaithin Quinn

Independent artist and architect, Ireland

'Shaping Space' is a socially engaged architecture project for young people, set within the context of a specific district in Galway City, Ireland. It took place in Spring 2013 in Galway Arts Centre and consisted of a series of six interdisciplinary workshops for the Red Bird Youth Organisation. The workshops were designed and delivered by artist - architect, Blaithin Quinn, an active practitioner in the area of public engagement with architecture. The workshop series culminated in a public exhibition, one aim of which was to communicate spatial concepts of architecture in inventive ways, by borrowing from modes of display used in contemporary art practice.

The workshops examined themes including spatial cartography and psycho-geographical connection to place, with a focus on the architecture of Galway West. A temporary 'ideas lab' was set up for the youth group, in the arts centre, to explore process, design and critical thinking in a collaborative way. At the start of the project the ten young people (aged 16-24) expressed (in questionnaires and discussion) their general lack of awareness and knowledge with regard to architecture. After examining the built fabric and developing their existing visual art skills, the young people created individual artistic responses to the architecture in the area of study. Based on an evaluation of the project, this process was shown to have increased their general level of engagement with, and understanding of, local architecture.

The artworks produced for the exhibition included sound, sculpture, painting, photography, drawing and documentation of a site-specific intervention. A wider level of public engagement with architecture was encouraged through a participatory walk and talk event, during the exhibition.

This paper will describe and illustrate the interdisciplinary approach to engaged architecture practice employed during the workshop series and public exhibition. The outcomes of this practice based, qualitative research project will be discussed; namely how contemporary art practices can inform, challenge and enhance public engagement with architecture.

'Shaping Space' was funded by The Arts Council of Ireland and the Department of Arts, Heritage and the Gaeltacht under the Engaging with Architecture Scheme.

## “Carpet” and “room”: exploring concerns of installation art, transgressing the actual and the imagined

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Derek Hart

Independent artist, UK

In this presentation I will describe two of my installation art projects. The first is *Carpet*, a site-specific installation, Kelly's Garden Curated Projects, Salamanca Arts Centre, Hobart, Tasmania, Australia, 1 April – 14 May 2010, assisted through Arts Tasmania by the Minister for Tourism and the Arts, discussed in *Art Monthly Australia*. The second is *Room*, a curatorial project exhibited at Burnie Regional Gallery, Tasmania, Dec 2007 - Jan 2008 and at CAST Gallery, Hobart, Tasmania, May - June 2007, assisted through CAST's Exhibition Development Fund, reviewed in *Artlink* and *Art & Australia*.

Arranged towards the viewer's presence and linked therefore to the ideas of activated spectatorship, Installation Art is geared towards subjective, first-hand, personal experience. Critical appraisal of it looks to the discourse of the 1960s and 1970s, informed by theories of art pertaining to the viewer's physical, perceptual and psychological experience of the work. Its immediate precursors were the 'environments' and 'happenings' of the late 1950s and 1960s, when artists developed the idea of an artwork establishing an environmental situation. Informed by this understanding of Installation Art, I discuss *Carpet* and *Room* in terms of how the experiential encounter of these spaces transgresses the actual and the suggested/implied/imagined.

Engaging with the internal space of the gallery, the exhibition *Room* takes as its starting point an 'environment' of 1964; the artwork *Room* by Lucas Samaras. Bringing together seven artists from five States across Australia whose work bends familiar associations through the fantastical, it re-aligns generic architectural features of a room - a floor, wall, corner, staircase, lightbulb, window, etc. - with the interior space of the imagination. Rather than discuss the individual works, I discuss how each is situated within a set of relations internal to the exhibition. My curatorial premise is informed by the notion of the 'oneiric house', *The Poetics of Space*, Gaston Bachelard, 1958. "The gallery/room appears bewitched... in an atmosphere that crackles with enchantment." CAST Gallery.

The site-specific installation *Carpet* engages with an external space; a walled garden laid with 'Tassie Gold' crushed limestone. By engaging only with an area of the ground plane of the garden, removing gold-coloured stones and introducing three tonnes of white crushed limestone, the carpet of stones seems to fold back on itself to reveal its underside and the earth beneath, so activating the entire space. A stairwell in the garden allows views from above. "In one sense it is merely an abstraction, a minimal set of simple angular relationships, as viewed from above, in plan. Yet the arrangement insists that perhaps it really is, or may be, operating as a carpet would, although we know of course that this cannot be the case." Exhibition catalogue.

As physically and psychologically immersive spaces, *Room* and *Carpet* both explore a dynamic of correspondence, of inference, the possibility of alternate interpretive possibilities by occupying a zone of irresolution; transgressing abstraction and implied figuration, the actual and the suggested, the real and imagined.

## Paradox, paralysis & paramilitaries: transgressing 'post-conflict' architectural practice

Paul Bower  
Queen's University Belfast, UK

Over 15 years have passed since the Peace Agreement (also known as the Good Friday or Belfast Agreement) was signed and the peace process took hold in Northern Ireland. From that day, 'post-conflict' status for Northern Ireland began. In which time, over £2 billion of EU Peace Programme (I, II & III) funds have been spent on reconciliation and cross-community projects across Northern Ireland. Belfast being the capital and largest city of Northern Ireland, as well as acting as the violent nexus in Northern Irish history, has seen a large proportion of this peace money spent within its region. Despite some evidence of success from cross-community pilot projects and a burgeoning tourist-based economy, Belfast is far from united. In fact, as one recent landmark study<sup>1</sup> found, Belfast remains a deeply divided city.

Within such a conflicted and contested context, the term 'post-conflict' appears to be a misconception, acting more as a technical term used primarily to leverage finance in, than one that is truly representative of the complex ground conditions still present in Belfast and other divided cities.

In light of this designs for a shared future are in greater demand than at anytime before, as societies around the world seek to become more resilient in face of rapid global changes of environment, economy, politics and technology. The architect's skill set to analyse, visualise and communicate complex conditions whilst being able to synthesise and think propositionally, should in theory place architecture as a key agent in helping to design such shared futures. And yet architecture is far from playing such a role. According to the RIBA Future Trends survey the profession of architecture in Northern Ireland is the least optimistic about future job prospects.<sup>2</sup> This paper seeks to ask and be critical of 'what role architects have played in 'post-conflict' Belfast and how have they been able to practice (if at all) within the sensitive nature of the context in which they find themselves?' and finally 'what lessons could be learned for future architectural practice to transgress post-conflict binds both in Northern Ireland and further afield?'

The paper will present its findings in a less than normative style, being a predominantly visually led narrative, divided into three sections that are framed by conditions of post-conflict architecture in Northern Ireland: Paradox, Paralysis and Paramilitaries. Firstly, the Post-Conflict Paradox will deal with the nature of socio-economics of peace, in a divided society and what impact this has had on the field of architecture. Next, the Post-Conflict Paralysis will look at the immobility and loss of agency brought about by a deep and contested history as well as a depressed market and pending EU budget cuts. Finally, Post-Conflict Paramilitaries will examine the role former terrorists and volunteer militia on both sides have played in the peace and reconciliation process and their influence in the development of highly contested sites such as the Maze / Long Kesh Prison and numerous schemes along community Interfaces. The study will be visualised throughout by a series of diagrams, collages and drawings depicting some of the threats and opportunities for future practice.

## Transgression and Le Corbusier's Journey to the East

Prof. Gordana Fontana-Giusti  
University of Kent, UK

Experiencing life fully was central for the proponents of the early twentieth century avant-garde. They drew novel aesthetic qualities of their work from everyday life, travels, particular extreme circumstances or personal dispositions. In contrast to the Grand Tour travelers of the eighteenth century who searched for legacy of the classical antiquity, and distinct from the self-conscious romantic adventurers of the nineteenth-century, the early twentieth century itinerants such as Charles-Edouard Jeanneret plunged into a different kind of journey. Jeanneret's 1911 journey to the east was less grand and obsessive, while more absorbing, life-changing and industrious. In this paper I investigate how Le Corbusier's Journey to the East could be considered a transgression.

The trip took the twenty-four-year-old Jeanneret and his friend Auguste Klipstein down the river Danube to the South-Eastern corner of Europe through the countries of Bohemia, Hungary, Serbia, Romania, Bulgaria, Greece and Turkey.

Until this point, Charles-Edouard was a draftsman at the office of Peter Behrens in Berlin. Were it not for this travel that imprinted deep images upon Le Corbusier as a young man, his career would not have unfolded as it did. It would probably not have taken a highly innovative direction based on radical re-examination of architecture as a broader cultural discipline. It was on this journey to Constantinople that Le Corbusier experienced 'his road to Damascus'. He came across discoveries and experiences that radically determined his approach to arts and architecture described in his diary, but also in his books *Towards the New Architecture* (1923) and *The Decorative Arts of Today* (1925).

