ENTANGLEMENTS

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Thank you to everyone who contributed to this issue. Your entangling ideas bring fresh perspectives to the world of architecture, theory and philosophy. Thank you for continuing to inspire the academia with your words.

- A note from the Editor

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Arno Decorte

The concept of sustainability has been widely discussed and promoted in the academic and practical world of the built environment as a way to promote responsible and long-term practices. However, looking at sustainability today, a large part of it has been misappropriated by capitalist ideologies and has become a buzzword without a clear definition. This phenomenon, known as greenwashing, has generated confusion and mistrust around the concept of sustainability. This is part of the reason why there's a discussion of turning to different ideas to promote a healthier built environment, one of the main ones being regeneration. The essay aims to explore regeneration by examining the challenges and opportunities of promoting regeneration as a more effective framework for sustainable practices in the built environment, while also considering how to prevent it from being misused and fetishized in the same way as sustainability. In doing so, this essay aims to explore the relationship between concepts and the context in which they are synthesised and the interdependent relationship between context and concept with the aid of Deleuze's works. Through a thorough analysis of existing literature, case studies, and theory, this essay aims to contribute to the ongoing discussion on sustainable architecture and highlight the complex and delicate relationship between context and concept in the field of architecture.

26 The Window as an Intermediate Space of 'In-betweenness'
Dominika Kubicka

This essay delves into the etymology and symbolism of the word "window," tracing its origins to the Middle Ages and its relationship to the concept of the eye. It examines a diverse range of symbolic meanings and interpretations of the concept of 'in-betweenness' in modern times. Through the study of modern window design, it explores how societal attitudes towards individualism and social bonds have changed. Particularly, the essay investigates the use of horizontal windows in contemporary architecture and their impact on the concept of faciality in relation to facade and its awareness. Additionally, it explores the aspect of ambiguity of the figure of the flâneur, making the concept a multifaceted and dynamic figure that can assume different roles depending on the context of the city. It explores the unique properties of windows as structures that allow for a "gaze," which can be used to explore surveillance, voyeurism, and Foucault's panopticon. It is discussed how this use of windows can provide a deeper understanding of power dynamics within social structures. The essay argues that the window is both a metaphorical concept and a physical structure that provides perspectives on the evolution of human society and culture. The essay demonstrates windows as mediators between individual and collective relationships, and how they become a site of political resistance with an example of protest and freedom of speech of display signs.

32 Deterritorialize it all
Elisa Heath

The field of architecture knows a systematic form of building, categorised by typologies, sustained by building traditions, modes of construction, and further imposed through building codes. To break out of this system of rigidity the skater is brought forward as a mode of thinking for the architect. Through the works of Deleuze and Guatarri the mode of thinking of the skater is analysed. Their continuous act of deterritorialization, breaking down the existing value systems and constant reimagination of their own identity can be an example for the architect. The codes that shape our profession are the typologies, building codes and styles. Like the skater's constant process of synthesising their ways of using the urban space, the architect should also start with questioning these codes, or what we think we already know to be true, before we even start our design. Like all countercultures however their own constant reimagination is a double-sided coin. Culture drives out of counterculture, and all new molecular productions will inevitably be encapsulated by the system. It is discussed how the focus using the skater's mode of thinking should be seen as a process of innovation, as a main driving force of capitalism, but as a process of creativity. To not take after the early modernists, but after the skater. Taking on each situation with their body, board, speed and movement. The question always remains to what extent the architect can do the same.

36 Empowering Architecture
Frieke Oosterheert

This thesis explores standardization in architecture. Where it comes from, why we are so build on standard ideas and normative thinking and how it effects human lives. It then tries to challenge the standard norms and considers different conceptual tools to learn if we can design with a different set of rules. The goal of this thesis is to explore how we can create a built environment that empowers. How architecture can serve as a mediator between bodies and their surroundings and how to create inclusive architecture. At first, the concept of mere bodies will be challenged. Secondly, we should understand that defining bodies in architecture is problematic for the potential for bodies to grow, learn and change. Thirdly, designing for the majority and accessibility in architecture will be tackled. Lastly, the concept of affordances will be looked at, where different case studies are illustrating how we can design with affordances, to create architecture that is flexible and inclusive to be of service to all people. How can architects and designers shift from standard norms and thinking, to new perspectives that can create inclusive environments and maximize the empowering ability of architecture?

46 Possibility of Architecture as a Mechanism of Resistance
Kamil Urban

The fascination with the co-constitutive relationship between the city and building became a motivation to draft this essay. Attempting to try to understand the concepts of the role of architecture in the city is a pretext to conduct an analysis of its possibilities and role in the creation of difference, identity, and resistance. Curiosity about the relationship linking the city and the building and how it is influenced by other sociological aspects led to the introduction of the main questions. What are the possibilities of architecture in the urban environment? How can it develop its mechanism of creation of difference in the face of the political, economic, and social systems? The creation of difference is defined as an ability to resistance against action which as a main priority considers the growth of profit at the cost of cultural and social standards of life. As a theoretical framework at first, I am introducing crucial works in the creation of the modern shape of the city such as The Generic City 1 by Rem Koolhaas, Architecture and Utopia: Design and Capitalist Development 2 of Manfredo Tafuri and Production of Space 3 and Right to the City 4 by Henri Lefebvre. Analysis of existing theories led to revisioning the principles of the formation of the city and the significance of the role of architecture in this process. Special emphasis is put on general planning which in the pre-capitalist city carried a role of defence against the ruthless exploitation of space. This responsibility has been reduced in the capitalist city as it stands in the opposition to the main systematic value so the generation of profit. From that point of view, the field of architecture buries greater responsibility for the creation of difference, identity, and resistance than any before. In face of that next part is focused on defining the actual field of influence of architecture as a profession. The complexity of this field does not allow it to stay in idleness. Designing is an act through which we are imagining the future so there will always be a utopian character of this action. Architecture is a profession that operates in direct contact with citizens so the main protagonist of the city. That carries the power to contribute to the facilitation of their everyday practices. This design principle can be transformed in the creation of commons so the most powerful element of resistance against the system. The ambiguity of architecture can be expressed in the fact that it can initiate changes in urban identity while at the same time being its only footprint. Nevertheless, it creates a possibility of contribution to the broader design approach which reflects also on the design process. This may result in a consolidation of responsibility between citizens and public space which turns into a sense of responsibility for the city. That can be considered as a possibility for architecture as a mechanism of resistance.

Keywords: Generic city, Architecture and Utopia, Right to the City, Resistance, Citizen

50 How War Changes the Domestic Landscape
Niki Darweshi

The Soviet-Afghan war, spanning from 1979 to 1989, brought significant changes to the domestic landscape of Kabul, Afghanistan. The primary motivation of the Soviet presence was to influence the social and cultural norms of the Afghan people. This paper explores how the Soviet architectural style influenced the built environment of Kabul, specifically focusing on the transition from small-scale, traditional homes to large-scale, concrete apartment buildings. Government buildings, universities, and hospitals also saw architectural transformations, becoming more prominent in the city. These changes were often implemented during the reconstruction of war-damaged structures and the creation of new neighborhoods to house Soviet workers. The article highlights the shifting social structure in Afghanistan before and after the war, the clash of ideologies between traditional Afghan values and Soviet socialism, and the role of Islam as a unifying factor. The influence of Soviet-style housing is analyzed, particularly in terms of entrance etiquette, cooking, bathing, sleeping arrangements, and social interactions within the domestic sphere. As Kabul grapples with modernization and globalization, the traditional Afghan architectural identity faces challenges. The paper observes the shift towards more Western-oriented design and questions whether the loss of traditional values and architectural heritage is a result of war-induced changes or the influence of contemporary globalization. By understanding the impact of the Soviet-Afghan War on Kabul's domestic architecture, we gain insight into how historical conflicts and cultural shifts can reshape the urban landscape and the domestic lives of its inhabitants.

56 Lucid Hysteria
Petar Kukec

Are we aware of the society in which we live? Whether we are aware of it or not, it exists and structures our behaviour. Most people are not conscious of it, but their actions directly make ideas alive in time and space. Those Ideas, Plato's Forms, are the non-physical essences of all things, which are translated into the physical world as objects - in this sense, architecture. To give meaning to that architecture, people use to put on the glasses of certain ideologies. Ideologies are the delusional operandum which help people to sense the relationship to the social world, and togetherness with others in their environment, as alive vitality. They are helping to consider their actions as a human and meaningful and structured, entrance to the fake reality which unconsciously becomes true and tangible - apparatus through which Big Brother with His invisible hand creates and changes. That helps us to sense the objects not as simple ones but as full of ideological messages of desire and commodity to continue feeling that desire and commodity. It's a way of escapism from exclusion to togetherness. Ideology is a collection, one of many possible, of ideas that creates a common state of mind. Its existence is participative conditioned - it harmonizes the behaviour of the individual with others rather than a vain display of a pattern of behaviour. Karl Marx stated if class struggles to exist, the classes need to find a way to represent themselves. For society and ideologies to reach their maximum potential, it is necessary to achieve their representativeness through the material and social world. Ideologies such as socialism, which didn't reach their complete creation of the material world, failed in their mission to change the world to a better place (Baudrillard, 1994). And what about capitalism? The topic of this paper emphasizes defining our era as quasi-populistic hegemony of the rich and the impact of capitalistic society on the present architectural practice as an antagonistic separator rather than the agonistic creator of unity. Architecture, as an ambiguous phenomenon, can be considered as a medium of transmission of a political idea but at the same time the final product of ideology which shape the built environment. Unfortunately, nowadays architecture is rather taking an autonomous way, losing the power to support society. Our time reveals the deadness, class separation, inequalities, and exclusivity. As a reaction to that, after the economical crisis of the 21st century, thoughts of creating common spaces developed as erasers of all these borders. Is it possible that the ideological architecture of our time relies on the ruins of previous ones and at the same time, architectural practice to stop being preoccupied with an unchanging resistant frame, but temporary and adaptable to the milieu?

Keywords: social space, ideology, capitalism, representativeness, autonomy, common spaces

62 Why Won’t I be Able to Afford a House?

Tov Frencken

In the past decades all around the globe housing markets have started overheating, as is the case in the Netherlands. In an attempt to clarify why this is happening, a social-, political- and economical framework is laid out in this thesis with the aim to explore and interrogate different methods on how to utilize and wield these structures to facilitate more available and affordable housing.Starting with establishing housing as a primary need and basic human right through declarations of authorities within the field, after which is concluded the laws coming forth out of these, are vague and non-binding. Resulting in policy that facilitates the extraction of value by (land-)owners and developers in the fashion of profit.

Thereafter, the thesis examines the economic background by setting out a basic theoretical framework concerning the market and the forces that shape- and manipulate it for surplus optimisation (and by it, private profit maximisation). Thereafter it is established that the housing market is an unequal and imperfect market, needing intervention to prevent market failure and attain an optimal situation.

76 Inhabiting the Movement: Towards a Sustainable Way of Moving

Alessia Angela Sanchez

This paper examines the moral implications of our actions in a rapidly mobile society. It seeks to explore why our infatuation to the freedom and speed of cars make us prioritize our own convenience over the impact of our behaviour on public spaces and urban life.While mobility has become increasingly common and crucial in modern civilization, private vehicles has caused huge problems on the urban fabric and on the society and its infrastructure frequently dominates significant portions of the landscape without the ability to design spaces, resulting in degraded, forgotten, and unused areas. The quality of urban mobility spaces has an enormous impact on our daily lives, but their design is often overlooked. The paper examines existing research in the topic and suggests a multidisciplinary approach to developing sustainable mobility spaces that benefit both individuals and society. The conclusion calls for a shift in our thinking towards alternate means of transportation, such as walking and cycling, as well as the appropriate use of technology. It is critical that we approach mobility in a fair and sustainable manner, ensuring that all members of the city have access to safe and efficient forms of transportation that allow us to grow as people and as a society.

86 Creative City: The Exploration of the Artistic Universe

Anna Sujkowska

Art has the ability to influence our daily lives for the better and change the course of our future. What is art? Art is creativity. Where can you find art? Everywhere. There are many issues and topics related to the art world that we as architects, urban planners and residents of large cities should reflect on. Although street art surrounds each of us on a daily basis, its potential is not yet fully realised. The glorification of art institutions in star buildings discourages public to connect with the artistic universe. Artists play a key role in the social fabric of the city, but with each passing year, it becomes increasingly difficult for them to find affordable studio spaces in Rotterdam. Many are places in old buildings scattered around the city. Often the time an artist can work there is limited, as these buildings are slated for redevelopment. The problem of gentrification affects our spatial and social structure and creates a cycle that needs to be broken. The unique atmosphere of these areas, difficult to recreate in a new building, produced by the freedom of creation inspires and allows for a improved quality of life. We should ask ourselves what kind of creative city we as a community want to form and strive for. To create a city that is art - a creative city.

Keywords: art, creative spaces, art institutions, creative ecologies, gentrification

94 Home as a Personal Monument: A Storage of Emotional Memory

Haeil Seo

In the present society, home seems to be perceived more as real estate to be traded in the capital view than as a place to live. However, it is important because they hold the memories and emotions of our lives, and can help us reconstruct ourselves. This essay analyzes the monumental value of home based on the value of monuments in Alois Riegl's study, “The Modern Cult of Monuments: Its Character and Its Origin”, and theoretically explores how home has value and influence our lives today.

Keywords: Monument, History, Memory, Emotion, Home

102 Capitalist Transitions of Sustainability in the Post-Growth Economy

Junhyeon Song

The inauguration of sustainability in the late 20th century marked a crucial turning point in the pursuit of harmonious coexistence between humanity and the finite nature of our planet. At the core of this concept lies the self-generating trinity of economy, resources, and society. However, this study contends that the fundamental transformation required to achieve collective sustainability necessitates the substitution of the capitalist system of production, which inherently hinders the potential of sustainable values. Regrettably, the collective values of sustainability have failed to attain economic, social, and environmental equilibrium due to the overemphasis on the economic aspect of the concept within the current capitalist order. This emphasis favours technological intervention as a means of capital accumulation through the introduction of new market segments that promote environmental awareness. Notably, the influence of this overemphasized economic value of sustainability in architecture misleads the complex definition of sustainability toward technological solutions for creating sustainable buildings due to their high market value. Therefore, it is essential to understand whose version of sustainability we seek to promote: one that targets the reconciliation of humans with nature or the regeneration of financial opportunities through addressing continuous symptoms of climate change rather than the root causes. This study identifies the latter as the current state of sustainability, driven by the technological advancements that capture public attention. As Dr. Walter Stahel of ETH opines, “We cannot solve the ecological and social challenges of the built environment by technological means alone.”(Stahel, 2016) The challenge is to preserve the desired economic interaction while prioritizing circularity in our consumption and production, which will be necessary to deliver the true values of sustainability to the reconciliation of humans, capitalism, and nature, rather than perpetuating the finite system’s continuous exploitation. Overall, this study proposes a novel perspective on how we perceive and define sustainability in the built environment as a distorted transition of the concept that unconsciously shapes our beliefs in favour of the capitalist order. Consequently, this argument seeks to demonstrate the interrelations between the features of the capitalist market and their problematic consequences for establishing genuine sustainability. Thus, this study speculates potential solutions by differentiating between the principles of market and technological interventions.

110 Understanding painful heritage transformation

Lucas Tirion

A shift in heritage dichotomies in the last couple of decades has stimulated the way we look at heritage. Intangible aspects such as cultural, social, and historical narratives are centralized in the new heritage concept. However, this concept has also opened the door to new challenges. Such as challenges that arise when heritage with difficult historical narratives attached to it, are discussed. How can this heritage be preserved in innately positive spaces such as public spaces. And how then can the narrative of this heritage be presented in a space that is ultimately not suitable for it. By understanding the way that collective memories create identity and emotional responses to these places, so can a concept be created that allows for the combination of sharing (painful) narrative and innate positive spaces.

Key words: Heritage, Painful Heritage, Difficult Heritage, Memory, Identity, Experience, Sense of Place

118 Scale Figures Catalogues - The outlines of a spatial exclusion

Romain Touron

Exerting a hegemonic power on architects’ drawing agencies, scale figures drawn from opensourced catalogues are found and pasted in most of contemporary perspectives, plans and sections. Those immaterial “standardized products” are not owned by one, but used by many. Extracted from a catalogue, one scale figure could be found scattered and repeated throughout the global architectural drawing production, regardless of geographical borders. Shifting away from the physical realm, scale figures catalogues are recreating a synthetic global environment in which its inhabitants’ singularities are erased out. The firsts affected are the minorities which are found under represented, and overpowered by the archetypal representation of the dominant groups. After analysing the aforementioned ergonomic characteristics of scale figures catalogues, this essay intends to understand their repercussions on the built environment, especially on the tryptic architect/client/user they tend to redefine.

Key Words: catalogues, scale figures, space, representation, inclusivity

128 The Gamification of Lost Architecture

Tom van der Meer

This study explores the intersection of architecture and gamification, specifically regarding a gamified version of a lost piece of architecture in a virtual world and the relationship to its real-life counterpart. The research delves into the concept of space, game design, mechanics, and social implications, which subsequently are applied to the case study of the Kowloon Walled City. The findings indicate that while restoring lost architecture in a virtual environment is possible, gamification may not be the preferred approach. Developers prioritize entertainment over accurate replication of real-life architecture, which may not be necessary for the context of game development. Therefore, a perfect match between a gamified version of a lost piece of architecture and its real-life counterpart may not be deemed necessary. Notwithstanding this research field remains largely undiscovered, presenting immense untapped potential that can benefit both aspiring and practicing architects.

Key words: Gamification, Architecture, Virtual worlds, Kowloon Walled City

134 Brazil: A Complex Portrait

Ana Carolina de Souza Mello

This study delves into the intricate technologies of Brazilian culture. By juxtaposing the works of Lina Bo Bardi, Clarice Lispector, and Carolina Maria de Jesus, a multifaceted tapestry is woven, enhancing the understanding of societal dynamics in Brazil. The importance of the works of these three eminent women sheds light on the societal and cultural layers of the ordinary life, which offers a nuanced snapshot of Brazil. Each of their discourses, in their different fields, reverberates a picture of Brazil not as an overgeneralization of its people and culture, but as an intimate glimpse into a multifaceted society that constantly evades complete understanding. The combination of these three perspectives emphasize their meticulous and sensitive capture of ordinary scenes, portraying genuine human behaviors and traditions. As a result, this research not only offers an alternative perspective on Brazilian society by intertwining literature and architecture, but also uncovers the deep impact of individual or fictional narratives in shaping a collective consciousness. The crucial role of literary works in depicting specific scenarios is then, undeniably evident. Besides, when paired with comprehensive historical analysis, these narratives expose deeper layers, offering a richer, more textured understanding of Brazil's socio-cultural fabric.

146 The Architect's Trip: Teachings from the Psychedelic Experience

Caroline Rosenzweig

The psychedelic experience can elicit a powerful altered state of awareness that has been used throughout human history to reach unity with forces larger than us. In recent decades there has been a renewed and growing interest in the health benefits of psychedelics. The "Psychedelic renaissance" is attracting the attention of governing bodies, corporations, and the media to decide how these substances should be monitored, studied, and sold. This paper explores alternative uses for psychedelics that look further than mental health treatments and exist outside of commercial use. Drawing on knowledge from anthropology, cognitive science, and architectural theory, I explore how the psychedelic state of awareness can influence design. Following the theory that ideas are born from our cognitions, which themselves are a product of our interaction with- and perception of the environment, then the psychedelic experience, which can increase creativity, perceptual sensitivity, and empathy, has the potential to change how architects perceive and therefore design for the world. This examination and exploration of the psychedelic experience is also an experiment in a new literary form. Inspired by my own psychedelic thought process, the structure of the paper is introduces, links, and grounds concepts in a pattern that mimics this creative state of mind.

156 Architecture, Art, and Becoming

Iris M.I. Muis

As phrased by French activist, psychoanalyst and social philosopher Félix Guattari (1930-1992), we are poisoned by the technoscientific transformation of the Earth, which has let to all forms of otherness to lose its asperity. Can new social and aesthetic practices recomposition the relations between the three ecologies of Social, Metal and Environmental? Should architects work like artists? French philosopher Gilbert Simondon (1924-1989) introduces the genesis of the technical object in order to reduce technological alienation and argues aesthetic thought to have the ability to create a bridge, as opposed to a split, between technics (technical thought) and religion (religious thought). Art – or a technical object through its meaning created by its environment, sustains and preserves here the ability to experience aesthetic feeling implied through an artistic impression that becomes a key-point in individual and collective life. Should we view architectures as creators of aesthetic realities? Bernard Stiegler (1952-2020), another French philosopher, argues technics to be the unthought and introduces epiphylogenesis, creating a third kind of memory that captures the relations between organisms and their environment. Stiegler also argues that the noetic soul is neglected, leaving us with spiritual misery, individual and collective, which causes the destruction of psychic social circuits through which admiration, sublimation and love – of art, science, language, knowledge and wisdom - are constituted. Do these new socio-techno-environmental relations ask for an artistic approach of architects? What does this mean for how we design and experience our environment? This thesis explores the concepts given by Guattari, Simondon and Stiegler through the lens of an architect, aiming at new ways to approach and practice architecture and questioning the absence of art in relation to becoming human. Can Artistic Architecture be a new way of approaching architecture as a multidisciplinary study?

Key words: Aesthetics; Architecture; Ecologies; Multidisciplinary; Technics.

164 An Urban Artifact Re-Imagined

Julia Zuzanna Pałęga

Aldo Rossi in his book The Architecture of the City defines an 'urban artifact' as a building or a part of the city, which has distinctive architectural qualities and is permanent through time, contributing to the image of the city. According to Rossi, 'urban artifacts' are directly related to the passage of time – it is their permanence in the urban structure, which makes them an important part of the city fabric.[1] In this essay, I re-establish the definition of an urban artifact, with the regard to current philosophical theories. I wish to explore, if the definition of an 'urban artifact' posed by Aldo Rossi is still relevant, twenty years after The Architecture of City was published and how is a modern urban artifact constituted. Firstly, I will research the notion of an 'urban artifact as a work of art' through Elizabeth Grosz's theoretical framework, stated in the book Chaos, territory, Art. I will concentrate on her claim that it is art's materialization, which has the greatest impact on our bodies. According to Grosz's interpretation of Deleuze's theories, I contend that an 'urban artifact' could be viewed as art since, as she claims, art is different from other forms of cultural production in that it offers unknown sensations.[2] Secondly, I will regard an 'urban artifact as an architectural assemblage'. I will put emphasis on the term 'assemblage' in contrast to the postmodern notion of a 'collage' regarding a modern 'urban artifact'. I will focus on the theoretical framework of Manuel Delanda, formed in the book Assemblage Theory.[3] Finally, I consider an 'urban artifact as a part of the collective memory', by exploring the relationship that architecture and more specifically, 'urban artifacts' have with time, through Bernard Stiegler's theories about technics, stated in the book Technics and Time, 1.[4] I believe that the role of 'urban artifacts' in cities needs to be reconsidered because in the era of excessive capitalism when most buildings are built for the sole purpose of growth. These 'urban artifacts' serve as territory memory supports, educating us about the past and serving as a reminder of our 'common' history, and we are therefore able to project or desire a 'common' future, which allows us to collectivise and think politically.

170 Enacted View of Autism in the Built Environment

Polina Yudina

This thesis explores the notion of the enactive approach to cognition with projection onto the user experience in the built environment, specifically those with specific needs such as people with autism. Assumingly, the current design approach can be revised and questioned whether it fully considers the complex experience of users and their needs. The thesis intents to highlight the importance of inclusivity in architectural design, especially in public places. The concept of enactive perception is introduced and elaborated to understand the interrelationship between the human mind and body and the built environment, which as a result shapes the overall experience of users. The enactive approach to cognition of people with autism argues that ASD traits are not fixed symptoms but are dynamic and fluid embodiment that is enacted through interaction with space and other people. The way the built environment is arranged in our social and cultural contexts may unthinkably exclude autistic people and highlight their behavior and thinking as unordinary. The range of cognitive deficits such as hypo- or hyper-reactivity to sensory input and attention to detail to some extent is enacted by the environment and leads to compensating behavior and thinking, such as insistence on sameness and repetitive behavior. Fundamentally, architects have a role in shaping the experience of autistic people and other users, and design-thinking with enacted view on user experience and beyond separate practical elements can offer new possibilities for improving our built environment and public spaces. Keywords: enactive perception, autism, design-thinking.

Keywords: enactive perception, autism, design-thinking

176 Meta's production of space

Muhammad Salman Cassimally

Meta has had a huge influence in our lives. It created a digital space where we all could connect to each other while promoting new modalities of communication. In the process of doing so, those new options it provided resulted in the potential for us to act in ways which were not possible before. As we obtain those new patterns of behaviour, we start shaping space to accommodate for the latter or reject it. However, both of those become responses to the technologies and reflect the relationship that said person has with the technology. As we start contemplating about the introduction of new technologies such as augmented reality and virtual reality into our world, it is critical to consider the effects of existing ones. The work of Simondon becomes critical in this examination. Through the text we understand how echoes of digital spaces can be found in the physical space and how those are forces which potentially helped the acceptance of other technologies such as AR and VR.

Keywords: *Meta, Simondon, Individuation, Production of Space*

182 Objects and Space

Adele Maria Saita

Through history, architects and city administrators have envisioned the ideal image of the "universal" user, which has been identified by different scholars as an white middle-aged able male body; leading to a design of spaces that were not considering other bodies. To this extent, a study from the University of Amsterdam headed by Professor Lia Karsten has shown that girls' presence in playgrounds was between 15% and 45% less than boys. This happens, for example, because most of the space in playgrounds was dominated by boys since they were more likely to play team games. As a result, designing a play area with a lot of free space can lead to reinforcing this status. Why girls are not occupying public spaces? Why do girls have difficulties occupying free and open areas? The awareness of women's absence in public spaces has given rise to a feminist movement that in architecture has been reflected in the practices of gender-inclusive design. This approach aims at designing spaces more equally by involving girls' participation in the planning process. To investigate the effectiveness and the implications of designing gender-inclusive this thesis will retrace the female's body history, which is a narrative composed of defined roles and confined spaces. A history that sees in free and open spaces, places where the female body does not feel comfortable experimenting and experiencing itself. In trying to map the female body's history this study does not want to enclose it but aims to give the tools of starting a deconstructing process against the binary institutions of masculinity and femininity, toward the act of becoming subjects. Starting with playgrounds and children in the primary exploration of becoming subjects.

Key words: female body, gender-inclusive design, feminism

188 Superficial Conditions

Christopher Clarkson

The ornament is commonly understood as an applied element that serves to hide a poorly designed structure, or ‘communicate’ to the world some faux-naturalist message or ideal. As such, ornament is quickly considered superficial, and therefore secondary to what it is masking. Placed above, or in front of a naked surface as a mask or otherwise incidental decoration and therefore also superfluous. This thinking, however, fails to understand a fundamental interdependence that the ornate surface has with the form it decorates and the surrounding context. This paper challenges these notions by bringing the theories of Derrida’s parergon, Spuybroek’s Deep Surface, and finally Simondon’s processes of individuation together. By resolving a dilemma inherent in the difference of matter and form, Spuybroek proposes and understanding of surface as texture; a geological articulation of the forces acting on matter from within as well as externally. This provides an entry into understanding the surface itself as ornamental. From this point on we can engage in a larger discussion of the generation of form as a result of the ornament (surface). Relating Spuybroek’s understanding of surface, texture, and pattern as a transitionary entity to Simondon’s individuation the ornamental surface can be understood as an individual that in its production also produces a milieu of individuation (within itself as Spuybroek’s uniformity and variation explains). At the same time, as a surface it is responsible for the generation of the mass of structure and the space surrounding it. As such it becomes evident that the surface is not only interdependent with its form, but also to the surrounding space. Even still, there is a seductive inclination to describe the inside, behind the ornament, and the outside, that which is beyond it; however the surface in fact is generating both simultaneously; giving structure and texture to both. Derrida shows that the ‘frame’ is non existent but rather occurs in our process of judging, opening a larger problem of our ability to discuss any of these things in isolation.

This posits questions about the nature of space in relation to matter, things which are in fact occurring rather than being, and which rely on the production of a surface which is necessarily textured and ornate in order to happen. This requires a shift in understanding of ornament not as merely something that is placed in excess onto a structure, but as something that is generative.

Keywords: Ornament, Deep Surface, Individuation, Parergon

194 Re-member-ing the Past

Gergana Negovanska

Nostalgia is a common feeling that we experience and encounter nostalgia in many forms, which affects our perception of time and space. While nostalgia has been discussed in architectural history, this has been done mainly with regard to the approaches to the conservation, restoration and protection of historical monuments and neighbourhoods, but not much has been written about how architecture produces and consumes nostalgia. This thesis steps on the premise that in its essence, nostalgia is a multiplicity of desires that could be triggered by the environment. Drawing on the works of philosophers Gilles Deleuze and Bernard Stiegler and the novel by Time Shelter by Georgi Gospodinov, I reconsider the various desires that are involved and how these are produced or activated by architecture. From the exploration of nostalgia through the concept of desire, another way of thinking about it emerges, as nostalgia disrupts our normative way of thinking about time and space. In this way, nostalgia could be valuable in promoting critical thinking about the past and our relationship to it. Through nostalgia we often re-member the past in a different configuration, choosing a different perspective, which has implications for not only how architecture is experienced, but also how it is and might be produced.