The two friends were fascinated by the unconsidered lands and by the people they encountered. The journey was filled with unexpected moments of exaltation and joy, as Le Corbusier and his companion stumbled upon the simplicity of everyday life discovered in the villages founded in the wide landscapes along the river Danube. The horizontality of the land crowned with the immense sky projected an unexpected sense of luxury. The scenery suggested reassurance about life directly linked to the land, its cultivation and its products. Jeanneret wrote: 'Beauty – it is joy... It is a tree spread out like a magnificent palm, with flowers and with all its fruits. Beauty is this splendid flourish of fruit' (Le Corbusier: 2007: 18).

Le Corbusier was impressed with the local crafts such as pottery. He observed the ways in which pottery developed organically from the ground into everyday life, and how it continued to live on the fingertips of the locals. He noticed its liveliness, beauty and its variety describing the pots as 'young and beaming.. / with their curves expanding to the bursting point' (2007: 18). In comparison to the flatness of modern industrial design, Jeanneret considered these pots superior.

In addition to the visual arts and architecture, psycho-geography of Jeanneret and Klipstein included the experience of the soul-searching music of the gypsies and considerations about the women they met and whom they found different, relaxed and strangely tuned to life.

At another level, Jeanneret was impressed by the use of the eye-catching colour white on the facades of the small villages as well as in Constantinople. This gives rise to the speculation concerning this primary colour that later became Le Corbusier's trademark. Through these examples, the paper demonstrates how from Le Corbusier's point of view, this series of novel and diverse experiences encompassing gentle violation of norms and steady excess of limits could be recognized as transgression.



## Transgression (Rising Waters)

Dr Iain Biggs / Antony Lyons

University of the West of England, Bristol, UK / independent artist & researcher

We take as our starting point for this work the definition of 'Transgression', as a geological term describing an advance of the sea over land areas:

"a relative rise in sea level resulting in deposition of marine strata over terrestrial strata. The sequence of sedimentary strata formed by transgressions and regressions provides information about the changes in sea level during a particular geologic time"

This time-based visual essay features an approach based on a combination of fieldwork, archival research, creative conversation and inter-media collage. Drawing on our shared interest in place, environmental change, and water landscapes, we explore questions rooted in physical, social and cultural relationships between land and sea. In an era that many now term the 'Anthropocene', it can be argued that we face the prospect of human-influenced marine transgressions. Using strategies of poetic juxtaposition and contrast, we engage with subject matter that includes the 2012 flooding of New York, the proposed Severn and Avon barrages, recent investigations of prehistoric 'Doggerland' under the North Sea, and strategic issues of coastal erosion/defence. Our hybrid composition – currently a work in progress - incorporates photographic and other visual content, accompanied by voice, song and soundscape. It weaves together original and archival material to create an imaginative bridging and transgressing of both disciplinary thinking and the culture of possessive individualism that underpins it.

Our extensive experience of manipulating complex assemblages of visual and aural material underpins this short film. The method is influenced by Lyons' work as a geoscientist and landscape-based artist; and by Biggs' academic and artistic work embracing 'deep-mapping' as a creative paradigm. Our many antecedents include films such as Chris Marker's *Sans Soleil* and the socio-ecological thinking of Deleuze and Guattari, coupled with Pearson and Shanks' re-visioning of 'deep mapping' as a regionalist performative creative strategy. *Transgression (The Rising Waters)* is closely linked to a longer-term Arts Council funded project 'Inundation - Drowned and Dammed Lands', which, in a similar vein, explores geo-poetic and durational aspects of place-specific creative practice.

## The blue of the sky

Dr Lorens Holm  
University of Dundee, UK

The first paper will outline the three clinical categories of the neurotic, the psychotic, and the perverse, and apply them to architectural discourse. In the psychoanalytic thought of Lacan, these terms designate precise clinical structures and ways of transgressing them: taken together they map out the different possible relations of the linguistic subject to the so-called field of the Other, in other words, to the symbolic order, to culture and society, to the law, to Others. And - we argue - to the field of space and architecture. In this context, architecture is the discourse that addresses the field of the Other, in so far as that field is spatial, and its subject is the spatial subject, the localised I. This paper will outline the different positions – transgressive and otherwise - that the spatial subject can take with respect to habitation and urban environments, the regulation of inside/outside (that most fundamental of architectural relations), the relation of architecture to the law (the Building Regs, Highways Act, Statutory instruments, the formal/aesthetic prerogatives of the Schools, even). By working through the categories of neurotic, psychotic, and perverse, this paper addresses not just the links between subjectivity and space – i.e., the architectural implications of the psychoanalytical discourse; but also what ‘transgression’ for each clinic means, how it is experienced and acted out, and what consequences this has for space and architecture. Architecture thus addressed is the symbolic field par excellence, where social, political and cultural practices can be assessed, but also decoded and anticipated with regard to future trends for the discipline.

## “Che vuoi?” architecture as a mirror to western narcissism

Dr Francesco Proto  
University of Lincoln, UK

It is generally understood that the issue of transgression came to the fore, in its socio-political implications, over the students' revolutions of the 1960s, when the state, the patriarchal authority per excellence in contemporary society, was challenged by and large. To the same extent, it is often ignored that a greater transgression was taking place centuries before, and by dint of a new-born discipline: architecture – an earthquake in western culture that shook the roots of philosophy's foundational discourse.

By interpolating contemporary philosophy, psychoanalysis and visual culture, this paper will trace a genealogy of Western narcissism as embodied, launched, materialized and brought to the fore by the emergence of architecture as a discipline whose 'original sin' is fully experienced only in post-modern times. Architecture's primary aim is here identified with nothing less than the challenge to the architect of the universe, God himself. What was implied was again religious belief as grounded on the supernatural father of human mankind.

Starting from the implications embedded within the aesthetic and philosophical conundrum set by the institution of architecture, the latter will be addressed as the transgressive discipline par excellence, one paving the way not only for the divine nature of man, but also for the successive artificialization of the environment. The result will be the development of typological features mirroring desire in a post-oedipal society.

In this respect, the paper will investigate not just a number of psychoanalytical concepts (the mirror stage, the name-of-the-Father, the paternal horde, etc); but also philosophical principles such as simulation and symbolic exchange, an interpolation whose methodological approach will support the decoding of the symbolic understanding of transgression and its consequences.

In conclusion, the essay will focus on the development of western architecture as leading to the free-plan, the highest expression of conquered liberty (political, social and religious) and for this very reason as the mirror of the western modern ontological legacy. That is, that Lacanian “Che vuoi?” (“what do you want?”), that poses the reason for transgressing boundaries.

## Architecture as furniture's 'big other'

Dr Timothy Martin  
DMU University, UK

We seem to be at an historical moment when the old era of private finance is in disarray. So are its models of desire. For once in a long while, the calls for a new way of living and a new architectural agenda seem to be sincere. You can tell these calls are sincere because they are so fragile and uncertain and so necessary. The architectural discourse lately is asking and wanting things to move on, and not knowing how. How will it transgress the boundaries of desire itself?

There are many well established avenues between psychoanalysis and the arts. Among the psychoanalytic methods, one of the most keenly needed now is to put an ear to architectural discourse. Who will listen in this way? How is this to be done? I suggest that it is not architects or society that we put on the couch, but architecture and its discourses, including its silences. Sometimes, what remains yet unspoken in the discourse will manifest itself in the form of a symptom. Gone unheard, the symptom will persist until its sense and lack of sense are clear. Now and again these symptoms of a new desire can come off the street for a spell on the couch. It will speed the process, and this is, ultimately, the benefit that psychoanalytic method has to offer the field of architecture and its discourse right now: to speed and expedite the new symptom, but we can only do this if we listen for it. The paper would do so.

## Transgression: challenging traditional understandings of architectural practice

Rebecca Kallen Murden / Paola Zellner  
Virginia Tech, Virginia, USA

Conventions of media and precedent exist in architecture and any creative practice. While necessary for the discipline, at times conventions can, in their assertiveness, inhibit the expansion of the creative process. In acknowledging the limitations inherent in familiar processes, the Thesis seeks to transgress into unfamiliar territory in the design process, bypassing pre-established notions of the discipline, as they relate to process and aesthetics. The path begins with the medium of painting, and eventually modeling, collaging, and drawing.