Keywords: *nostalgia desire timeshelter technics*

204 The Crisis of Knowledge

Justus Schaefer

In the face of overlapping crises, we need to rethink current power paradigms that are acting in favor of human self-extinction via extraction, pollution and the destruction and ignorance of the vast assemblages of our biosphere. Drawing from concepts such as Bernard Stiegler’s Tertiary Rentention and Protention, Proletarianization and Foucault’s concept of Power-Knowledge, this essay situates current day practices of knowledge production as means of constituting and reproducing these power paradigms and, vice versa, as a potent antidote to them. The text makes a case for the liberation of knowledge production from centralized governmentality and argues for the collectivization of knowledge and the practices it emerges by embracing the concept of heterogeneous and fluctuating collectives. Furthermore, it connects the idea of collectivization with the digital realm, acknowledging the interconnectedness between the material and the super-material, ending on the claim that for the disruption of extractive power paradigms, the collectivization of knowledge and knowledge production shows various potentials for fostering response-ability.

Keywords: *Power, Knowledge, Proletarianization, Collectivization*

212 Crafting Radio Activity

Lea Kayrouz

In the face of overwhelming visual stimuli and an excess of images, I seek solace in the auditory realm. Through the sonic I will be delving into the theoretical underpinnings of borders, challenging the reductive notions of borders being mere enclosures and socio-spatial categorizations. Attributing material properties to sound to unveil its transformative potential is key to the thesis, firstly reading Deleuze and Guattari’s “material understanding of concepts”, later appended by French composer Pierre Schaeffer’s coining of the term “sound object”. The thesis goes on to examine how sound and radio navigate political and cultural landscapes, transcending physical borders and asserting their influence. The discussion encompasses instances where sound intersects with conflict, archaeoacoustic practices, and the political dynamics of the radiophonic space. In this thesis I hope to delve into the transformative power of music in subverting societal norms and structures. Through a multidimensional analysis, the essay contemplates the political implications of sound, envisioning new territories and possibilities that lie beyond the confines of traditional boundaries.

220 Subjectivity positioned, performed and subverted in the context of Moria refugee camp

Myrto Efthymiadi

Everyone is a subject within one power structure or another. The inequality lies within the way the subjectification limits one’s capacity to act or engage in specific ways. Within the context of refugee camps the supposition is that the term refugee subjectifies people into a character which comes with expected ways of behaviour that are can be deemed either appropriate or not in the process of claiming asylum. The interest develops between the ways in which subjectivity is positioned by societal (and other) expectations, performed by different people and different circumstance and the ways it can be subverted. How is Moria refugee camp specifically able to subjugate, how does this process relate to the identity of Europeaness and its legacy and in what ways is it possible to subvert this subjectification? Tracing how this identity is constructed and to what end through the specificity of the European backdrop. The importance of maintaining strict borders to protect an idea of stability that preserves the illusion of a European bonded demos. The building up of political fictions of a European “we” and a political, peripheral other that fortify and justify the terrible conditions of refugee camps across the mediterranean. Utilising Jose Esteban Munoz concept of disidentification as an empowering method and reparative tool of subversion to explore alternate ways of practising freedom and re-negotiating the power hierarchies. The practices that encourage collectivity within the camp work towards challenging dominant ideologies. In this way they also engage queer worldmaking through ideas of longing and desire of futures that are not yet here but re-imagine implied normativity within capitalism.

228 When Does ‘Contemporary’ End?

Petar Kirilov

“When Does ‘Contemporary’ End?” deals with the problems surrounding the specious nature of the term “contemporary”. Starting with induction in a dream, where current institutional critique is presented through various metaphorical and allegorical devices, the paper situates the discussion of “the contemporary” in an institutional setting which is transcended later on to acquire a more encompassing range suitable for the magnitude of the topic. The argument is focused on current discourse dealing with understating our historical time and the structural forces that shape it, or in other words, how we define contemporaneity. Concerned with the inability to agree on a coherent definition that sets a course for contemporaneity, the paper is focused on proposing an alternative approach that posits the possibility of gradually disposing of the term “contemporary” in order to make space for fresh insight that is devoid from the connotations that the old term carries.

Keywords: *contemporary, contemporaneity, institution, temporality, artKey words: Aesthetics; Architecture; Ecologies; Multidisciplinary; Technics.*

236 Victims of insanity

Sem Verwey

Two ways of looking at the world can be distinguished; one where rules and similarities lead to a generalized and predictable experience of reality, another where things (or events) repeat themselves. And there is a difference in every one of those repetitions; a difference in repetition. Both the Paranoid-Critical Method and the body of work that Deleuze and Guattari created together reminds of the latter way of looking at the world. When the Paranoid-Critical Method is placed in the work of Deleuze and Guattari, it is revealed that the world of Dalí, Deleuze and Guattari is compiled out of a difference that creates. Furthermore, it is attempted to reveal that in both Dalí’s work and Deleuze & Guattari’s work the process of desiring-production plays a big role.

Keywords: *Paranoid-Critical Method, Difference, Repetition, Desiring-Production*

242 Around the Earth: The Advent of New Technocracies

Giovanni Stoppoloni

What do you see, when you look at the horizon? A flat, straight, powerful line. An endless nuance between sky and ground. Must have something fascinating. Like the possibility of a perpetual presence, or the charming unwritten rule that it sets: everything happens endlessly until it disappears. We fell into a pitfall without even questioning it. It’s the moment of realization before a great shock. What if the horizon is not really flat and infinite as we see it.

REIMAGINING SUSTAINABLE ARCHITECTURE

Exploring the Relationship Between Concepts and Context

Arno Decorte

I. Concepts, Context and Sustainability

An Introduction

A ‘concept’ is a well-developed idea, framework or principle that shapes the way we perceive the world around us. In architecture, concepts are important tools in understanding and interpreting the built environment, as well as influencing the way we design buildings. Architectural concepts are unique as they have an especially sensitive relationship with the environment, as an idea is both influenced by and seeks to influence its surroundings. This relationship comes as a natural consequence as the profession of architecture is one which oscillates between the abstract and the real. This stems from the architect’s responsibility to improve our built environment, often doing so by bridging gaps between abstract conceptions and the confines of reality. Therefore, architectural concepts are often conceived in line with this responsibility of creating positive change in our built environment by challenging design approaches and the way we think. Design is a problem-solving process, and therefore it is important to consider how architectural concepts are conceived, that is, if we want to get better at designing.

An example of a prominent architectural concept is the concept of ‘sustainability’. As a concept, sustainability promotes designing in a manner that meets present needs while not sacrificing future generations’ ability to meet their own needs (Cassen, 1987). This concept has become prominent as a response to the growing issue of the huge amounts of carbon emission, pollution and damage generated by the building industry (Stagner & David S-K. Ting, 2020). As a result, sustainability has positioned itself at the forefront of several academic and industrial standards as a solution to this issue. However, in some cases, sustainability has been misappropriated and co-opted by corporations to drive profits rather than upholding the principles of sustainable design. This phenomenon is known as ‘greenwashing’ and it can be attributed to the influence capitalism has on architectural concepts (Bowen, 2014). Consequently, the effectiveness and authenticity of sustainability as an architectural concept have been called into question.

Nevertheless, the development of new concepts seeking to generate new ideas and improve on old ones continues within the architectural profession. A prominent concept being regeneration, a concept that focuses on the renewal and restoration of an environment, going beyond the preservative aspect of sustainability (John Tillman Lyle, 1994). However, as promising as regeneration may be as a solution to our issues, what prevents it from being ‘greenwashed’ in the same way sustainability has been? In

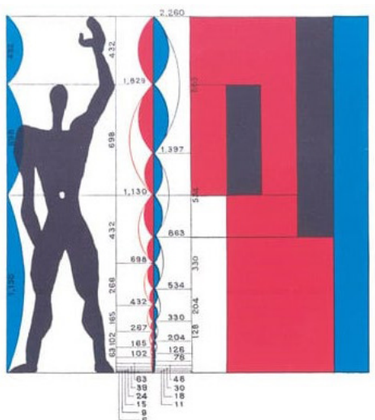


Figure 1
The Modulor Man by Le Corbusier. An example of an architectural concept (Le Corbusier, 2009)

examining this question, the essay will explore and problematize the nature of architectural concepts and their relationship with the context. In doing so, the essay hopes to generate ideas and perspectives on architectural theory, concepts, and the design process.

II. Defining a ‘Concept’

As defined earlier, a concept is generally understood as a well-developed idea that helps us in our perception of the world. However, this definition is broad, and a concept can be understood in different ways depending on the context in which it is framed, its purpose and the field in which it aims to address. What are the different ways in which we can interpret a concept beyond just an idea or a philosophy? From the utilitarian standpoint, we can understand a concept as a tool, designed with a specific function in mind, to solve a specific issue. On the other hand, from a more generative perspective, we can see concepts as something that not only solves a specific issue but also generates new perspectives or angles that can lead to further innovative solutions and improvements.

The seminal work of philosophers Gilles Deleuze and Felix Guattari contains several paradigms that can change the way we understand a concept, one of which is the ‘rhizome’ (Deleuze & Guattari, 1987, p. 21). The term ‘rhizome’, adopted from the botanical term describing a ‘mass of roots’, describes a non-linear network that ‘connects any point to any other point’ (Deleuze & Guattari, 1987, p. 21). Deleuze understood the rhizome as a conceptual framework that allows for multiple, non-hierarchical entry and exit points in an idea. For Deleuze, the rhizome is the antithesis of the ‘arborescent’ conceptual framework exemplified by a linear network that is predetermined and static (Deleuze & Guattari, 1987). Deleuze’s biological understanding of concepts can be further elaborated on through the ‘orchid and wasp’ idea (Deleuze & Guattari, 1987). This idea describes the beneficial interchange between two entities or ideas, in a similar fashion to how an orchid would provide nectar to a wasp, in exchange for pollination (Deleuze & Guattari, 1987). These two paradigms illustrate a network of relationships between concepts and context as well as how these adapt and change in relation to the environment. The biological angle Deleuze proposes clarifies concepts as more than just an idea existing within a vacuum. In fact, Deleuze’s work allows us to understand a concept as an ever-changing node in a rhizome that subsequently is affected by the context around it.

This framework is also useful for understanding architecture, as well as architectural concepts. An architectural concept, by being related to architecture, assumes the same delicate relationship architecture has with the environment around it. The field of architecture sets itself apart from other concept-generating fields such as art or philosophy through its existence between the ‘real’ and the ‘abstract’. Architecture relies on abstraction and idealism to generate creative ideas and therefore original designs. Conversely, these ideas need to be distilled to obey the laws of reality as it manifests itself into a building. Thus, an architectural concept mimics the interchange presented by the orchid and the wasp, wherein one system feeds into the other and vice versa.

III. Architecture: Oscillating between the Abstract and the Real

‘A building has at least two lives - the one imagined by its maker and the life it lives afterwards - and they are never the same.’ – Koolhaas 2003

How then, does architecture move between the abstract and the real? Architecture often begins with a crude manifestation of an abstract idea, such as a sketch, which can then evolve into a construction drawing. As the idea develops, it incorporates practical elements such as spatial measurement and construction, until eventually resembling a building. However, when an idea is unsatisfactory, it can be dissolved and abstracted again to find a new arrangement. This process then repeats itself throughout the design process, alternating between manifesting the abstract and reinterpreting the real. These are defining characteristics of the design process, the ability to synthesize novelty from the abstract and translate this into a real-life built solution. The movement between the two realms can be likened

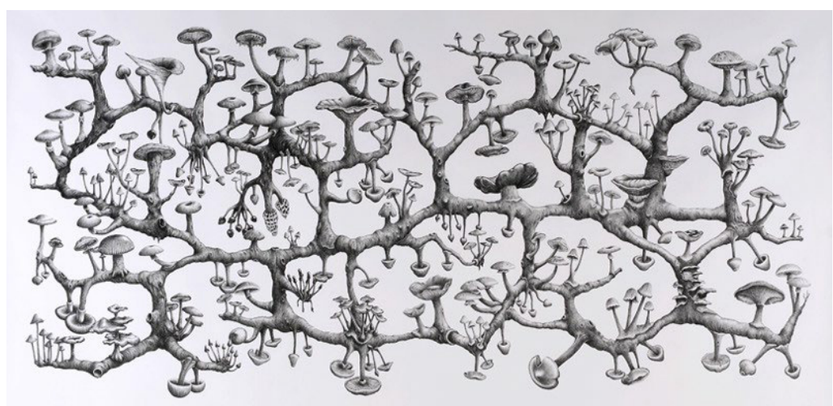


Figure 2
Illustration of a Rhizomatic structure by Richard Giblett (Giblett 2017)

to ‘oscillation’, wherein the process frequently moves between the two realms like a wave on its journey to becoming a building. Different design processes may move at different frequencies or wavelengths, depending on the nature of the building or the preference of the architect. However, it is the movement that stimulates the process of translating abstract concepts into functioning buildings.

This movement can be observed in the design methodologies of two notable architects, Rem Koolhaas and Peter Zumthor. Rem Koolhaas gathers and analyses research and data to create a design shaped by his vision to generate buildings that confront existing socio-political conditions (Rem Koolhaas, 2003). Conversely, Zumthor exhibits a much more personal and introspective design process characterised by intimate and open-ended sketches that examine the senses in relation to space to create buildings that generate experiences (Zumthor et al., 2008).

These two design methodologies show different patterns of movement, with some architects venturing deeper into one specific realm more than the other, exhibiting a larger wavelength, while some shift rapidly between the two, exhibiting a stronger frequency. However, what is more important to consider from examining the methods of these two architects is the impact their building has from a generative standpoint and how this relates to their design processes. In the case of Zumthor, his deeply introspective approach generates strong sensory experiences within a building which can then potentially unlock new mods of perception, a becoming that operates on the senses. Koolhaas’ buildings, through their provocation of socio-political observations, can generate new perspectives on the discursive level. From these examples, we can understand a building as a generative entity, a structure that continues to produce ideas and perspectives even after its construction. The potentiality and scope of this generation are influenced by the design methodologies that go into its conception.

This understanding of buildings as generative entities is an essential component of the regenerative school of thought. Furthermore, to refer to Deleuze and the interconnectedness of ideas, a building can be understood as a dynamic node within an interwoven network. However, the push-pull movement of the idealized and the pragmatic in architectural design creates a predicament wherein conceptualization in architecture must always be connected to externalities to remain relevant. To refer again to Deleuze, this creates a special ‘orchid-wasp’ relationship that is more rigid than what would otherwise be seen in other fields. Nevertheless, it is through this dynamic and cyclical process of regeneration, oscillation, and creation that architecture and buildings continue to evolve, adapt and generate.

IV. The Conception, Vandalism and Fetishisation of **‘Sustainability’**

‘Sustainability is like teenage sex. Everybody says they’re doing it, very few people are doing it. Those who are doing it, are doing it badly’ – Joseph Romm ((Romm, 2020))

Today, sustainability is arguably one of the most popular concepts not only in architecture but virtually in every industry. Despite this recent popularity, the concept itself has roots in various ancient cultures and has been a topic of discussion since the 18th century. The earliest instance of the term with its current connotations was described in ‘The Limits to Growth’ in 1974 which states: ‘The state of global equilibrium could be designed so that the basic material needs of each person on earth are satisfied and each person has an equal opportunity to realize his individual human potential’ (Meadows, 1974, p. 23). However, the most cited definition of sustainability is from the highly publicized report ‘Our Common Future’ (Cassen 1987). Since then, the concept has trickled down into architecture where it is understood as a concept that aims to minimize the impact of buildings on the environment while not sacrificing the ability of future societies to meet their own needs (Hohenadel, 2022). Stimulated by the growing acknowledgement of the repercussions of climate change because of unsustainable building practices, sustainability would eventually be institutionalised in the form of LEED and BREEAM.

Since the publication of the Brundtland Report, the climate crisis has only gotten worse (NOAA National Centers for Environmental Information, 2022), which has stimulated the popularity of sustainability greatly. This popularity would eventually transform the concept of sustainability into the basis for political movements. A movement, as defined by David S. Meyer, is a collective attempt by a group of people to change government policy or social values’ (Rochon & Meyer, 1997). This translation of a concept into a movement leads to sustainability serving as a call to action for political parties seeking to promote change, especially in the built environment. As a result, the movement of sustainability has influenced architecture to stress the importance of sustainability in its academic and professional training (NUO Planet, 2021). The most prominent consequence of the mobilization of sustainability was the institutionalisation of the concept. The most popular institutions are the Building Research Establishment Environmental Assessment Method and Leadership in Energy and Environmental Design. These institutions were established to reinforce, promote, and develop sustainable building practices in the built environment. These institutions seek to pursue this goal through the establishment of a rating system that grades buildings based on metrics aligned with sustainability such as energy efficiency, water usage and other aspects (Bowen, 2014). Since their conception, BREEAM and LEED are now used globally by building companies to dictate the ‘sustainability’ of their projects based on the metrics set out by these institutions.

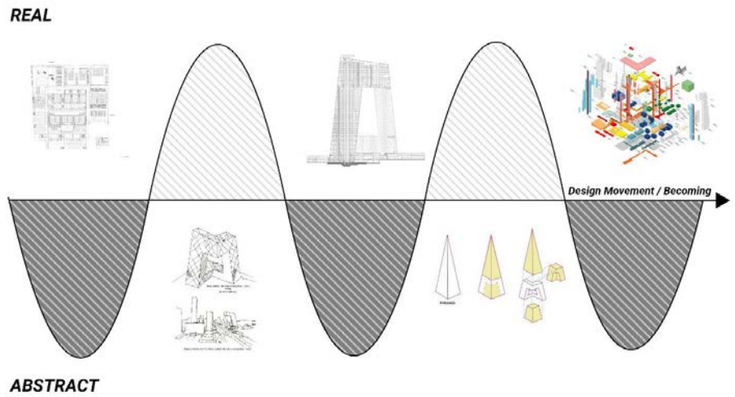


Figure 3
Simplified Diagram highlighting architectural movement between the domains of the abstract and the real. Original Diagram by Arno Decorte

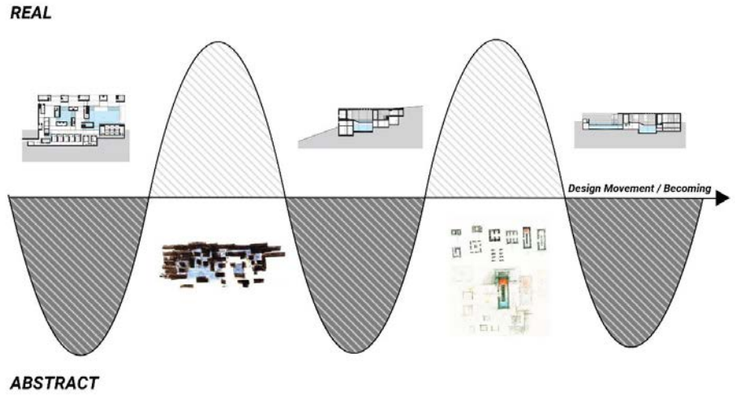
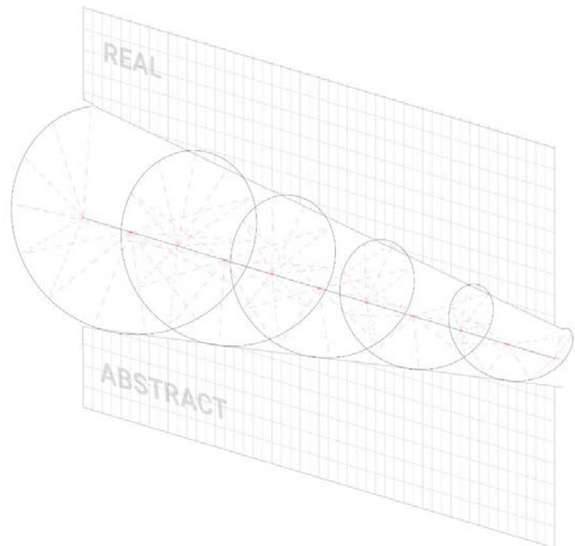


Figure 4
Simplified Diagram highlighting architectural movement between the domains of the abstract and the real. Original Diagram by Arno Decorte



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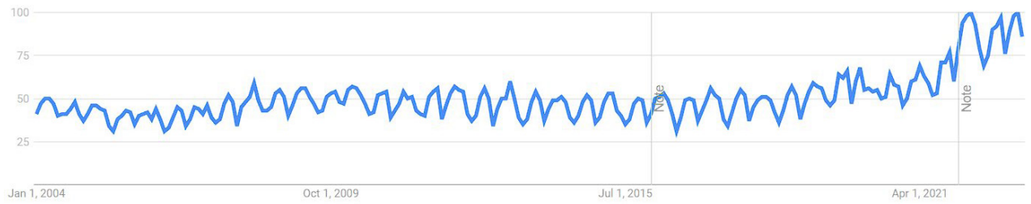

Figure 6
Google Search Popularity has doubled for the word 'sustainability' (Google 2023)

From this, we can see how these transformations have contributed to sustainability's rise in popularity. As a result, the definition first proposed by 'The Limits of Growth' has been modified, simplified, and complicated throughout its adoption, mobilisation, and institutionalisation as a means of promotion. However, the fragmentation of the term has caused it to be elusive and nebulous in its definition and therefore lead to its reputation as a 'buzzword' (Abrams, 2014). This highlights the consequences mainstream exposure and mobilisation can have on a concept. In becoming a movement, a concept can be simplified as it is politicized, making it vulnerable to losing its nuances and complexities in exchange for a more dogmatic interpretation. This is due to movements prioritizing certain aspects of a concept while discarding others to promote their specific cause. The same occurs in the commercialization and commodification of a movement, which opens up the possibility of co-optation and misappropriation.

This observation also makes us reconsider sustainability's position as a 'wasp' in the Deleuzoguattarian context. The politicization of a movement may lead to the dissolution of the symbiotic process described by Deleuze in the archetypal 'wasp-orchid' paradigm. The politicization of a concept causes it to be filtered and reproduced on a mass scale as a tool to generate popularity, rather than to generate new ideas. As a result, rather than a wasp-orchid paradigm that generates novel and nuanced nodes in a conceptual framework, we instead have multiple copies of the same idea. Therefore, this can be considered antithetical to the regenerative approach.

V. Capitalism - Fetishization and Mass Reproduction

'Reduce, Reuse, Recycle' is a popular adage echoed in the sustainability movement. However, upon analysing the constituents of this adage, we can see that each word challenges core aspects of capitalist ideology. Capitalism as a system incentivises companies to produce as much as possible as part of their goal to maximise economic growth, without regard for overconsumption or waste (Jenks, 1998, p. 383). Sustainability promotes the opposite by encouraging minimising waste through less consumption, which is antithetical to the consumerism inherent to capitalism (Purvis et al., 2019). Based on this, one would expect absolute intolerance from capitalism to the propagation of sustainability. However, rather than opposition, it seems that the most prominent reaction is that of fetishization.

Capitalism relies on the production and consumption of goods to thrive. This supply is reliant on the novelty created by the mechanical reproduction of new ideas that can be commodified for profit. This has led to a culture of fetishization, where certain products or ideas are elevated to the status of fetish objects, imbued with a value beyond their intrinsic worth. Walter Benjamin's essay 'The Work of Art in the Age of Mechanical Reproduction' highlights how this mechanical reproduction leads to the dilution of the conceptual richness of an idea, described as the 'aura':

> *'To pry an object from its shell, to destroy its aura, is the mark of a perception whose 'sense of the universal equality of things' has increased to such a degree that it extracts it even from a unique object by means of reproduction.'*
>
> (Benjamin, 1935, pp. 5-6)

Benjamin states that the unique 'aura' of a concept is eroded as it is mass-produced, replacing its authenticity and novelty with marketability and monetary value (Benjamin, 1935). This idea is exemplified through Andy Warhol's famous silkscreen prints of Campbell's Soup Cans (MoMA, 2010). The prints exemplify how something as mundane as a tin of soup can be mass-produced and elevated to the coveted status of fine art, highlighting how fetishization can harvest the commercial potential of even the simplest of ideas.

Fetishization seems to be even more applicable to concepts that are rebellious to capitalism as a system. A famous example would be Che Guevara, who was a strong opponent of capitalist ideology and fought to overthrow it in the 1950s and 60s. This rebellious nature would eventually be the impetus for selling the merchandise that makes up the bulk of his legacy today, a commodification that dilutes the history and intent of his ideas (Sanchez, 2012). The mechanism of fetishizing opposing ideas continues through greenwashing, where sustainability has become vulnerable to marketing exploitation. Take for example the 'Clean Diesel' marketing campaign that used sustainability as a buzzword to tout a new alternative to fuel with reduced emissions but was discovered to be a lie (Jung & Sharon, 2019). Incidents such as the 'Clean Diesel' controversy surrounding Volkswagen highlight how the fetishization of sustainability is used as a deceptive device to generate sales. In this case,

Figure 7
Warhol's Campbell's Soup Cans expose the capitalist tendency to fetishize consumer products and elevate them to the status of art. (Boyle, 2021)

Figure 8
Left to Right: Che Guevara Original Photo by Alberto Korda, Famous Poster by Jimmy Fitzpatrick and Rapper Jay Z wearing a shirt with the print for a photoshoot. (Allwood, 2016)

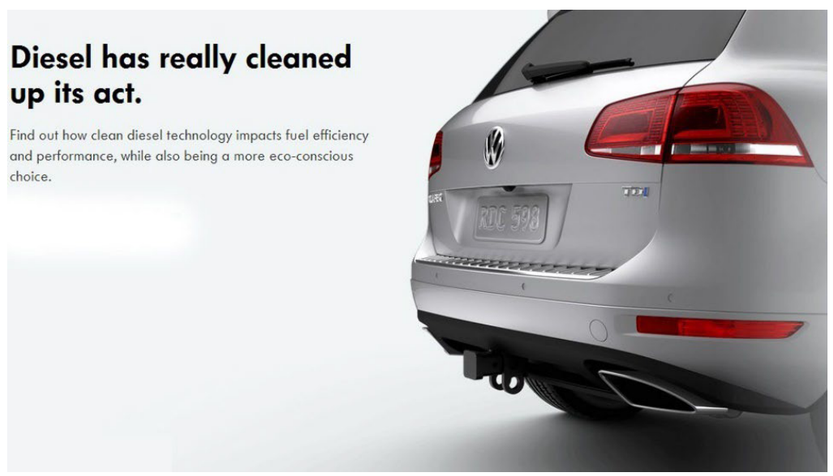

Figure 9
'Diesel has really cleaned up its act' – An advertisement by Volkswagen promoting its 'Clean Diesel' Technology. (Jopson, 2023)

greenwashing is no different to Che Guevara's case as both concepts, regardless of how antithetical they are to capitalism, are co-opted to generate profit. Naturally, this mechanism is not limited to the automotive or consumer industry, but also the built environment.

Scoring systems such as BREEAM and LEED, although designed to promote sustainability, can create a vulnerability for fetishization and dilution through the act of reducing it to a set of parameters and metrics (Eklova, 2020). The distillation of sustainability into a set of metrics can cause designers to focus more on pursuing the achievement of these metrics, rather than being critical about what it means to be sustainable. This pursuit, when taken too far, can lead to the potential for greenwashing as firms may rely on deception or loopholes to market themselves as 'sustainable'. Referring to Deleuze, one could suggest that the institutionalisation of a concept is a departure from the rhizome, and therefore 'arborescent' (Deleuze & Guattari, 1987). In this case, the linear mode of thinking embodied within building codes limits the outcome of an idea to a set of predetermined 'fruits' (metrics) and therefore stultifies the potential of a concept. Furthermore, an arborescent model in its expediency can be easily captured due to its static nature and the fact that its 'fruits' can easily be separated and misappropriated. In this case, we must question if the institutionalisation of sustainability through scoring systems and building codes limits the potential of the concept and creates vulnerability for greenwashing.

VI. Regeneration - The Potential for a Dynamic Concept

Regeneration is a concept that has recently gained traction in academia as an alternative or successor to sustainability. The concept focuses on the restoration and renewal of an environment with the aim of enhancing its ecological, economical, and social sustainability while preserving cultural and historical significance (Bowen, 2014). The concept of regeneration maintains the same environmentally conscious approach as sustainability but develops some of its principles further as a way of undoing our negative impact on the environment. Regeneration shifts away from the 'sustenance' approach by suggesting principles that are constructive and generative to the environment rather than simply the avoidance of negative impacts. In doing so, regeneration can provide a more holistic and productive form of architecture that has the potential to be beneficial for the environment.