A 60in x 42in canvas is the first space/territory of exploration with which to explore the transgression of limits. The first transgression is beginning with another media, paint, which in its unfamiliarity allows for a level of naïveté. The paint is engaged purely as material with which to manipulate in order to discover. Secondly, the conventions of the [borrowed] media, more specifically predetermined notions of aesthetics dependant on sight, are challenged through restriction of sight. Thus, the painting is reduced to the physical act of applying viscous material on a tensile surface. Visual cues can no longer guide decision-making and senses less active in the discipline are brought to the foreground (figure 1). The essential edge of the canvas is made apparent, once too obvious to notice. The third transgression is the rejection of the object as primary goal in favor of the process through intensive ongoing layering of painting. At intervals, the painting is covered completely in white. The complete removal of image and color reveals the rich texture, otherwise largely unnoticed, which has built up over months of layering. The subtle tactility of the painting is brought to the forefront through a counter-intuitive act of whitewashing (figure 2). All along the mind struggles to resist the familiar in order to expand the creative process.

Adjacent to the painting, series of exercises (modeling, collaging, and drawing) seek to apply the same thinking as the painting. A digital use of previous images ignites a generative exploration of collage, both digital and montage, raising questions of layering, figure/ground, and alternative ways of exploring depth within a plane (figure 3). A chance combination with technical drawings furthers the questions of the interaction of two different mediums (figure 4,5). The two mediums of drawing and painting are combined to create a new "other." Unintentionally, the constructs become tools to think about space and developing creative practice. (figure 6,7).

The exercises and explorations reveal the ability of limits to potentially imprison or emancipate. Rather than simply rebelling against all limits, the thesis desires to develop an ability to interact with limits, at times embracing them and at times transgressing them, in order to broaden the creative process. Thus far, these have been the mediums and modes of exploring the unfamiliar, or placing oneself in an unfamiliar mind-space. The exploration of unfamiliar media has helped to strengthen the awareness of the limitations of the familiar. The presentation seeks to explore processes of unfamiliarization and transgression more closely applied to the architectural project, in this case: the chapel.

## The subversives: the Architects' Revolutionary Council and a history of transgressive architectural practice in 1970s Britain

Michael Coates

Manchester School of Art (Manchester Metropolitan University), UK

Transgression in architecture is often focused on the processes of making, designing or building. However the ways in which the users of architecture and the architect can join forces to subvert the cultural logic of architectural tradition has not been so closely studied. This paper will look at the ways in which the transgressive behaviour against the architectural establishment has manifest historically with specific reference to the 1970s British experience.

During a period of social and economic upheaval, not unlike the current economic and social situation, the response of some elements of the architectural profession in 1970s Britain was to try and reinvent the practice of architecture. At the same time and in some instances, the long ignored users of architecture, not the clients, but the occupants also attempted to make their voices heard. In a few select cases these two forces combined and these occasions will be the focus of this paper.

Looking initially at the campaign to save Covent Garden, this paper will examine the threads of argument and ideas that led to the establishment of radical architecture movements in 1970s Britain. Covent Garden served for some involved as the springboard for the establishment of a group that will form the centre of this paper's investigation, the Architects' Revolutionary Council (ARC).

The ARC, formed in 1974 at the Architectural Association, London; and led by Brian Anson, rebel of Covent Garden, set out to destroy the architectural establishment, most pointedly the Royal Institute of British Architects (RIBA). Their disruption of the RIBA 1976 Hull conference and posters asking, "If crime doesn't pay... Where do architects get all their money?" gives us a good sense of the level of animosity held by this group towards the architectural establishment.

Whilst these subversive acts are perhaps known, what is less well known, and what this paper will address, is the work the members of the ARC did with various community groups, not least the Colne Valley Project, their work at Bridgtown, Cannock; and the Divis Flats, Derry. The relationship between the architect or skilled architectural worker and the residents or occupants was part of the transgressive work of the ARC, and as such provides us with a rich seam of study to help contextualise the current fights within the architectural profession.

The ARC's place within the transgressive and subversive history of housing architecture in the 1970s, alongside the under reported Liverpool Housing Coops and better known London examples, is what this paper will map out. It will provide a re-reading of the history of transgressive architecture in 1970s Britain. It will ultimately reveal that the questions, which are being asked in many circles about architecture's role in society now, about its lack of user focus, its insular professionalism, have been asked before and for numerous reasons gone unanswered.

## Legends of urban space

Shuyou Zhang  
University of Sheffield, UK

City is a lovely word – which is always, always full of everyday stories, feelings and lives. I grew up in those fascinating stories – it was the initial impression of the world; the first cognition of love and fear; the earliest understanding of activities that happened before me and the 'hopeful further'. I was immersed in reading, listening stories and I kept telling stories to other people till, I became an architectural // urban design student.

Urban design has the pathetic fate of entangling with economical, political or technological standards. Rules are rules; deadlines are deadlines - especially in most of the rapidly developing cities in the last decade - urban design is gradually becoming a process of prototype making and massive replicating followed by. Under all the standards // rules, no one has time or motivation to reveal the truth of space, or to listen to the living stories.

We design and live in generic city, and we call this architectural // spatial discipline 'realistic'.

To break the boundary (in a way to approach urban design), personally, is to slow down the pace of 'space replication', back to the way we comprehended the world in the first place: story telling; to subvert the 'reality' in urban design – a narrative methodology into the 'practical materplan drawing' field, which helps us exploring the variety, uncertainty in urban space; revealing the indeterminate relationship between space and society.

'Every story is a travel story – a spatial practice' <sup>1</sup> Story telling concerns movements, it is always related with traveling and observing; it concerns changing along time – from past to present, then to the further - it is the evidence of experiences, of how people response to the environment, as well as the relationship in between. Story telling can be really personal – the most primal // intimate emotion of space ('I love walking on this street in the sunshine // I am not comfortable going to this area); story telling, of course, is also summary of understandings from group of people // community, as well as the reflection of society. How can we possibly design a space without hearing the stories first? (How do people feel about space, positive or negative? What do people need? What is it going to be? How to change?)

In this case, I am going to use story telling as a methodology for architecture and urban space researching and designing – this narrative methodology includes story telling, experimental walking and critical story writing.

City is a lovely word – which is always, always full of everyday stories, feelings and lives – we design it, we live in it and we want to make it better. Therefore, how brave can we be? How wide can we see?

## Biographies

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Wes Aelbrecht holds a Diploma in Architecture, BA in Art History and a MA in Architectural History from the Bartlett. He worked in architectural and urban practices in Rotterdam, Madrid and Brussels, and has been a teaching assistant at the Planning Department at the Bartlett since 2011 and History of Art Department since 2012. Wes started pursuing his PhD in 2010 at the University College London where he investigates processes and visual representations of urban and architectural transformations, with a particular focus on urban photography in the twentieth century urbanized landscapes of North America and Europe. It ranges from early twentieth century slum clearances, to public and private building programs that followed World War II inside and outside of the city, to the large-scale urban renewal campaigns of the 1990s. In his research he adopts an interdisciplinary approach, drawing on his research experience in architecture, and studies in art and architectural history. The Arts and Humanities Research Council of the UK and Fulbright Fellowship fund his PhD research.

Can Altay, Asst.Prof.Dr. Faculty of Architecture, Istanbul Bilgi University. Altay investigates the functions, meaning, organisation and reconfigurations of public space. His 'settings' provide critical reflection on urban phenomena and artistic activity. His work traverses sculpture, photography and installation, and is staged and manifested through the spaces, exhibitions and publications he produces. He is the editor of *Ahali*: an anthology for setting a setting, 2013 published by Bedford Press, AA Publications, London.

Preety Anand is a London-based architect from Germany. She has recently graduated from the Architectural Association's "Design Research Laboratory", where she developed her thesis "The Chemical Machine" in collaboration with scientists of diverse backgrounds. She has continued the research through writing papers and presenting at conferences such as the SoftRobot held at the ETH. Preety studied architecture at the Technical University of Darmstadt (Germany), The National University of Singapore and The Vastu Shilpa Foundation (Ahmedabad, India).

Aikaterini Antonopoulou is an architect, who has just completed her doctoral dissertation titled "From Digital Creations of Space to Analogous Experiences of Places: Living in Second Life and Acting in Flash Mob" at the school of Architecture Planning & Landscape of Newcastle University. She holds a Diploma in Architecture from the School of Architecture of the National Technical University of Athens (2006), and an MSc in Advanced Architectural Design from the University of Edinburgh (2008). Currently she is teaching

architectural design at both undergraduate and postgraduate level at the School of Architecture, Planning & Landscape of Newcastle University.

Clare Baker has worked in the professional dance arena for more than 30 years and is currently lecturing on the BA and MA programmes at TrinityLaban Conservatoire of Music and Dance. Her artistic concerns are explored with the body as the source and its relation to other bodies/media. Central to her vision is the exchange and collaboration with other artists, and this includes work with live sonic material, light sculpture, theatre/text, and of course space/site.