Regeneration as an architectural concept has been developed extensively through various works. Regeneration challenges the idea of a 'green building' and instead pushes designers to create buildings that restore and regenerate the surrounding ecosystem, as stated by Sim Van Der Ryn (2007). Regenerative design considers how a building can be made in such a manner that it is a beneficial surplus to the surrounding context. However, what makes regenerative design unique is that it goes beyond just thinking about technical features. Rather, as Daniel Christian Wahl states, regenerative design has more to do with an underlying shift in the way we think about ourselves, our relationships with each other and the wider eco-system (2016.) In this statement, regeneration encourages a more holistic perspective on designing, rather than thinking in an insular manner about what features a building has. In doing so, regeneration pushes designers to ask the right questions, rather than providing the answers. In the case of architecture, it means thinking beyond decking a building out with technical features to chase the elusive 'zero' on a carbon stat sheet. Instead, we should design to consider how a building can generate new possibilities, to understand a space for what it could be rather than what it should be.

To frame regeneration within a Deleuzoguattarian perspective, the context, in this case, can be understood as a 'Milieu', a continuous and dynamic environment that surrounds and includes the objector idea (Deleuze, 1997). As a milieu, the context is not a separate entity with a binary relationship with the building, but rather an interconnected system that the building can be a part of. In doing so, regenerative design can consider how a building can insert itself within a milieu concerning the larger web of relationships that is the context. As such, regeneration is not just about creating passive structures, but rather about designing in a manner where built and natural systems co-exist and are interdependent. Furthermore, the regenerative mindset sees a building not as an outcome, but rather as a part of the process of production within a system. By shifting away from seeing the environment as a backdrop for human activities, a building can be a positive node in the vast network of systems that make up our context.

As a process-based concept, regeneration is constantly evolving and adapting. Unlike sustainability, which was stymied by its focus on the outputs of a process, regeneration is driven by a set of values that allow it to produce and evolve in the face of new contexts. In doing so, the school of thought follows a far more rhizome-like structure, wherein a concept embraces the interconnectedness of the surrounding context. By focusing on values rather than specific goals, regeneration remains dynamic and robust, and this can help it avoid being captured and co-opted by capitalism.

VII. 'Arborescent' vs. 'Rhizomatic' Concepts in Architecture

As stated before, a strength that keeps regeneration pure is its dynamic and ever-changing characteristics. Preserving this ability to remain dynamic is important for its evolution as well as for avoiding its misappropriation. To maintain the authenticity of an idea, it must be kept from being too defined, static, or 'arborescent'. From our understanding of greenwashing, this also means the avoidance or reconsideration of institutionalisation and mobilisation. Although institutionalisation can generate popularity and potentially more development, it also creates a risk wherein a concept is manipulated to serve a cause.

George Orwell's '1984' can be examined to imagine the implications of institutionalisation should it be taken to the

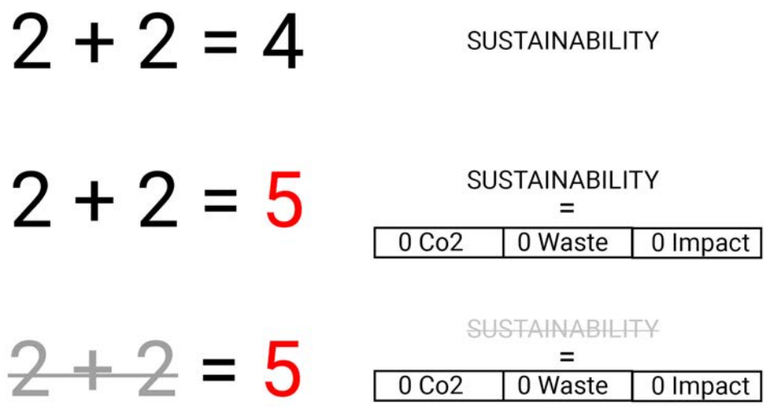

Figure 10
2+2=5 in the context of Architectural concepts. Original Diagram by Arno Decorte

absolute extreme (Orwell, 1949). In 1984, the sacred concept of 'truth' is institutionalised through an entity known as the 'Ministry of Truth', a government agency responsible for manipulating information to maintain the government's power (Orwell, 1949). Through this entity, Orwell illustrates how institutionalisation can lead to the manipulation of information to create a false reality that serves the interest of those in power (Orwell, 1949). In the context of architectural concepts, reducing an idea to a set of metrics instead of critical analysis makes it susceptible to being used as a tool to reinforce existing power structures by creating a false reality. Applied to capitalism and mechanical reproduction, it can lead to fetishization, where concepts become mere symbols divorced from their original values and purpose. Che Guevara's rebellious legacy of fighting oppressive regimes is distilled down to T-shirts and sustainability's focus on saving the environment becomes points on a scoreboard. The main character of the novel, Winston, asserts that the truth exists independently from ideology (eNotes Editorial, 2021) through the quote 'Freedom is the freedom to say that two plus two makes four. If that is granted, all else follows' (Orwell, 1949b, p. 77). In the context of architecture, a true concept exists independently from the institutionalisation and manipulation that come with its adoption.

The mathematically incorrect phrase '2+2=5' is a metaphor that can be used to highlight the implications of understanding a concept as an outcome rather than a process (Orwell, 1949). In the case of architectural concepts, shifting away from a focus on the outcome can avoid the stifling of a concept and the avoidance of an 'arborescent' mode of thinking. Instead, understanding a concept as a generative process that produces a different outcome depending on the situation can aid its development. In the case of regeneration, it means thinking beyond saving a certain amount of energy but rather understanding the concept as a black box that is generative and continues to generate even after the process is complete. In this way, a concept can remain flexible and responsive to the ever-changing needs of the environment by shifting away from the rigidity of policies such as BREEAM and LEED. This thought process, when applied to the way we build, has the potential to create buildings that are not simply the end of an equation, but rather a space that continues to generate even after completion.

How can we understand buildings as a blank canvas rather than a technical force to stimulate

Figure 11
Houtan Park before the intervention (left) vs. After the intervention (Right) (Turenscape, 2011)

regeneration? Deleuze's idea of a 'Milieu' can be referred to describe how the building positions itself as part of the surrounding ecosystem rather than trying to exist without disruption. In this case, rather than seeing the context as a backdrop, we can understand it as a multi-layered web of milieus (social, ecological, heritage) that can each be interacted with to be a generative node in the network. An example of this concept could be the Shanghai Houtan Park project in China, designed by Turenscape (Turenscape, 2011). The site itself was a brownfield polluted by the industrial waste left behind by a steel factory and a shipyard. In transforming the site, the architect understood the area as an important node within a wide ecological network and designed to generate relationships with its surroundings. In doing so, Houtan Park became an actor within the ecosystem that regenerates the surrounding landscape rather than simply imposing itself on the brownfield site.

To expand upon Deleuze's biological lens of the wasp and the orchid, we can understand regeneration and healthy architectural concepts as adaptive evolution. In this case, the context becomes a milieu that is incorporated within the active process of regeneration occurring within a building as part of the network. In understanding a concept in this way, it becomes akin to a living thing, much like a healthy ecosystem that adapts and evolves to changing conditions. On the other hand, the rote replication of a fetishized concept in the manner that Benjamin highlights (Benjamin, 1935) is likened to a bacteriophage virus that intrudes upon a system and destroys the host. In this case, we could question if a concept even is alive due to its existence as an extension of a host system rather than being a part of it. To avoid this outcome, we need to understand and design concepts as unique to their immediate surroundings, allowing them to be alive and adaptive rather than static and rigid.

VIII. The Cyclical Relationship Between Context & Concepts

Nevertheless, this interplay between context and concept is a challenging issue to address and problematize, due to this somewhat 'chicken-egg dilemma' complex it possesses.

The relationship between architectural concepts and their context is inherently cyclical, presenting a complex and multifaceted challenge. As discussed earlier, concepts in architecture are not static entities but rather dynamic and generative, continuously evolving in response to their context. This process of regeneration, as explored through the lens of Deleuze's rhizome (Deleuze & Guattari, 1997), emphasizes the importance of connectivity and interdependence in the development of new ideas. The generative nature of buildings also highlights the potential for their continued contribution to the context after their construction, perpetuating and adding to the interconnected network of ideas.

However, the oscillation between the abstract and the real also highlights a predicament for architecture in that it is always connected to external factors such as politics, society, and materiality. This predicament is compounded by the tendency of capitalist systems to fetishize concepts, reducing them to symbols and robbing them of their original values and purpose. As a result, sustainability, for example, can become a tool for greenwashing rather than a true commitment to preserving the environment.

This issue speaks to the broader tension between the institutionalization of concepts and the need for critical analysis. Architecture, like other fields, must contend with the danger of reducing ideas to a set of metrics or predetermined outcomes, stultifying the potential for new and innovative thinking. This emphasis on outcomes over process is exemplified in George Orwell's 1984, where the government controls every aspect of citizens' lives, including their thoughts and emotions.

Despite these challenges, architects and designers must strive to strike a balance between responsiveness to the unique needs of a specific context and the creation of new concepts that drive positive change and transformation. This process requires a critical analysis of the context and a willingness to challenge existing norms and conventions. By recognizing the cyclical nature of the relationship between concept and context, designers can develop a more holistic understanding of their role in shaping the built environment and the potential impact of their ideas.

IX. Conclusion

The essay has explored a myriad of themes ranging from the position of the architect, the influence ideology has on concepts to biomimetic understandings of concept-context relations. These explorations have highlighted the highly complex relationship a concept has with its surroundings. Furthermore, it highlights the cyclical relationship concept has with context, and how each influences the other. On the one hand, context can be seen as being shaped by the sum of all concepts that have existed within its sphere. On the other hand, a concept, especially an architectural concept, finds itself reacting to the context in which it is conceived. Therefore, it can be understood that these two elements are destined to perpetually influence each other. This holds especially true in architecture, as its positioning in the interstitial between abstract conception and the confines of reality implies that this relationship remains immutable.

Regeneration as a concept has massive potential as a concept to shift the built environment to a system that is generative and healthy to its surroundings. The brilliance of regeneration as an alternative solution comes from its reaction to a context where sustainability has failed by seeking to improve its approach. However, in acknowledging the cyclical bond between concept and context, we also acknowledge that there is always the threat of an idea being damaged by the systems that surround it. In the case of regeneration, the amount of thought and work that goes into developing the concept as a process can be wasted should it find itself being captured and misappropriated in the same way sustainability has. Therefore, it is crucial to maintain the dynamic nature of regeneration and ensure that it remains true to its values rather than being co-opted by external factors such as government policies, corporate interests, and certification agencies. Only by constantly adapting to the changing needs of the environment and society and embracing a process-oriented approach can regeneration truly fulfil its potential as a transformative force in the built environment.

The acknowledgement of this observation (or predicament) can be helpful in the generation of concepts that have efficacy and are kept away from misappropriation. As architects, we can embrace the journey of the oscillating design process, which evolves as it reacts and pivots in response to both abstract and real considerations. The success of a building lies in this ongoing process of generative evolution, rather than the static outcome. This paradigm applies to how we understand the functioning of architectural concepts. Like the design process, a concept is in a constant state of flow and movement, taking on multiple forms and processes as it seeks its place within the complex and ever-changing network of milieus. Both the architect and the concept are on a journey of discovery, where the outcome is uncertain and subject to change. It is the process that matters, not the endpoint. In embracing this dynamic and evolving approach to architecture, there is an opportunity to create buildings and concepts that are adaptive, responsive, and regenerative.

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THE WINDOW AS AN INTERMEDIATE SPACE OF 'IN-BETWEENNESS':

A Metaphorical Analysis of its Relationship to Communication, Political Hierarchies and Symbolic Perspective

Dominika Kubicka

Introduction

Windows have a complex and nuanced language that extends beyond the scope of contemporary architectural theory and art-historical studies. In everyday usage, windows are imbued with a diverse range of symbolic meanings and interpretations that contribute to their importance in building design and aesthetics. In order to conduct meaningful research on windows in building design, it is essential to recognize that windows are more than just openings in walls or transparent materials. They also function as devices that shape the relationship between the interior and exterior of a building, and thus play a crucial role in the overall design and aesthetics of a space. The window can be described as an intermediate space of 'in-betweenness' that allows for the transition and coexistence of different perceptions of time, and location, positioned within its threshold space. While the conventional window allows for an opening from the interior to the exterior, it also creates a boundary and a transition point, establishing a sense of spatial and emotional separation. Besides representing the relationship between private and public space, windows can also symbolise the relationship between power dynamics and politics, as well as the physical boundary between interior and exterior of a building. In the context of a room, a window can provide a source of natural light, ventilation and a view of the outside world, which can have a positive impact on the occupant's well being and sense of connection to the environment. A window, however, can also create a feeling of vulnerability and exposure (tension), as the occupant may feel noticed and judged, as well as subjected to unwanted attention, surveillance, or intrusion. It is in this sense that the window can become a source of power struggles and political conflict, since the occupant may attempt to control, resist, or assert their own identity and agency through it.

The design, location, and size of windows can reflect social, economic, and political hierarchies and values, as well as cultural and aesthetic preferences. For example, the presence or absence of windows in a building can indicate the level of privacy and security desired by the occupants, as well as the level of openness and accessibility to the public realm. Similarly, the design and placement of windows can reflect the prevailing architectural style and ideology, as well as the cultural and historical context of the city. In this sense, the window can become a site of power struggle and political conflict, as the occupant may seek to control or resist the gaze of others, or to assert their own agency and identity through the window. Throughout history, windows have also played an integral role in communication and social interaction beyond their functional and aesthetic aspects. Their perception and use vary depending on the environment, as well as their relationship with the surrounding community. From the intimate exchanges between neighbours across narrow streets, to the public displays of political dissent and solidarity during protests, windows have been used as a means of expressing and asserting our individual and collective identities. This essay explores the multifaceted relationship between windows and social communication, focusing on their role in promoting social cohesion, creating a sense of place, and enabling political contestation and resistance. Additionally, drawing on the ideas of Auguste Perret, Deleuze and Guattari, and the Molecular Face of Contemporary Architecture, this essay will explore the cultural, social, and political implications of the use of horizontal windows in modern architecture.

Figure 1
Derek Mahon, The Window, included in his book 'Selected Poems 1962-1978' (Source: https://aseriesofrooms.com/#/asset/-MRyMrihxxTFLN7YWS7n)

Etymology & Modernity

The word 'window' has a long history that dates back to the Middle Ages. It comes from the Old Norse word 'vindauga', which combines two words, 'vindr' (wind) and 'aruga' (eye). This original meaning of a 'wind eye' refers to a small hole in a wall or roof that was used for ventilation and lighting. The German substitute 'Fenster' has origins in the Latin word 'fenestra', and it means 'a hole or opening in a particular wall or rampart'. On the other hand, the Slavic counterpart 'okno' is formed from the word 'oko' (eye), which additionally has its origins in the Latin word 'oculus' (eye).