Iain Biggs has degrees from Leeds University and the RCA, and a doctorate from UWE, Bristol, where he is a Visiting Research Fellow. Formerly Director of PLaCE at UWE, he helped develop the PLaCE International and the Mapping Spectral Traces networks. As an 'artful' teacher/researcher he works through "deep mapping", a site-specific methodology that interweaves arts practices with the social sciences. He recently collaborated on a "deep mapping" of older people's connectivity with their environment in rural North Cornwall, part of a major ESRC-funded research project *Gray and Pleasant Land?* and has a developing interest in ecosophy.

Jo Birch hails from a wildly multidisciplinary background - crossing fields of geography, anthropology, education, sociology and architecture. Currently, she is a Research Associate on a Leverhulme Trust project running 2013-2016 - *Children Transforming Spatial Design: Creative Encounters with Children*. Prior to a career break, she held a two and a half year research post in Sheffield on an ESRC project considering children's perspectives of hospitals spaces. Before that, she was based for seven years at the University of Durham. She completed her PhD there and worked on international and national projects as a Research Associate, Teaching Assistant and Research Consultant - predominantly in environmental education.

Nikolina Bobic is an architect and a PhD candidate at the University of Sydney [USYD]. Bobic received her Architecture degree with Honours Class 1 and Arts degree majoring in Sociology from the University of New South Wales [UNSW]. Her research explores the emergence of the contemporary concept known as urbicide, and the manner by which this concept may be inflected by a focused exploration of one particular urban incursion. The particular focus is on NATO's incursion on Belgrade during 1999 [and beyond]. Drawing on connections found in economics, law, media and technology, the research analyses strategies deployed by the military



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to control the physical and psychological space of Belgrade. Bobic's research also deploys art to explore two key ideas: connections between control, violence and resistance – and – memory and history as constructs of 'visibility'.

Jackie Bourke's doctoral thesis explored the experience of urban public space from the perspective of the child. She has been an advocate on the rights of the child for over 20 years with a particular interest in children's participative rights. She is the founder and co-convener of Playtime.ie, a consultancy which specialises in children's outdoor needs in urban neighbourhoods.

Ella Bridgland currently works for John McAslan + Partners in London in the cultural and education unit. She graduated from Sheffield School of Architecture (SSoA) in 2013 with a first class degree, where her final third year project was nominated for the RIBA Yorkshire prize. She was a University of Sheffield SURE researcher, with Stephen Walker, in summer 2012 where she developed a particular interest in the temporary role of architecture within a wider social context.

Sara Brolund de Carvalho and Anja Linna are architects and have recently formed a collaborative design and research practice, engaged in feminist, creative and experimental methods. Both hold an M.Arch from the Critical Studies Design Studio at KTH School of Architecture, Stockholm (2013). Anja Linna is also a professional musician and half of the indie folk duo Solander. Sara Brolund de Carvalho is also an artist and holds a M.F.A from Konstfack School of Arts and Crafts, Stockholm (2005). She currently works on a contribution to a Swedish anthology on civic participation in planning processes.

Robert Brown is Head of Architecture at Plymouth University. His research interests include socio-cultural identity, and recent publications include: "Emplacement, Embodiment and Ritual" in the forthcoming *The Territories of Identity*; "A Critique of Origins, or, the Case of Palimpsest" in *Nu-topia* – a critical view of future cities; "Concepts of Vernacular Architecture" in *The SAGE Handbook of Architectural Theory*; "The Elusiveness of Culture"; in *Engaging in Architectural Education*; and "You Can't Go Home Again" (Jeffrey Cooke Prize for outstanding research). He is a steering group member of the AHRA, European Architectural History Association referee panel member, and a member of ARENA.

James Burch is a senior lecturer in architecture at the University of the West of England where he teaches design studio and leads a post-graduate module in Architectural Representation. Previous to this post he practised as an

architect for fifteen years, building memory places and sometimes making them more concrete. The paper delivered at this conference reflects to these experiences in practice.

Paddy Cahill is a self-shooting producer, director, cameraman and editor based in Dublin, Ireland. As a director, his work has been broadcast on national TV as well as screened at film festivals in Ireland and internationally. He is drawn to and interested in making films about the arts and architecture.

Grace Chung is a practicing architect at Zaha Hadid Architects, who has developed an interest in biologically and chemically inspired computing for architectural design through Design Research Laboratory at the Architectural Association.

Ronnie Close is a documentary photographer and filmmaker currently based in Cairo, Egypt. His work explores social issues and narrative through the medium of film and photography. He is an Assistant Professor of Photography and Media in the Department of Journalism and Media Communication at the American University in Cairo. In 2010 he was awarded a practice-based PhD in Photographic Research from the University of Wales Newport, UK. He has shown work in film festivals and exhibitions throughout Ireland, UK, Europe, USA, Canada and the Middle East. Film awards include, Development Award, Irish Film Board (12), Digital Shorts Prize, UK Film Council (08). He is a member of Ph: the Photographic Research Network, based in the Photographers' Gallery in London. He has originated and contributed to Use/ReUse that examines the role of image appropriation in contemporary society. This one of eight projects under the umbrella of Either/And and will published in a new photography theory book in 2014.

Michael Coates is a Senior Lecturer of Contextual Studies in Design at the Manchester School of Art (MMU) where he has taught since 2008. His teaching provides social and political contexts of design and architecture for all three undergraduate years. He completed his undergraduate at University of Wales, Cardiff in Interior Architecture in 2002 and his MA in Spatial Design at the Manchester School of Art in 2004. He is currently a part-time PhD candidate at the University of Sheffield under Flora Samuel and Peter Blundell-Jones; his thesis is currently entitled "Architecture & Others: radical histories and alternatives in British architecture".

Nathaniel Coleman is Reader in History and Theory of Architecture at Newcastle University, UK. He previously taught in the US, and practiced in NY and Rome. He holds

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BFA and BARCH degrees (RISD), a MUP in Urban Design (CCNY), and MSc and PhD degrees (UPENN). Author of *Utopias and Architecture* (2005), and *Lefebvre for Architects* (early 2014), and editor of *Imagining and Making the World: Reconsidering Architecture and Utopia* (2011); Nathaniel is currently editing a special issue of *Utopian Studies* (early 2014), he has also published numerous journal articles and book chapters, and presented his research nationally and internationally.

Phoebe Crisman AIA is Associate Dean for Research and Associate Professor at the University of Virginia School of Architecture, where she teaches design studios, lectures on sustainability, architecture theory and urbanism, and directs the Global Sustainability and India Initiative programs. Her publications include essays in *Peripheries* (Routledge 2012), *Agency* (Routledge 2010), *The Hand and the Soul: Essays on Ethics and Aesthetics* (UVA Press 2009), *The Journal of Architecture*, *Places*, and the *Journal of Architectural Education*. Crisman also co-edited *Global Sustainability* (Cognella 2012) and *The Value of Design* (ACSA 2009). She is an architect in practice with Crisman+Petrus Architects.

Katie Davies is an Artist and Associate Lecturer in Fine Art and Sheffield Hallam University and is completing her PhD at the University of the West of England, Bristol. Davies lives and works in Bristol and has been a Spike Island studio holder since 2010. Her work explores the politics of spectatorship, her video installations valuing what is invisible and experiential over a definitive image or document of eventhood. Davies writing on practice-led research is to be published in the US publication *Border Visions: Identity and Diaspora in Film*, and recent exhibitions include *Centrum*, Berlin, (2012) and *Border Visions*, Connecticut, USA (2011). She recently received a research and development grant from the Arts Council of England (2013).

Mike Devereux leads the architecture and planning degree and 3rd year design studio at the University of the West of England, Bristol. He specialises in understanding and interpreting space, and in particular he explores how the way in which our understanding of space is influenced by tradition, cultures and ideas. His outputs draw upon narratives of nationality, identity and belonging in the grey space of frontiers. He is particularly interested in how abstract concepts such as these shape places and how the arts - written and visual - help us to better understand these concepts and their influence on place. His work has been published and exhibited both nationally and internationally.

Joanna Doherty studied architecture at Newcastle University. Her Part II dissertation, entitled 'Constructing the 'Other': The Role of Space in Continuing Conflict in Northern Ireland', was commended in the 2011 RIBA President's Medals. Alongside working in architectural practice since graduating, she has continued to independently research issues surrounding (post-)conflict situations and the built environment. She is currently based in Berlin, Germany.

Colm Donnelly is a Senior Research Fellow and Director of the Centre of Archaeological Fieldwork at Queen's University Belfast. Colm is an historical archaeologist who specialises in Medieval and 17th-century buildings, with a particular interest in tower houses, the subject of his doctoral research. A founding member of the Irish Post-Medieval Archaeology Group in 1999, he is also an experienced field archaeologist and teaches field archaeology modules at Queen's. Colm has directed excavations at sites across Northern Ireland over the past 20 years and, since 2010, he has led a transatlantic excavation and education programme between the University of Massachusetts in Lowell, USA and Queen's University Belfast.

Mathew Emmett AADipl explores situated cognition, space perception and the mechanisms of dissonance across mixed-media installation, architecture and sound. Emmett is a founding member of the Estranged Space and Perception Network, where he interrogates the spatialisation of affects that mediate upon our adaption to reality acquisition. With the accentuating on the uncertain space, Emmett amplifies the interface between cognition and visionary dimensions. Among other collaborations and international commissions, Emmett has worked with Charles Jencks, the Roman Baths, Kaos Theatre, and Jurassic Coast World Heritage Site whilst attending the Karlheinz Stockhausen sound interpretation and composition workshop in 2007.

Gul Kacmaz Erk is a lecturer in Architecture at Queen's University Belfast, UK. She received her Bachelor and Master degrees in Architecture at Middle East Technical University and her PhD degree in Architectural Design at Istanbul Technical University, Turkey. She practiced as a professional architect in Istanbul and Amsterdam. She was a researcher at University of Pennsylvania, USA and University College Dublin, Ireland, and taught at Philadelphia University, USA, Delft University of Technology, the Netherlands, and Izmir University of Economics, Turkey. In her research, she focuses on cinema and the city, architecture and film, architectural media and communication, and architectural design and theory.

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Ed Frith: Architect, Moving Architecture and MArch Course Leader at the Arts University Bournemouth. Ed runs the new MArch at the Arts University Bournemouth, which specializes on performativity and projective architecture. He was Principal Lecturer at the School of Architecture, University of Greenwich, running the Part2. He studied at Bristol, Cambridge, and received a Fulbright to study in the US and was a visiting fellow at Princeton and Columbia. He has worked with a number of practices ranging from Diller Scofidio to Julian Harrap Architects and was Berthold Lubetkin's gardener. Ed's practice Moving Architecture work ranges from installations in Spain, New York & UK, to buildings including a Surgery in Hereford (winning an AJ Small Projects Award), and a competition winning International Convention Centre in Shenyang all in collaboration with Caroline Salem choreographer, they are based in their design/build studio in Clarence Mews in Hackney.

Oliver Froome-Lewis initiated 'Touching the City' in 2007 and is currently researching and developing the Lea Valley Drift project with Chloe Street and the London Legacy Development Corporation. Prior TTC projects include: 'benchspace' - fieldwork carried out between Westminster and Leamouth with Alexandra Daisy Ginsberg and 'benchspace walk workshop' - interventions in Southwark with twelve artists and architects. An assessment of these projects was published by Circulating Objects in 'Touching the City'. The forthcoming 'spatial translations' project examines memory, presence and expectation between Highgate and Battersea. Oliver is an Architect, Principal Lecturer and Course Leader of BA(Hons) Architecture at Canterbury School of Architecture, UCA.

Yun Gao works as an academic and an architect. Her research explores design of socially responsible and environmentally sustainable built environment in developing countries. Her book *Architecture of Dai Nationality in Yunnan, China* was published by Beijing University Press in 2003. *Being There – Reflections on 20 years of International Courses* at the Huddersfield Department of Architecture published by Huddersfield University Press in 2010. Yun is a Visiting Professor at the Yunnan Arts University in China. Yun is an RIBA registered architect and worked on a wide range of projects in Bristol before joining the University of Huddersfield in 2005.

Sam Grabowska is a doctoral candidate in Architecture at the University of Michigan, Ann Arbor. She is interested in the so-called "marginal spaces" of the built environment: where people make a home away from home, and where they go to

escape the confines, crises, or banality in their everyday lives. Currently she is focusing on the informal architecture that undocumented migrants and drug smugglers create when crossing the Mexico-U.S. border. She comes from a cross-disciplinary background holding degrees in film, architecture, and humanities. Most recently, her work collaborates with archaeology and anthropology.

Jiawen Han is a PhD candidate in Architecture at the University of New South Wales, Sydney. Her research is currently focusing on the tensions between the contemporary architecture and ideology in China. She has studied architecture in China, Japan and Australia. She worked as an architect in China from 2007 to 2009. Her research interests range from architecture in China and Japan to women in architecture. She addresses her perspectives toward contemporary architecture in China in the papers, articles and the book, 'Cases of Avant-Garde Architecture'.

Ronny Hardliz is an artist from Switzerland/Czech Republic. He holds a MA in architecture from EPF Lausanne. His artworks include scaffolding towers (Swiss Institute in Rome, Stadtgalerie Bern) or cut-outs in the street (Kunsthalle Luzern, PSI-conference in Zagreb, AHRA conference in Bristol). He is a researcher at Lucerne University of Applied Sciences and Arts, fellow of ProDoc Art&Science at ETH Zurich, and Ph.D. candidate at Middlesex University in London. He explores the emancipatory potential for art-practice, architecture and the academic world by joining these fields. He is currently organizing the first World Ornamental Forum WOF in Davos about the value of unproductive activity.

Derek Hart studied BA (Hons) Mixed Media Art, University of Westminster, and MA Fine Art, Chelsea College of Art & Design. He lived in Brazil for two years working with art and technology research group N-Imagem, Federal University of Rio de Janeiro. He lived in Australia for seven years where he received funding for temporary site-specific works and for the development of curatorial projects, and taught at the School of Art, University of Tasmania. In 2009 he was awarded Australia Council for the Arts funding to undertake a one-year residency hosted by Hydro Tasmania. He lives in Somerset.

Chris Heuvel is an architect, practising in East Anglia since 1980, and teaching full-time at Nottingham Trent school of architecture since 2010. He also identifies himself as Professor Ubu Yurodivy, from the Institute of Experimental Hermeneutics – located in the basement of Heaton Library, Newcastle upon Tyne. Chris has additional qualifications in planning, management and education, and specialises in

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helping year 2 students think for themselves, broaden the scope of ideas for integration into architecture, and begin to challenge their tutors' judgement. He is currently formulating a PhD proposal for research into the potential impact of object-oriented ontology on architecture.

Lorens Holm is Reader in Architecture and Director of the Geddes Institute for Urban Research at the University of Dundee. He has taught at the Architectural Association, the Bartlett, the Mackintosh, and Washington University in St. Louis. His teaching/research focuses on the thought threads that link architecture to philosophy, history, psychoanalysis, and machines. Publications include Brunelleschi Lacan Le Corbusier: architecture space and the construction of subjectivity (Routledge 2010). His papers have appeared in *The Journal of Architecture*, *Perspecta*, *Critical Quarterly*, *Architecture Theory Review*, and *Assemblage*.

Adam Johnston is a native of Ontario, Canada and a graduate from Carleton University. He is currently residing, designing and researching in Baltimore, Maryland

Rebecca Kallen Murden is a graduate of the School of Architecture + Design at Virginia Tech in Blacksburg, VA and currently is practicing as an artist and designer in Pittsburgh, PA. Her explorations involve the role of the unfamiliar in the creative process through mediums ranging from acrylic paint, to dance and movement of the body through space.

Rebecca Krinke is a multidisciplinary artist working across sculpture, installation, public art, and social practice. In broad terms, she is focused on issues of place and emotion, with a particular emphasis on trauma and responses to trauma. Rebecca disseminates her work through gallery shows, temporary participatory projects, and permanent public works. She has just been commissioned by the public art program in Sacramento, California for an augmented reality project to explore a key street in that city. Rebecca is also serving as co-curator of an exhibition planned by the University of Minnesota and the Walker Art Center on public practice.

Sarah A Lappin (BA Columbia, MArch Princeton, PhD University of Ulster, RIBA) is an architect who teaches theory and design at Queens University Belfast. She is co-founder of the All-Ireland Architectural Research Group, and is the current Chair of the Steering Group of the Architectural Humanities Research Association. Dr. Lappin's research interests include architecture and identity and twentieth century architectural history. Her recent publications include the book *Full Irish: New Architecture in Ireland* (Princeton

Architectural Press), and she is currently engaged in an inter-disciplinary project asking how sound artists and architects can work together in shaping cities -- see [www.recomposingthe city.org](http://www.recomposingthe city.org).

Gini Lee is a landscape architect and interior designer and is the Elisabeth Murdoch Chair of Landscape Architecture at the University of Melbourne. Prior to this she was the Professor of Landscape Architecture at Queensland University of Technology (2008-2011) and Head of School at the University of South Australia (1999-2004) as a researcher and lecturer in cultural and critical landscape architecture studies and spatial interior design. Her PhD entitled *The Intention to Notice: the collection, the tour and ordinary landscapes*, investigated ways in which designed landscapes and interiors are incorporated into the cultural understandings of individuals and communities. Her recent curatorial practice experiments with Deep Mapping methods to investigate the landscapes, houses and gardens of remote and rural Australia. She is a registered landscape architect.