To what extent a 'window', which primarily serves to allow light and air into a space, might be linked to an 'eye'? Human's eyes are the organs that are unable to perceive and receive information from the external world. Considering human's body as an envelope that is a closed entity, the eyes can be described as 'holes' in the body. The Anglo-Saxon had a rich tradition of architectural symbolism, in which they linked an analogy between houses and human bodies, and referred to windows as 'eagdyrel', meaning 'eye-hole' in a literal sense.

In this view, the body can be seen as an apparatus that protects the individual with the function of separation from the external conditions, and simultaneously has controlled openings to interact with the outside world. On the other hand, eyes express emotions and convey intentions or thoughts, which could also relate to communication tools of the internal state.

Throughout the centuries, modernity brought significant changes to the way people understand and experience space. In one way it relates to a face of the building, and accordingly the window, its physical function and symbolic meaning and how people perceive space through it. With the development of modern glass technology and structural elements, windows have shifted from vertical to horizontal, linear designs.

'Plate glass replaces window panes. The sashes run horizontally, unhampered by the clumsy accessories of the sash windows. They make possible the lengthwise window the source of an architectural motive of great significance.'

Le Corbusier, "Twentieth-century Building and Twentieth-century Living", The Studio Year Book on Decorative Art, London, 1930.

According to Auguste Perret, the horizontal windows limit to an incessant, panorama view, whereas vertical windows distribute light more efficiently and enable a better connection to the surrounding context, simultaneously adding vibrancy to our lives. Additionally, vertical windows serve a better distribution of light but also facilitate a more efficient spatial arrangement of the furniture and other elements. Horizontal windows, which became an iconic feature of Modern architecture, represented a departure from the traditional *porte-fenêtre* or *fenêtre en hauteur*. Additionally, Post-Modernist time in architecture shared with Modernism the idea that buildings should be responsive to their context, providing more flexible spaces at the same time. Horizontal windows were seen as a way to connect the interior of the building with surrounding context, simultaneously becoming an optical device that empower transparency and openness. Modernist architects endeavoured to achieve more open and flexible spaces, whereas larger spans for structural frames and its materials allowed the use of horizontal windows, and later, curtain walls as well. Deleuze and Guattari compared architecture and its elements to a face. It is believed that the face is a social construction that creates a sense of identity and individuality based on its expressions and features. By blurring the lines between private and public spaces, horizontal windows disrupt the traditional hierarchy from inside to outside. As individuals no longer define themselves solely by their physical appearance, but rather by their connections to their community and environment, this shift in architectural design can be understood as a reflection of the changing nature of subjectivity. By challenging the traditional notions of space and identity, modern architecture and the use of horizontal windows align with the ideas of Deleuze and Guattari's faciality theory. The use of glass in modern architecture has also impacted the concept of faciality in architecture, and the idea of the Molecular Face of Contemporary Architecture. As opposed to traditional architecture, modern buildings often feature horizontal windows that cover entire floors rather than vertically oriented windows. It reflects a broader cultural shift away from facial control as the dominant form of social control towards horizontality in window design. Buildings interact with their surroundings differently due to the use of glass and horizontal windows in modern architecture. Glass has become a symbol of transparency and openness, representing a desire for greater connection between the built environment and the natural world. In addition to offering expansive views of the surrounding landscape, horizontal windows help merge the inside and outside of a building, eliminating any distinction between the two. In contrast to traditional vertical windows, expansive, horizontal windows in modern architecture often feel cold and impersonal, failing to create a sense of place or community. Thus, horizontal windows may represent a wider cultural shift towards individualism and break down of social bonds in modern architecture. In addition, this shift has raised questions about architecture's role in

shaping public space and promoting social cohesion as well as glass' modern symbolism.

An Eye & Voyeurism

A window can be compared to an eye-like structure in that it possesses a 'gaze' despite lacking a physical or actual eye. While the person within a room is aware of the presence of an observer, given the transparency of glass, a different times a day, and consequently reflection, allow more or less visibility. This unique quality of windows can be explored further to delve into the concept of surveillance, voyeurism and consequently, Foucault's idea of the "panopticon" where individuals may feel like they are constantly being monitored, even if no one is actively observing them in modern society. The reflective feature of windows is a key aspect that during a different time of a day can affect privacy levels. Throughout the daytime, particularly on sunny days, the reflective quality of the glass reduces the ability to see through it, thus resulting in increased privacy. However, as daylight fades and darkness sets in, individuals within a room become increasingly visible from the outside, causing windows to function like a collage of daily life on display. This phenomenon highlights the dynamic nature of windows and their impact on privacy, as they can be both protective and revealing depending on the time of day and external lighting conditions. As our society becomes increasingly connected and monitored, it also raises important questions about privacy and surveillance. The concept of the window and its role in providing a view into the outside world has been a recurring theme in the artistic and architectural world throughout history. From the paintings of Edward Hopper where windows have been used to explore themes of isolation, voyeurism, and the relationship between the individual and the external world, to the example of stained glass windows of Gothic churches and its sense of connection between the interior and the divine world outside.

The American painter Edward Hopper often incorporated windows into his paintings as a way of exploring a theme of urban loneliness and voyeurism. His works are known for their realistic depictions of urban life, often featuring solitary, isolated bleak silhouettes. The viewer seems to be positioned as a voyeur who invades their personal territory. The painting 'Nighthawks' indicates the bitterness and alienation of living in a city and creates a sense of distance, where the figures inside seem to be unaware of the viewer's presence. The figures in his paintings often seem to be lost in their own thoughts, oblivious to the world around them.

There has always been an enduring fascination with the city and the act of wandering through the city among artists, writers, and thinkers. From the flaneurs of the 19th century to the Situationists of the 20th century, the urban fabric has been an object of curiosity, contemplation and critique. The urban life and experience of walking through the city from a detached perspective can be related to the flâneur theory . The idea of the flâneur is closely related to the concept of voyeurism and urban loneliness, which are the main themes that Edward Hopper introduced in his paintings. The concept of the flâneur, as a passive observer of the city, often seen as a form of voyeurism, is recurrently heightened by the way the windows frame the scenes creating a sense of detachment between the inside and outside. Observing the outside world through a window can be considered voyeurism, where the observer is looking in on the private lives of others. This sense of voyeurism can further emphasise the theme of isolation, as the observer is separated from the world outside, but also creates a sense of connection, as the observer is able to observe and connect with the context. Consequently, flâneurism can be viewed as an exploration in which the viewer takes on the role of an observer watching and contemplating the world outside, since the window becomes a place where private and public boundaries meet. In its sense the window becomes a symbol of the divide but also that can both separate and connect. Both Charles Baudelaire and Walter Benjamin wrote about the quoted phenomenon. In the essay 'The Painter of Modern Life', Baudelaire describes flâneur as 'a kaleidoscope gifted with consciousness' , who wanders through the city streets, observing and absorbing daily life through windows. Walter Benjamin expanded the quoted concept of the flâneur in the essay 'The Arcades Project', in which he explored the history and architecture of 19th-century Paris and its relation to flâneur as a complex relationship between space, time, and memory. Both writers saw the phenomenon as a powerful symbol of modernity, offering a way of engaging with the urban environment. Additionally, there is an aspect of ambiguity of the figure of the flâneur, making the concept a multifaceted and dynamic figure that can assume different roles depending on the context. At times, the figure appears as a pedestrian and at others takes the role of detective. The threshold space of a window can be perceived as a space of 'in-betweenness' that permits the transition and coexistence between different locations, times, and perceptions. Decorative, economic, political, and aesthetic preferences can be reflected in the design, placement, and size of windows. Additionally, the idea of the Panopticon, introduced by English philosopher and social theorist Jeremy Bentham in the late 18th century, can be linked to voyeurism, and Flânerie, and its act of strolling. This experiment consists of a central observation tower surrounded by cells, in which subjects are watched without their consent. By creating a sense of consistent survival, the design aimed to motivate self-regulation of behaviour, which leads to social control in the end. The idea creates a situation where the observer has complete control over the observed, which results in a powerless presence of the observer. Modern architecture often creates spaces designed to be seen from a distance, such as skyscrapers and large public spaces, demonstrating this idea of detachment and separation between the observed and the observer.

Secondly, the concept promotes social control and discipline while simultaneously creating a sense of visibility and transparency. It is taken to its utmost when the observer has control over the observed through the use of the window as a tool for surveillance and observation.

Figure 2
Edward Hopper 'Nighthawks'
(Source: https://www.artic.edu/artworks/1116 28/nighthawks)

Throughout a city, windows can act as mediators between individual and collective relationships, as well as between different social classes and groups. A window can serve as a means of communication and interaction with the outside world, allowing the occupant to observe and be observed by others, and to participate in the social and cultural life of the city. Windows are not just an individual concern, additionally they can form the relationship between buildings and the community surrounding them. For instance, in dense urban areas with close-by buildings, windows can serve as a way to create an atmosphere of openness and community connection. They, however, can be viewed as a tool for setting boundaries and protecting personal space in rural or suburban areas. This demonstrates how the perception and use can vary based on the surrounding community and environment. Moreover, windows can also become a site of political contestation and resistance, as they can be used to express dissent, protest, or solidarity with a cause or a community. In this sense, the window can become a symbol of the individual's right to self-expression and freedom of speech, as well as of their responsibility and accountability to the larger society. Window displays have played an essential role in fostering community connections between people, from simple messages to building a sense of solidarity or solidarity among residents. During protests and demonstrations, windows can be compared to canvas for their capabilities to display signs and messages to the public. In this sense it creates a sense of community and solidarity among residents by observing and interacting with each other despite their individual dwellings. The utilisation of windows underscores their function in fostering social unity and establishing a feeling of belongingness in our societies.

Conclusion

Throughout history, cultural and technological changes have contributed to the transformation of windows' symbolic meanings and physical functions. A growing desire for a greater connection between the built environment and nature is evident in the use of glass and horizontal windows in the modern world, reflecting the rise of individualism and the breakdown of social bonds. In this shift, architects are being asked to play a more prominent role in shaping public space and promoting a sense of community. Furthermore, windows have been examined in modern societies in terms of surveillance, voyeurism, and privacy due to their unique quality as structures that have a function of 'gaze' at the modern society. Increasingly connected and monitored, windows play an important role in providing a view into the outside world, raising questions about privacy and surveillance. It relates to the reflective feature of the window and its both protective and revealing feature depending on the time of day and lighting conditions. The role windows play in providing a view of the outside world as society becomes more connected and monitored raises important privacy and surveillance concerns. Throughout history, windows have been used in art and architecture to explore themes of isolation, voyeurism, and the relationship between the individual and the external world. The study of windows provides insights into the dynamic nature of privacy and surveillance in modern society, making it a fascinating subject to explore further. Throughout cities, windows play an important role in shaping social dynamics, serving as mediators between individual and collective relationships, and forming ties between buildings and their neighbours. Environmental factors can influence their perception and use, and they can also be sites for political contestation and resistance. Through their use, windows demonstrate their function in fostering social unity and their crucial role in shaping societal fabric.

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DETERRITORIALIZE IT ALL

The Skater as a Mode of Thinking in Architecture

Elisa Heath

Typology is the categorization of different characteristics of a built environment into distinct types. Consequently, when someone is asked to think of a museum, people will generally make up similar images of what it looks like. The composed image is an amalgamation of history, functionality and structure all combined in the system of typologies, wherein each possible type of building and possible elements have been put together in different ways to make up typologies. This rigidity is even more clear within a culture: when a Dutch person is asked to think of a house, the image created in their mind will more than likely be an image of a row house. Kelbough clarifies the consequence of thinking with typologies as a baseline. At its core it limits the extent of originality (7). With the typology as a foundation in mind, before even starting the design process, the scale of originality will be limited to a scale smaller or larger than the building itself. The design will include perhaps an unusual type of window or a recurring theme throughout the neighbourhood but in essence the building will conform to the typology it falls into. In turn, a lot of buildings end up looking the same. A phenomenon that is today only further enforced by building codes and construction standards. A minefield of rules and regulations governs the physical and non-physical elements that make up the building, such as doors sizes, ceiling heights, light coming through the windows and structure grids. For example, many apartment buildings that include parking garages will have a standard structure of 7.2 by 7.2 metres, taking after the measurements of the parking space. These regulations lay out the outline of what a building will look like. This is a rather functional but still an appropriate illustration of how a building has already been given its shape, before the architect has even come up with its first thought.

The constraints of building codes, typologies and styles homogenise the output of architects. It can however be expectedly difficult to escape from the rigid, systematised way of seeing the world, especially as these are fundamental in teaching and the general profession. To try and think of different ways of approaching these systems, we ought to look outside of ourselves, a different field. Ones who actually see the world differently through riding on their board. A counterculture that has been to tear down the established codes of behaviour and constantly re-appropriate and adhere to different aspects of culture to their own preferred use. A yet controversial actor in the public space: the skater.

A way out from the machine

In the Year Zero: Faciality, chapter of A Thousand Plateaus, Deleuze and Gattari propose the abstract machine of faciality (2). At the base of this machine is the face and the notion that every person is overcoded with a face. The face is different from the head and its physical features. Within the face lies one's identity. The act of facialisation - the overcoding of the subject - is inherently tied to capitalism. Putting people in individualised boxes serves the system to work more smoothly. Consequently the identity that the face holds is not chosen by the subject itself, but rather imposed onto the subject by the machine. Depending on the social formations, different faces are imposed (8).

The machine comes from a combination of both the signifying and post-signifying regimes. The former refers to a despotic power who has the sole authority of bringing forth significations, the latter referring to an authoritarian power that relies on subjectification. From these regimes the face produced in the machine, which Deleuze illustrates with the concept of a white wall/black hole system. The white wall serves as a general reference on which all types of faces are produced. The machine constitutes a facial unit in biunivocal relation to another: man or women, black or white, poor or rich, 'an x or y'. After, the black hole moves across the white surface linking the elementary units producing all types of dichotomies, which produces and transforms all types of concrete individualised faces. It is therefore that all possible types of faces have already been created from the start, from all the biunivocal relations. To paraphrase Deleuze's words, the face one gets they does not pick themselves but rather slide into, as it was already made before one took it on.

The above only describes the influence of the despot, the signifying regime the machine is partly built upon. Adding the semiotic typology of the post-signifying regime means that the public has the ability to move away from the despot creating their own subjectivities by challenging those produced by the single authority. The governance does not have full authority on the signification anymore. As a result the order shifts from a personal control to a universal normalisation of subjectivity. Herein subjectivity is no longer forced in exclusive disjunctions, 'x or y', but are judged and evaluated by their capacity to conform to the norm. The only binary left is yes or no. Thus, the abstract machine now passes judgement on the facial units that make up the concrete face. In this case the black hole absorbs or rejects, like a despot who can still pass judgement. From here the machine rejects or accepts individualised faces, but only by going through the elementary units one by one, producing successive divergence-types of deviance for everything that eluded biunivocal relationships. So, when the first judged category might be a no, the second can be a yes, which cumulatively determines whether the black hole accepts or rejects a face. What culminates is a grid on which the norm in the centre and around it all the degrees of deviation from the norm are projected. Thus, if the face of the White Man is the archetype for civilised persons, as the authors propose, any deviation from these standards presuppose some problematic element of someone's being.