David Littlefield is a Senior Lecturer in the Department of Architecture and the Built Environment at the University of the West of England, Bristol, UK. He is has authored, or made significant contributions to, a number of books on architecture and notions of place, notably *Architectural Voices: listening to Old Buildings*, *London (re)generation*, and *Liverpool One: remaking a city centre* (all published by Wiley). David's work now focuses on the use of art practice and site-specific installation to offer new or amplified readings of place. He has worked as an artist in residence at the Roman baths, Bath UK, resulting in the film *Datum* produced in collaboration with Ken Wilder as an "Estranged Space" project. David is presently exploring notions of heritage and authenticity at Bath Abbey. He studied at the University of Birmingham, Central St Martins and Chelsea College of Art and Design.

Sara Mahdizadeh received her Master's degree in Architecture. She is currently in the third year of my PhD in Landscape Architecture at the University of Sheffield. Her PhD research topic is critical analyses of historical garden conservation in Iran. This research aims to provide a deeper understanding of transformation the values of Iranian historical gardens in order to provide more appropriate recommendation regarding garden conservation in Iran.

Harpreet (Neena) Mand is the former Head of Discipline, Architecture at the School of Architecture and Built Environment at the University of Newcastle, Australia. She is also the First Year design studio Coordinator. Neena has

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extensive practice experience having worked on variety of projects with prominent practices in Asia and England. Neena's current research interest includes post-colonial and feminist theories, Asian architecture and urbanism, sustainability and transport infrastructure, and the international practice of architecture.

Elena Marco is an architect and educator who built a strong profile in sustainable design at Feilden Clegg Bradley Studios working on many pioneering and award winning projects. Now Associate Head of Department for Architecture at the University of the West of England, Bristol, she continues to develop her research interests which focus on the cross-over between health, sustainability and architecture.

Tim Martin is Reader in Architecture and Cultural Theory at the Leicester School of Architecture. He has trained in psychoanalysis at the Champ Freudien, Paris, and is an affiliate member of the New Lacanian School. His publications include *The Essential Surrealists*, 1999; *From Cabinet to Couch: Freud's Clinical Use of Sculpture*, 2008; *Psychosis and the Sublime in American Art: Smithson with Rothko*, 2010. He is currently working on a monograph on Robert Smithson.

Agustina Martire is a lecturer in Architecture at QUB specialised in urban history and theory. She studied architecture at the Universidad de Buenos Aires, and has a PhD in urban history from TU Delft. She worked as a post doctoral researcher in TUDelft and UCD Dublin. She currently coordinates first year and the fifth year humanities dissertation and also teaches urban history and theory to third year. Among other research activities, she currently leads an international research project on the analysis of urban morphology through the street section, which sheds light on the way urban public spaces are used and represented.

Keith McAllister is a Lecturer and the Stage 03 Co-ordinator in Architecture at Queen's University of Belfast. A practicing Chartered Architect, his on-going academic research is focused primarily on the relationship between Architecture and Fear, especially for those populations without a voice. He has practiced architecture in Russia, Italy and the UK.

Mary Modeen is an artist and academic at the University of Dundee. She teaches undergraduates and postgraduates both fine art and interdisciplinary studies, founded and directs the MFA in Art & Humanities, and supervises PhD candidates in interdisciplinary practice-led studies. Her own research has several threads: perception as a cognitive and interpretive process, and place-based research, which tends to connect cultural values, history and embodied experience. As such, this

work usually combines creative art with printmaking practice at its core, and writing. Currently, she co-convenes three research groups, Mapping Spectral Traces, Land2, and PLaCE International (UK), the last of which is part of an international research consortium, with partners in Australia, Minnesota, Ireland and France.

Juana Mari Molina is an architect and journalist who specialises in the repair of historic buildings. She is a Director of QUBBA Arquitectes and the Architecture Editor of ON Diseño Magazine.

Jonathan Mosley is a practising artist/architect and holds a senior lectureship in architecture at Bristol UWE in which he leads Design Research and the final-year studio of the Master of Architecture programme. In practice, his collaborative studio, founded with artist Sophie Warren, produces trans-disciplinary projects and acts as a site of critical exchange between architects, artists and theorists. The projects create conceptual and spatial frameworks, employing strategies of play, hybridisation and participation to construct situations for collective encounter. Solo exhibitions and events include at the Showroom (London), Casco (Utrecht), Spike Island (Bristol), Eastside Projects (Birmingham) and forthcoming at Townhouse Gallery (Cairo). [www.warrenandmosley.com](http://www.warrenandmosley.com)

Nelson Mota (MArch 1998, MPhil 2006, University of Coimbra, Portugal) lectured at the University of Coimbra from 2004 through 2009. Since 2009, he is based in the Netherlands, where he is currently finishing his PhD at the TU Delft on the interlocking relation between modernity and the vernacular in post-war housing design decision-making. He regularly contributes writing for professional journals and academic publications. Currently he is a lecturer and researcher at the TU Delft and guest scholar at The Berlage. He is member of the editorial board and production editor of the academic journal *Footprint*.

Gascia Ouzounian (BMus, MMus McGill; PhD UCSD) is Lecturer in Creative Arts at Queen's University Belfast. Her writings on experimental traditions in music and sound art appear in numerous journals and edited volumes, including *Music, Sound and Space* (ed. Born) and *Buried in Noise* (eds. Beier, Himmelsbach, Seiffarth). In partnership with architect Dr Sarah Lappin Ouzounian co-directs the research group *Recomposing the City: Sound Art & Urban Architectures* ([www.recomposingthecity.org](http://www.recomposingthecity.org)). This group brings together diverse artists and humanities researchers in addressing the question, 'how can sound artists and architects working in collaboration generate new ways of understanding, analysing and transforming urban environments?'

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Rosie Parnell is a senior lecturer and Director of Learning Enhancement at the University of Sheffield School of Architecture where she leads the MA in Designing Learning Environments. Her research and practice focus on engaging children with architecture and design, children's environments and architectural education. She is particularly interested in the transformational potential of child-designer interactions, and the potential of architecture and design to support playful and creative learning processes in schools. She is a member of the interdisciplinary Centre for the Study of Childhood and Youth (CSCY) and the international association of children's built environment education, PLAYCE.

Doina Petrescu is Professor of Architecture and Design Activism at the University of Sheffield. Her research focuses on issues of gender, participation and resilience in architecture. She is editor of *Altering Practices: Feminist Politics and Poetics of Space* (2007) and co-editor of *Trans-Local-Act* (2010), *Agency: Working with Uncertain Architectures* (2009), *Urban Act* (2007), *Architecture and Participation* (2005). Doina is also co-founder with Constantin Petcou of atelier d'architecture autogérée, a collective platform which conducts participatory action research on the possibilities of bottom up resilient regeneration of the city. aaa acts through 'urban tactics' encouraging inhabitants to reclaim, use and manage disused urban space, form local networks and develop resilient practices. aaa has been laureate of Zumtobel prize 2012 for Innovations for Sustainability and Humanity in the Built Environment, Curry Stone Design Prize 2011 for Social Innovators, the European Prize for Urban Public Space 2010 and the Prix Grand Public des Architectures contemporaines en Métropole Parisienne 2010.

Francesco Proto is a Senior Lecturer in Architecture, Visual Culture and Critical Theory at the University of Lincoln. He is an architect and a theorist and has thought at the University of Nottingham, Nottingham Trent and DMU. He is currently investigating the "inhuman strategies of the subject" and his forthcoming publications include "Baudrillard for Architects" (Routledge).

Blaithin Quinn (BSc, BArch, BA, MA) is a visual artist and architect based in Dublin, Ireland. As an active practitioner in the area of public engagement with architecture, Quinn's innovative workshops have been commissioned by organisations including Dublin City Council (Open House, 2013), the Irish Museum of Modern Art (Open House, 2012), and the Royal Institute of the Architects of Ireland (Stweny10 research bursary 2010-11). Quinn's recent and

current engaged architecture projects include *Shaping Space* (Galway Arts Centre, 2012) and *Inter/Generation* (DLR Co.Council, 2013-14), both supported by the Arts Council of Ireland's 'Engaging with Architecture' award, and the National Architects in Schools Initiative (Irish Architecture Foundation, 2013-14).

Hilary Ramsden is a performer, researcher and teacher whose work has been seen throughout Europe, the US and South Africa. She was co-artistic director of *Walk & Squawk Performance Project* at the Furniture Factory in Detroit. Her arts practice has evolved into a particular weaving of physical and visual theatre, street arts, rebel clown and walking. She creates interventions and opportunities for public conversation and dialogue with a specific interest in how we inhabit and engage with our neighbourhood and local environment. Since her return to the UK she co-founded the Clandestine Insurgent Rebel Clown Army (CIRCA) training people in the ancient art of clowning as an act of resistance and social change. She is currently a temporary lecturer in Theatre Studies at University of East London.

Karin Reisinger, architect, researcher, diploma from Vienna University of Technology. After focusing on visual culture she pursued cultural studies at the University of Vienna. As PhD-candidate she researches genealogies of large nature preservation areas at the Institute of Art and Design, Vienna University of Technology (Visual Culture Unit), 2011 at Universidade Católica de Moçambique (Marietta Blau Grant). She is part of the research team of Planning Unplanned since 2012 and works at the Center for Appropriate Technology in Vienna. Publications: *Festland-Inseln in Lücken im urbanen Raum* 2012; *Space Complicities in Space (Re)Solutions* 2011; *Bartleby*, the Scrivener in trans 18, 2011.

Merijn Royaards holds Bachelor Degrees in Music and Fine Art (1st Class), has recently completed an MArch in Urban Design with Distinction and is currently working on a Phd entitled *Tranceptive Systems* at the Bartlett School of Architecture. His professional practice oscillates between, and merges, music, architectural/sonic arts and writing. As a musician he has performed in Europe, China, the US, and his art has been shown in galleries throughout the UK and Europe. Recently, Merijn has presented work at the Sonic Arts Research Centre in Belfast, and acts as external affiliate to a cross-faculty project at Queen's University Belfast.

Arcadio Royo is an architect and DJ who explores the synergies between architecture and music within the Barcelona culture. He is a Director of QUBBA Arquitectes and also a Director and Graphic Designer of Chapateo.

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Claude Saint-Arroman transferred to the more academic realms of architecture after working in practice for 20 years. She is at the later stage of a PhD study with the Design Department at Goldsmiths University, in which she questions the paradigm of physical boundaries in contemporary urban vocabularies. This research is carried out from the perspectives of their historic and cultural backdrops in London. The objective of this investigation is aimed at challenging some of the underpinnings of sustainability strategies built into current construction policies. Claude is also teaching architecture at the University of East London, combining studio design with History&Theory across the five years.

Caroline Salem MA. Choreographer and Director of Space@Clarence Mews. Educated at Bristol and Surrey (MA Dance). Study with Nancy Topf in New York (1988-91) consolidated the somatic foundations for her work with dancers, actors or architects. 25 years of wide-ranging work have included a collaboration with Cecile Taylor for Camden Jazz Festival, and a full-length ballet for the Ballet de Zaragoza. She taught at Middlesex University (1993-2001), was Head of Movement at Circus Space, and visiting lecturer at DMU, Sarah Lawrence College, Roehampton. She has worked extensively as a movement director for theatre since 1992. As Visiting Fellow at Greenwich University she initiated a review of work (1986-2012) with architect Ed Frith. At Space@Clarence Mews she provides programmes which support others making new work while pursuing her own movement research; Heart Line Scores. She is committed to questioning 'the choreographic' in relation to architecture, music/ sound, text and meaning.

Flora Samuel is former Head and Professor of Architecture at Sheffield University School of Architecture. She is an internationally known expert on Le Corbusier but she is also very interested in the value of architecture and the difficulties architects have in expressing it to non architects. She is currently leading the Ahrc funded Cultural Value of Architecture in Homes and Neighbourhoods project.

Gunnar Sandin is Associate Professor in Architecture at Lund University, Sweden, where he is also Director of Research Studies at the Department of Architecture and Built Environment. He is Chair of the Program Committee of the Swedish Research School in Architecture (ResArc). He has published his research in the fields of architecture theory, semiotics, art theory and aesthetics, most recently the article *Democracy on the Margin*, in *Architectural Theory Review*. His doctoral dissertation *Modalities of Place*, from 2004, discusses theories on site specificity in an interdisciplinary perspective. He currently leads the research project *The Evolutionary Periphery*.

Alice Sara is a dance artist with an extensive performance, choreographic and teaching portfolio. She has toured nationally and internationally in site-specific, dance theatre and film projects including work with Seven Sisters Group (a long-term member), Deborah Hay, Debbie Tiso, Tom Dale, Maresa Von Stockert. She graduated from London Contemporary Dance School, becoming a member of 4D (LCDS post-graduate performance company) and gaining an MA in 2000. Sara is a dance lecturer at TrinityLaban Conservatoire of Music and Dance, where she teaches release-based technique, improvisation and performance. She is currently working with Melanie Clarke, Debbie Tiso, and Lizzy Kew Ross & Co.

Rachel Sara is Programme Leader for the Master of Architecture programme at the University of the West of England. She studied architecture to Doctoral level at the University of Sheffield, and has contributed to a range of academic architectural journals, books and conferences. Her research work particularly explores 'other' forms of architecture; specifically exploring architecture without architects through investigations of the performed architecture of the carnival and the transient architecture of the campsite. This influences her studio teaching, where she runs 'live', community-based projects, as well as exploring the relationship between architecture and dance. She is director of the Design Research Group at UWE, is a PhD and masters supervisor, and teaches Design Research and Design Studio. She co-curated an exhibition entitled 'Transgression: Architecture without architects' which was exhibited at the Bristol Architecture Centre in 2012 and co-authored the associated book, 'architecture + transgression'. She co-edited *The Architecture of Transgression AD*, November 2013.

Claudio Sgarbi, Ph D (University of Pennsylvania), M. S., *Dottore in Architettura* (Istituto Universitario di Architettura di Venezia), is a practicing architect and a research professor (theory, design and technology) at Carleton University, Azrieli School of Architecture and Urbanism. His major fields of theoretical research concern the image and the role of the architect, the relation between neurosciences and architecture, the building technologies and the relevance of architectural history. He has published several articles, essays and a book. He is working also on a publication with the title *Misconceptions. The Infertile Belly of the Architect*.

Benjamin Smith is a candidate in the Doctoral Program in Architecture at the University of Michigan. The title of his dissertation is *Without Walls: SCI-Arc and Los Angeles Architecture of the 1970s and 1980s*, which focuses on the origins and progress of the Southern California Institute of

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Architecture (SCI-Arc) and the Los Angeles architects of the LA School who taught there. Prior to working on his PhD at Michigan Benjamin worked for Thom Mayne at Morphosis Architects, received his M.Arch with honors from SCI-Arc, and his B.A. at St. Olaf College.

David Smith is a location-based multimedia artist. He is also a photographer, an instructor and Learning and Teaching Associate Fellow at the University of the West of England in Bristol. He is a member and co-convenor of the Mapping Spectral Traces research network. Much of his work features the relation between place and community.

Maša Šorn is currently a Research Assistant and PhD student at the University of Sheffield School of Architecture, working on a Leverhulme Trust project: Children Transforming Spatial Design. Her academic and professional interests include the areas of landscape architecture, children's use of urban environments and spatial sustainability. After practicing as a landscape architect at Ljubljana Town Planning Institute in Slovenia, she completed her MSc in spatial sustainability issues at the Welsh School of Architecture. As a project manager at the Regional Development agency of Ljubljana Urban Region her main area of work included sustainable regional development in the built environment.

Christian Stayner is a Assistant Professor (2014-), Lecturer (2013-14), and William Muschenheim Fellow in Architecture (2012-13) at the University of Michigan's A. Alfred Taubman College of Architecture and Urban Planning, where he teaches undergraduate and graduate thesis, design studios, and experimental seminars. Stayner is a founding partner of Stayner Architects, a Los Angeles-based design practice that provides comprehensive architectural services across a broad range of scales and programs. His current academic research focuses on the possibilities of formalism and informality in excavation, spoils and land use; East African urbanism and territorial organizations; non-visual and allographic understandings of architecture through senses such as smell and taste; and practice in the public domain. Stayner received his Masters in Architecture from the Harvard Graduate School of Design, with distinction in studio, and his B.A. in Architecture and Human Rights Theory from Harvard College and the experimental liberal arts institution, Deep Springs College.

Lee Stickells is a Senior Lecturer at the University of Sydney, where he directs the Master of Architecture program. He is also co-convenor of the university's Cities Network. His research is characterized by an interest in architecture's

construction of encounter. He was co-editor of *The Right to the City* (2011) and has contributed to anthologies including *The Handbook of Interior Architecture and Design* (2013), *Beyond Utopia* (2012), *Trash Culture* (2010), and *Heterotopia and the City* (2009). His essays have appeared in journals such as *ARQ: Architectural Research Quarterly* and *Transition*. Lee is currently co-editor of the journal *Architectural Theory Review*.

Chloe Street a key researcher at 'Touching the City' and is researching and developing the Lea Valley Drift project with Oliver Froome-Lewis and the London Legacy Development Corporation. She is also a contributor to the forthcoming 'spatial translations' project. Chloe graduated with first class honours from the Welsh School of Architecture in 2000, and the Royal College of Art 2004, where she received top prize in the annual college-wide corporate sponsored awards and was nominated for the RIBA President's Medals. She is both a registered architect practicing in London, and a Lecturer in Design at the University of Kent School of Architecture, where she is currently teaching and developing the communication curriculum.