The authors clarify the machine of faciality with racism. Inherently, the yellow and black man will be the second deviation from the standard, the White Man. This does not mean however that the machine should only be interpreted as a means to classify the physical face. Faciality should be understood in a much broader sense. It is a production of orientation and regulation of affective relations. The white wall/black hole system produces the standard of what one ought to be, how to be perceived and how to act. If the face is that of a White Man, that has come into its own under capitalism, one can already think of what expectations of demeanour go along with this. The impositions of the standard face exceed the spaces of obvious power, such as the workplace or governance. Also, in the home or on the street a standard of the face is imposed and one's face is judged. The face is not a static, but constant process of sliding into and out of its entirety of life.

The origins of the skater go back to the late 1950s. At its core the community is a movement that promotes freedom, self expression, pursuit of sensation and, most importantly, using the body in opposition to the Western masculinity's conformity (5). Imagining themselves outside of the boundaries of urban design and the imposed faces one ought to have, the skater explicitly deviates from the norm set out in this setting. As a result, in a quest for freedom, the skater deliberately puts itself further away on the white wall, creating their own norms and their own expression. Skating is a clear example of a reaction to this proposed machine of faciality, explicitly working against the system of faciality it has been put through.

In the chapter the authors refer to this as finding a line of flight. This concept can be understood in relation to the molar and molecular. To repeat the dominant position is the former, to be the alternative i.e., a second or third is the latter. A line of flight is a way out of the machine, a path that can not be captured by the white wall. Instead of repeating the dominant position or becoming the second, third or fourth option on the white wall, skaters seem to have found a way out, inventing their own new field. Like the trans person as the 'counter christ' (10) from the biunivocal relation of the man and woman, the skater resides in between the pedestrian and the cyclist. Their ability to deterritorialize the codes imposed upon them through the system, made it possible for them to view the world in a different way. Constantly rethinking and questioning what it means to be a part of the public space. Benches are no longer just places to sit on but become spots to grind on. Stairs evolve from mere structures to bridge a vertical distance, into stages to perform high speed jumps and tricks. And so, they did not only create a new space for themselves in between the cycling path and the pavement but were also able to appropriate the existing space into their own.

The skater is a remarkable example of how thinking outside of the lines of the abstract machine - the accumulation of only binary

relations - leads to unique insights and creation of new spaces. The capitalist nature of our society however complicates finding such true lines of flight, deprecating the true non-conformity of the counterculture. And making them in turn perhaps fuel the exact thing they are opposed to.

Consumed by Capitalism once again

Counterculture is a sociological term with various discourses on what it entails. The term, first coined by Theodore Roszak, is generally defined as a cultural group in opposition to the dominant culture rejecting the norms and values of previous generations, consumerism and media. Timothy Leary, one of the most influential figures of the psychedelic counterculture in the 60s, also remarks on its molecular aspect (7). He states that a counterculture can only remain counter if it 'wholeheartedly embraces the ancient axiom that the only true constant is change itself'. To him, counterculture is not about what the form of a counterculture is at a particular time, but its inherent ability to mutate, morph and transform or disappear over time. This is in line with the so called mainstream, the dominant culture of which there is no static to be defined. Culture evolves by an evolutionary process of reproduction, negation and synthesis, using the existing materials in new ways. This evolution can be explained as a progress of the expansion of possible yesses. When saying no to the dominant culture, there are many options within the given possibilities to choose an alternative path, in other words negate the 'yes'. Furthermore, one can also synthesise multiple different alternatives into a new possibility creating a completely new 'yes'. Herein one can synthesis multiple different powers into a new possibility and so creating a new alternative path (4). The act of skating is an example of such a synthesization in the urban space. It is a given that one can only react to the culture that is already there, with the tools that it at the same time provides. Skating did not just come forth out of nothing that existed before, but rather was an evolution out of the culture of surfing, gradually making its way onto land. A synthesis born out of the saying 'no' to walking and cycling.

The possible ways to negate or synthesise the given are naturally accumulated through countercultural movements. Vice versa are new cultural expressions always based on previously existing elements within the culture. Without culture there is no counterculture. As stated before culture is a constant evolution of molar and molecular actions: reproduction, negation, and synthesis. Many countercultures that were once seen as an opposition to the dominant culture, are now fully consumed within it. Think of the Enlightenment, a small movement that started as a counterculture against the religion dominated society, were at the forefront of the scientific revolution that made the world as we live in today (3). In short, counterculture is essential to evolve human culture and civilization, which means initially the interdependence of the two opposites is actually a benefit to them both.

However, the developments of industrialization and the growing power of capital problematized what the counterculture was set out to do. One of the basic principles of post-industrial capitalism is the constant extraction of surplus value. The accumulation of capital is aided by the constant creation of new markets and desires. Capitalism can only persevere maintaining growth through the production of novelty (7). If there are no new things to consume or capitalise on, growth cannot be maintained. It is not enough to generate profit in the now but also in the future, which is why new avenues and markets are constantly sought after. It is then only natural for capitalism to capitalise on the cultural productions of countercultures, which are exactly novelties it needs. The seemingly contrary anti-capitalist nature of a counterculture is not a hindrance for the system. Capitalism has the ability to appropriate the former and represent it on its own terms, through the sign of money, suppressing the threat of the counter (4).

The encapsulation by the counterculture is a process that happens for almost all countercultures. It can be also recognized in the growing popularity of skating culture. Skating was at first a rebellion against the norm, born out of a need for self-expression, vulnerability and community to rebel against the traditional. At its core it was in opposition to sports of competition, masochism and a top down organisation. Still, skating has been appropriated under capitalism, now having competitions such as the X-Games and funding skaters as celebrities to wear certain brands. Clothing stores that were set up by skaters themselves doubled as places for their community to come together. These brands are nowadays widespread and are worn by anybody. What were once the core values for the skate community seem to have been generally put on the backbone by the system, diluting the counterculture's core values of independence, non-commercialism and liberation. In a way the synthesization of a new 'yes' has not reached its full line of flight, but was in parts consumed by the culture again, commodified by capital and appropriated without necessarily promoting the same principles it once had. In turn being swallowed again by the black hole, for the machine to merely project its judgement on.

The truth is not so binary

While the constant reappropriation of the counterculture and inevitable consecutive dilution of the counterculture remains true and probably will remain true under capitalism, it is wrong to put such processes away as entirely a wasted effort. Sutherland (7) argues that the counterculture should be understood as a broader term, more than just a new, more than a grinding the gears for capitalism. Once we move past seeing the counterculture as an exteriority that will be appropriated, we can see it for its true nature. The virtue of the skater lies not with the fact that they have to evolve each time the culture encapsulates them, but with the fact that they have the ability to do so. The essence of the skater is street combined with a constant state of de- and reterritorialization. Through this act they are continuously able to couple themselves to other subcultures and identities, in a way jumping over the grid of faciality themselves, taking on new faces as they mutate and transform.

This act of deterritorialization and the search for lines of flights is a mode of thinking we as architects can take on when thinking about buildings. Like the faces people slide into, buildings also slip into their own face in the rigid scheme of typology. Consequently, the architect's influence is often limited to vary its output as a degree of deviation, while the standard will always be at the base. To escape from the molar reproductions is to – like skaters - destabilise the norm. Before we even start thinking about the design of a building and its imposed face (i.e. typology), we should question the notions and forms that construct the typology that come with it. We can take the skater, deterritorializing their vision upon the urban space and (re)imaging their own identities, as an example for seeing in between the lines.

The question remains to what extent this blurring of typologies should be done. There is however not one specific way to rethink what you know. There should not be a proposed limit to deterritorializing, without falling into some form of the binary system again. There is however a case to be made for what the focus of this mode of thinking should be. Kelbaugh (9) warns for a total abolishment of the grid. He puts forward the case of the Modernists, who rejected history and precedents and focused on invention and originality as their output. He proposed that while some buildings were effective, many more have disrupted coherency and the shared meaning in the built environment. The goal in the end should not be about rejecting typology, just as the main purpose of the skater is not abolishment, but rather destabilisation. Their aim is not finding novelty but staying in a state of nonconformity, a perpetual protest against homogenisation. In their ability to always push for challenging the norms and questioning the status quo they are able to reimagine their own identities and outputs. The beauty of the skater is that it is part of the culture but has the ability to always reimagine itself against and through the changes of the culture.

In essence, to think like a skater is not about finding a solution or producing something new. Its purpose is the ability to think outside of the binaries and outside of the schemes. Not to negate but to synthesise. Like the skater that reimagines itself over time constantly, it also recalculates itself in each particular situation in the present time. Adjusting its movement, speed, board and body according to the environment it is in at that moment. We as architects should also approach each design in the same manner. Being able to hold onto the act of designing with context, without getting caught in the grid of typology, always being able to pull different strings and lines together, continuously deterritorializing, blurring and sometimes even subtracting from the put in place systems that we usually take for granted.

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EMPOWERING ARCHITECTURE

Architecture as a Mediator Between Bodies and their Surroundings

Frieke Oosterheert

Introduction

Problem Statement and research question

Standardization is a problem for the empowering potential of architecture. The architect has the power and is therefore always choosing how and which bodies can or need to interact with the built environment. If we want architecture to empower and create more inclusive environments, we need to rethink standard norms and ideas architects design with. This way, architects can learn to use their power to empower people through architecture. We need to research if we can live with a different set of rules. Will they create architecture that can empower?

This research will tackle standardization in architecture. Where it comes from, why we are so build on these normative rules and ideas, and how standardization has an impact on how humans interact with the built environment. The architect is always choosing and therefore has the power in the design. We cannot change that the architect is choosing. What we can do is give new perspectives to what the architect can and maybe should choose. To shift their knowledge from the standard to a broader sense.

This research should be tackled with the ideas of philosopher Foucault about power and knowledge in mind. He describes that we should challenge and therefore question dominating ideas in our society and power (Foucault, 1972). In this case the power of the architect and the power architecture has on human lives. We should abandon the traditional (standardized) approach and rethink our norms and standards. That is why Foucault's notion about power and heteronormative bodies can be effective for this research. He accomplishes the rare thing where a concept that has stood before our eyes for centuries, is suddenly turned on its head. According to Foucault, power should not be viewed as something that can only operate negatively. Whereas the body as the power tells us what is allowed and what is forbidden, or what is possible and what is not possible. They are only partial views that obscure the fundamental nature of power. The power of the body can not define and is not something that can be defined. Which goes to show the dynamic, living thing the power of the body is.

Five conceptual tools will be looked at and ideas and philosophy's will be researched to learn how architects can shift from the standard thinking to new views on how to design. To eventually maximize the empowering ability of architecture.*Problem Statement and*

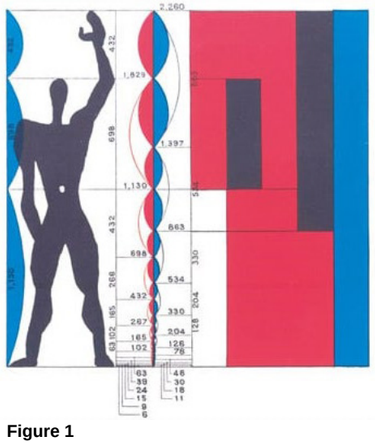


Figure 1

Le Modulor.

Retrieved from: Corbusier, L. (1968). The Modulor: A Harmonious Measure to the Human Scale, Universally Applicable to Architecture and Mechanics.

Importance of Research

Empowerment or inclusivity in architecture should not be looked at as something with a solution. But researching different conceptual tools will bring new ideas that can make architects more attentive to the surroundings they are working in. Architecture is the mediator between bodies and their surroundings. So we should try to challenge the normative principles and think of ways to bring out the highest empowering potential of architecture.

Standardization in architecture

Standardization is used for many different processes in the world. It can also be seen in architecture. It is a way to normalise situations by looking for similar elements in these situations. Normalising situations is done for various reasons. It can be useful for the protection of certain qualities, such as level of safety, or level of comfort. The most important reason we standardize, is to make processes more efficient. This makes mass production, for example, easier and more economical. We standardize so we don't have to reinvent the wheel with every new process.

Where does the standardization in architecture come from?

Standardization has been used in the different industries for a long time. But it became more common in the architectural profession in the twentieth century. It is understandable that this evolution took place with regard to our capitalist society in which standardization of construction practices has been an answer to the question of how best to build for everyone, with economic means limited. During the twentieth century, various books were published, centred around standardization. Examples of these books are 'Le modulor' by Le Corbusier (1948) and 'Architects' data' by Neufert (1936). These books made standardised measurements easily available to architecture students, architects and designers. These publications are still widely used by students and practitioners today. Partly through such publications, standardization was implemented in the architectural design process.

Why are we so build on standard norms and ideas?

The most simple answer to this question, is that working with standard norms and ideas makes production more efficient. If architects had to reinvent the wheel each time, the design process would take much longer. Using norms makes it able for architects to create architecture that is appropriate for the heteronormative idea of a person. Another aspect of architectural norms, is that clients rely on architects using them. A client would always ask for a representation of the design. A render that gives a realistic image of what the project will look like. The visual representation produced by the render establish a dominant and standard image of the site's appearance and the expected interactions between humans and the site. The emphasis primarily lies on the building's aesthetics and form, rather than its role as mediator between humans and their surrounding.

What is the impact on human lives?

Publications, such as Neufert's Architects' Data or Le Corbusier's Le Modulor, define what the average or normal body is (Fig. 1), and how the architect can ensure that their architecture caters to the needs of this average/normal body. Because these publications are still widely accepted and used by students and architects, our built environment is being shaped by the ideas within these publications. Spaces in the built environment become charged with a dominating normal body, and as the normal body is necessarily an abstraction and is therefore not incarnated in any actual body (Moore, 2013, p. 62), the built environment will violate all bodies to a more or lesser extent.

The terms normal and average imply neutrality, but these words are misleading. According to Donna Haraway, neutrality (or objectivity, as Haraway calls it) is a myth. Objectivity does not simply exist "out there", but is constructed by embodied individuals, who themselves are never neutral (Haraway, 1988). This also applies to the concept of the 'normal body' as defined in these books.

Thanks to standardization, the built environment is designed for this non-existing normal body. Working with these normal dimensions and ideas to make architecture that is of service to the average body, creates environments where everything is already set to be something or to do something. While this makes it impossible for environments to be of service to bodies and things that are constantly changing, which the body is. Humans will have to deal with this continually, if we keep designing with the same norms.