Ben Stringer is a senior lecturer in architecture at the University of Westminster, where he teaches design, history and theory and urban studies within the architecture department. He studied at PCL and UCL in London. Before teaching, he worked with practices in London and New York including Alsop and Lyall and Peter Barber Architects. He and Jane McAllister have started a small practice (called Flyinghut) which has produced some visual, written and architectural work. Some of this work has been published. They are currently making plans for a city farm in Oxford and a house in London. He has been a lecturer in Architecture for many years, mainly at UCL, Oxford Brookes and Westminster.

Cristian Suau holds a PhD in Architecture and Master in Urban Design from Barcelona School of Architecture (ETSAB), Spain. He taught Architectural Design at the Welsh School of Architecture (WSA) from 2007 to 2013. Currently he is senior lecturer at the Department of Architecture, University of Strathclyde in Glasgow. In addition, he has been visiting teacher at Architectural Association (AA). His research outcomes have widely been published. They cover sustainable architecture (reuse and experimental design); theory of architecture (Modern architecture and film) and urbanism (ecological urbanism, urban design and landscape). He is member of various scientific networks such as DOCOMOMO, The European Architectural History Network (EAHN), PLEA and Architectural Association (AA). Dr Suau was senior architect/project leader in the Office for Metropolitan Architecture



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(OMA), Rotterdam. He has obtained several international housing and urban design awards such as EUROPAN (2006) and an international urban design award in Chile titled 'Bicentenario Chile: Rambla for Citizenship' (2012). Currently he leads an international collaborative Eco-design platform called ECOFABRICA: [www.ecofab.org](http://www.ecofab.org) and also RECICLARQ, an NGO established in Barcelona, Spain: [www.reciclarq.org](http://www.reciclarq.org)

Bernard Tschumi is an architect based in New York and Paris. First known as a theorist, he exhibited and published *The Manhattan Transcripts* and wrote *Architecture and Disjunction*, a series of theoretical essays. Major built works include the Parc de la Villette, the New Acropolis Museum, Le Fresnoy Center for the Contemporary Arts, MuséoParc Alésia and the Paris Zoo. His most recent book is *Architecture Concepts: Red is Not a Color*, a comprehensive collection of his conceptual and built projects. His drawings and models are in the collections of several major museums, including MoMA in New York and the Centre Pompidou in Paris.

Renata Tyszczyk is Senior Lecturer in Architecture at the University of Sheffield and a founding member of the Agency Research Centre. Her research explores questions concerning global environmental change and provisionality in architectural thinking and practice. She is the co-editor of *Atlas: Geography, Architecture and Change in an Interdependent World* (Black Dog Publishing 2012), *Culture and Climate Change: Recordings* (Shed, 2011), *Agency: Working with Uncertain Architectures* (Routledge, 2009) and the co-founding editor of *field: the online journal of architecture*. She was awarded a British Academy Mid-Career Fellowship in 2013.

Dana Vais is associate professor at the Faculty of Architecture and Urbanism, the Technical University of Cluj, Romania, where she teaches theory, 20th C. architecture, and architecture studio. She earned both her architecture degree (1989) and her PhD (2000) at the University of Architecture and Urbanism 'Ion Mincu' in Bucharest. Her visiting appointments include University of Cincinnati OH, Ecole d'architecture Paris Belleville, Institut Supérieur d'Architecture Saint-Luc in Liège, Technical University of Budapest, University of Novi Sad. She attended several previous AHRA conferences and had contributions in the AHRA volumes on Agency and Peripheries.

Stephen Walker is a Reader in Architecture at Sheffield School of Architecture (SSoA), where he is Director of the Graduate School. His research broadly encompasses art, architectural and critical theory, and examines the questions that such theoretical approaches can raise about particular

moments of architectural and artistic practice. He received an RIBA Trust Award in 2012 to support research into the architecture of travelling fairs.

Victoria Walters is a Research Fellow at the University of Southampton. Her PhD concerned the art practice of Joseph Beuys as an expanded language and healing discourse. She is a member of the Mapping Spectral Traces network ([www.mappingspectraltraces.org](http://www.mappingspectraltraces.org)) and the International Society for Ethnology and Folklore ([www.siefhome.org](http://www.siefhome.org)), contributing to the SIEF working group, *Place Wisdom*. Victoria's publications include Joseph Beuys and the Celtic Wor(l)d: a language of healing (Lit Verlag, 2012) and Lerm Hayes and Walters (eds), *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (Lit Verlag, 2011). Victoria's research interests include theories of language, and the relationship between art and anthropology.

Ken Wilder is an artist and writer. He is Postgraduate Programme Director at Chelsea College of Art and Design, University of the Arts London. Trained in architecture, he now makes site-responsive sculptural installations, often including video projection. He completed his PhD, entitled *Projective Space*, in 2009. Drawing upon reception aesthetics, he has written for a number of journals, including *Filmwaves*, *Moving Image Review & Art Journal*, the *British Journal of Aesthetics*, *Estetika and Image & Narrative*. He has recently had a chapter published on the Free Art Collective, in the book *Manifesto Now*.

Paola Zellner graduated as an architect from Universidad de Buenos Aires and, earned a Masters Degree in Architecture from the Southern California Institute of Architecture. She practiced architecture in Los Angeles with Norman Millar Architects, and together with Jim Bassett started the practice Zellner+Bassett. She has taught Architecture at Woodbury University, and at the University of Michigan. She is currently an Assistant Professor at the School of Architecture + Design at Virginia Tech, where she initiated the Textile Lab, a studio dedicated to alternative explorations of form and space through 3-dimensional hand weaving and the fabrication of textile constructs. Her research includes collaborative explorations and fabrication of constructs and environments that incorporate embedded responsive technology.

## Programme synopsis

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### AHRA 2013: TRANSGRESSION

10th annual conference of the Architectural Humanities Research Association  
Department of Architecture and the Built Environment, University of the West of England, Bristol  
Venue: Mshed city museum and Arnolfini contemporary art gallery, Bristol, UK.

#### Thursday 21 November (Day 1)

- 9.00 Registration - MSHED
- 9.30 Welcome: David Littlefield, UWE Bristol
- 9.40 Introduction: Paul Gough, Deputy Vice Chancellor (Academic), UWE Bristol
- 10.00 KEYNOTE 1: Bernard Tschumi, architect, writer and educator: film and discussion  
Introduction to Transgression: Jonathan Mosley & Rachel Sara, UWE Bristol
- 11.00 Tea/coffee
- 11.15 Parallel session 1 (a hyper-practice; b provocation; c institutions and authority)
- 12.45 LUNCH ("Stepping over the Mark", an optional workshop in rebel clowning; film screenings)
- 2.00 Parallel session 2 (a empowerment, b ideology; c edge)
- 3.15 Tea/coffee
- 3.30 Parallel session 3 (a exchange; b narrations; c strangeness)
- 5.00 Summary of parallel sessions.  
Introduction to Arena European Research Network: Flora Samuel, University of Sheffield
- 6.00 KEYNOTE 2 Didier Faustino, artist and architect, Bureau des Mésarchitectures, Paris  
(public lecture, 5th floor Arnolfini, accompanied by outline of the work of AHRA)
- 7.00 AHRA journal launch and meal (Arnolfini)

#### Friday 22 November (Day 2)

- 9.00 Registration
- 9.15 Welcome: Louis Rice, UWE Bristol
- 9.20 KEYNOTE 3: Doina Petrescu, atelier d'architecture autogérée, Paris
- 10.20 Parallel session 1 (a rethinking boundaries; b subversion; c identity)
- 11.30 Tea/coffee
- 11.45 Parallel session 2 (a negotiating boundaries; b agitation; c the Body)
- 1.00 LUNCH (with performance followed by optional dance workshop; film screenings)
- 2.00 Parallel session 3 (a beyond the boundary; b dance Workshop; c engagement)
- 3.15 Tea/coffee
- 3.30 Parallel session 4 (a witnessing the boundary; b psychoanalysis; c subversive practice)
- 4.50 KEYNOTE 4: Can Altay, artist and educator, Turkey
- 5.30 Flash fiction: Tania Herschman, writer, Bristol, UK.  
Summary: David Littlefield, UWE, Bristol
- 6.00 CLOSE

#### Saturday 23 November (Day 3)

10-1230 CITY WALK: tour from Arnolfini to the People's Republic of Stokes Croft, via Banksy and Bristol Riots - led by Louis Rice, author of Bristol Riots and Architecture and Transgression (UWE Bristol).  
Concludes at Canteen bar/cafe, Hamilton House, Stokes Croft. CONFERENCE END