Defining mere bodies

What can we learn from Donna Haraway's notion of the boundaries of bodies with their environment? Where she challenges the idea of a mere body, a body without context (Haraway, 1987). If we want to challenge standardization and the norms that have been formed through that, we should start with this argument. That only situated bodies exist. A mere body is a body without a surrounding. It is how we picture bodies in our minds. Just a body, hovering in nothing. The Vitruvian man, for example is also represented as a mere body (Fig. 3). However, mere bodies do not exist. A body is never not somewhere, and this somewhere is never not shaped by our bodies being there. Haraway describes in her notion, that the boundaries between

bodies and other organisms or machines, or environments are hard to define. They are all in relation to each other and are therefore extending to become one. Where her notion about the body becoming a cyborg, describes that tools can act as prosthetics of the body and therefore are part of that body, forming a hybrid. A pair of glasses, a phone and even a pen will make us a cyborg.

It is important with designing for bodies, that we acknowledge that our bodies are influenced by their surroundings. Then, we can agree that bodies don't end at our skin. Our body extends to everything it is touching, hearing, but also to the air it is breathing. It is difficult to determine where our bodies end and the surroundings begin, due to their complex and intertwined nature of their relationships and potentials.

Understanding that there is no such thing as mere bodies, makes it clear that it is useless to define what they are. Regardless of how many bodies the definition consists of. We and the world around us are constantly changing and there are endless ways to form connections with our environment. This shift in perspective can help with rethinking the norm and architecture can become more about reacting to what is already there and about generating opportunities for new ideas, relations and potentials to develop.

The normative body

As mentioned before, there is something problematic about defining bodies. The word body type already suggests that there are 'types' to be defined. While in reality, these are all just abstractions of certain bodies. They are never real bodies, because definitions of bodies limit the possibilities for bodies to grow, learn and change. At one moment the body can be something and at another moment, it can be something else. By defining them in a singular and definitive way, opportunities for the body to exist in more than one way disappear. The defining of bodies and what they are is very much related to standardization. It is the standardization of the body. Architects are designing with this standard body, because they believe it will help create efficient architecture that is of service for most people. But as we are understanding more and more, this is a myth.

In the publications of the 20th century that describe the body and how it should interact with the built environment, we mostly see that the body being displayed there, is that of a able-bodied male man. This was the dominating body in that time. This was also the case simply because the bodies in these books related to the bodies of the authors of the publications. They saw themselves as the average person and therefore used their own dimensions. It is not hard to understand that this gives a wrong idea of what is average.

Since the publications are so widely accepted and used by students and architects, the built environment is more or less built around the dimensions and ideas within these books. And since they are mostly generated from the able-bodied male man, the built environment is designed for this dominating body type. The diagrams within the books show how the authors assume which and how bodies should interact with the built environment. They say something definite about the architecture. It tells how the architecture should work as mediator for just one specific body type. And since we learned that not one body will be and work the exact same way as the normal body portrait here, the surrounding loses its potential to mediate.

Examples of this are highly visible in the environment we live in. People experience this everyday. Take a staircase with a handrail. The shape and dimensions suggest that the person walking these stairs will use their feet to step up and climb it. The handrails suggest that the person walking up the stairs have hands (available) to grab them. Despite the fact that these architectural elements are meant to make walking up the stairs more easy and safe, they exclude bodies from this service that do not fit within these standard dimensions. Think of children, older people with cramped hands, etc.

Another example of how architecture can discourage people, is with doors. As we see in these diagrams (Fig. 3), the opening is set to 200cm high. A tall basketball player could not fit through this door without bending or hitting his head. There is however a difficult dilemma about challenging these normal and suggested dimensions. Adjusting the dimensions might solve the problem for the tall person, but it creates a bigger problem for someone else. If we would enlarge the door for example, the door would become too heavy to open easily for smaller bodies like those of children. This dilemma makes the problem difficult and that might be the reason that a lot of practitioners don't look beyond these standards.

What could be a solution to this problem? Would it be better to include more body types (women, children, elderly, physically less abled people, homeless people, etc.) in the publications and thus in designs? Looking at an example will prove that this stretching of the norm is not the solution. Henri Dreyfuss tried to include more bodies. In his book Designing for people (1955) he displayed a standardized male body named Joe and a standardized female body named Josephine (Fig. 4). This inclusion of the female body could have been an attempt to incorporate bodies that are often oppressed. But in reality a more sexist division between different activities was created.

> *"Joe enacts numerous roles. Within twenty-four hours he may determine the control positions of a linotype, be measured for an airplane chair, be squeezed into an armoured tank, or be driving a tractor; and we may prevail upon Josephine to do a day's ironing, sit at a telephone switchboard, push a vacuum cleaner around the room, type a letter."* (Dreyfuss, 1955, 26.)

This is a quote from Dreyfuss' book, where he explains what activities his displayed bodies could be doing during the day (Fig. 5). We can see that this does little for emancipation and

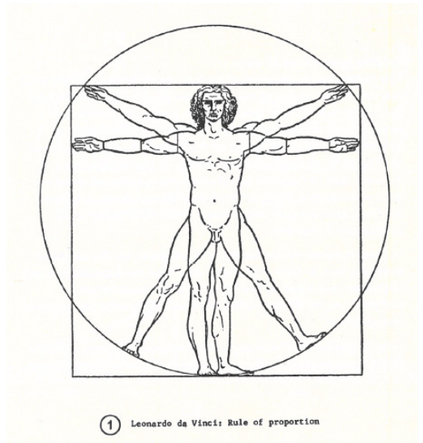


Figure 2
The Vitruvian man
Retrieved from: Neufert, E. (1936). Architects' Data. John Wiley & Sons, p.20.

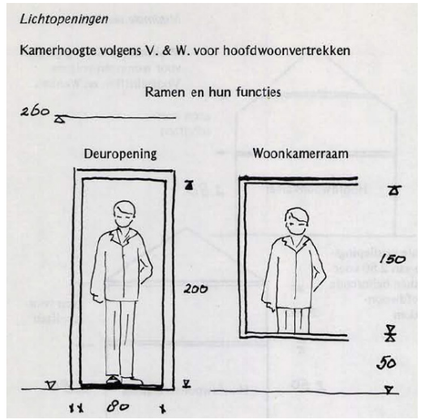


Figure 3
Diagrams of dimensions of lightopenings
Retrieved from: Haak, A.J.H. (2005). De menselijke maat, IOS Press, p.66.

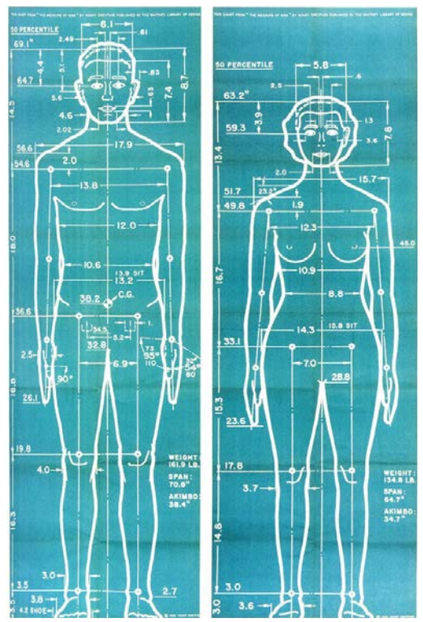
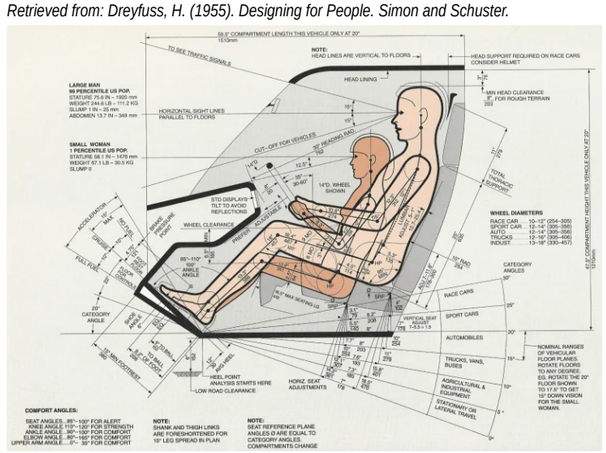


Figure 4
Standardized bodies Joe and Josephine
Retrieved from: Dreyfuss, H. (1955). Designing for People. Simon and Schuster.

Figure 5
Joe being squeezed into an armoured tank
Retrieved from: Dreyfuss, H. (1955). Designing for People. Simon and Schuster.



little for inclusivity. This example shows that stretching the norm to encompass a broader range of body types will not resolve the issue of establishing dominant, normative bodies in different situations. It is not the attempt to include more bodies to empower these bodies that is problematic. It lays deeper within the act of defining bodies. Defining more body types, will only create more dominating, normative bodies. Just stretching the norms still limits the mediating potential of architecture, because the potential of the bodies are already defined and therefore loose their ability to grow, learn or change. The architect chooses which bodies and how they can interact with the built environment. Including more body types in their design will not solve the problem of the normative thinking. It just creates architecture for more abstractions of bodies that never exist in the real world. This is why we should shift from designing for definitions of bodies to designing for bodies that can be more than one. Where the environment serves as a mediator for the body that is constantly becoming and never existing in one abstracted way in one moment.

Designing for the majority

One thing that should be addressed in this thesis, is that our society has a wrong perspective on 'the minority'. When thinking about inclusive design, a lot of people will argue that this means that we should include architecture that is of service to the special interest groups. But in reality, the groups that are often forgotten, when these groups are put together, are actually the majority. This of the children, elderly people, women, people who are less abled, etc. (Kern, 2020). Everyone who does not identify as the white male body, represented in the standardized publications, is in certain ways the more forgotten group, also in architecture. This illustrates that it is of great importance that we should not look at this inclusive architecture as a way to provide charity, but that it should be normalized to design for all humans.

Designing for the majority is not about including the 'special interest groups' and excluding the already designed for group. It is not about designing for one specific group of people, so they can have their own space. It is about designing architecture that is of service to all people, regardless of their race, religion, sexuality, gender etc. Then, we can create architecture that can serve as a mediator between bodies and their surroundings.

Designing for the differently abled

As architect Ed Bijman once said in a podcast: "Architects only begin to explore accessibility once they have someone in the family who needs to rely on architectural accessibility." (Schaper, 2022). To ensure that architects start thinking earlier about and adapt more frequently, accessibility in their designs. Architecture can hardly empower for people with different abilities if the designs are not considering their needs. We have created norms for accessibility. The disabling potential that society has charged on less-abled people by assuming that barriers in design cannot be overcome, should be recognised (Lord & Noble, 2004).

People can have different disabilities and therefore have different needs. Disabilities often create better abilities in other senses. That is why accessible architecture can also refer to multi-sensory architecture. Embracing the differently abled in architecture and creating environments where they can be empowered.

In their book, Lord and Noble describe positive ways, accessibility can be incorporated in architecture. For people with sight impairments for example, lighting, contrast, texture, acoustics and aroma can be aspects the architects can think of, to create more easy to read environments for these people. Especially wayfinding is a concept that people with sight impairments struggle with. Embracing the other senses, such as feeling, hearing and smelling, can definitely help them.

Designing for more accessibility will be a way for architects to create architecture that is of service to everyone. We should not think of accessibility as a retrofit. Retrofitting is to add a component or accessory to something that has been already manufactured or built. It is a sort of correction, or as a matter of maintenance. As Dolmage quoted: "It is important, however, to recognize that the retrofit is often only an 'after-thefact' move because 'the fact' refuse to recognize disability as part of normality rather than separate and additional to it, or 'the factors' cast disability as a strategy, or 'the benefactors' claim accessibility not as everyone's right, but as their opportunity to provide charity." (Dolmage, 2016, p.106).

Affordances

A theory that should be looked at if we want to challenge the standard design methods, is that of affordances. Perceptual psychologist James J. Gibson was the first to introduce the theory of affordances (Gibson, 1979). Gibson formulated the words as follows: "The affordances of the environment are what it offers the animal, what is provides or furnishes, either for goof or ill. The verb to afford is found in the dictionary, but the noun affordances is not. I have made it up. I mean by it something that refers to both the environment and the animal in a way that no existing term does. It implies that complementarity of the animal and the environment." (Gibson 1979, 127).

While this citation explains the word, examples could create a better understanding of affordances. The theory is about the expected functionality of something. Roads afford being driven upon by cars as well as landing upon by planes and walking upon by all sorts of animals. Therefore, roads have multiple affordances. It is the way roads are designed that create the expectations of these affordances. If plane landings were made from soft materials, where the wheels of the planes would dive into, it would loose its affordance of landing. The stairs handrailing, illustrated previously, affords holding and going up

Figure 6
Cartoon of 'The obstacle race game'
Retrieved from: Lord, G., & Noble, C. W. (2004). Access for Disabled People to Arts Premises: The Journey Sequence. Routledge.

Figure 7
A simple chair
Retrieved from: Steelcase. (2022). Simple Chair. Steelcase. https://www.steelcase.com/products/ side-guest-chairs/simple-chair/

Figure 8
An adjustable office chair
Retrieved from: Ubuy Netherlands. (n.d.). Home Office Chair Ergonomic Desk Chair Mesh Computer | Ubuy Netherlands.

the stairs safely. Brains afford thinking and a doorknob affords turning to open the door (Maier, 2005). Affordances do play a role in designing for bodies. The way things are designed is related to what things should afford for which bodies.

It is about the shape, color or contrast of an object or environment that shows what it affords. This theory is related to the assumed services of the built environment represented in the diagrams of the publications such as Neuferts' Architects' Data. The diagrams in the books make assumptions on which bodies and how they should interact with the built environment. Affordances can do the same. Take for example this chair (Fig. 7)

The affordance is highly visible in this case. The seating of the chair looks like it could perfectly fit your bum. The backrest shows that you can sit straight with your back against it. The hight of the seating will fit right under you, if you would bend your knees. The chair affords sitting. But this already shows te dilemma. The design of this chair, was again made so that the chair could be of service and afford sitting for a chosen body. A person who is much taller, or cannot easily bend their knees, would find it hard to use the chair the way the designer intended it to be used. Designing chair with more affordances, could help with this dilemma. This desk chair for example (Fig. 8), can be adjusted so that more bodies are able to use the chair. Creating more affordances, will make it possible for more bodies and in different ways, to interact with their environment.

Should we then design with open ends? Should we make sure that designs don't have a fixed affordance, but can still afford a lot of things? Just as how we should design for not one body type? Different case studies illustrate how can be designed with either intended or unintended open ends.

The End of Sitting - RAAAF

In this art installation by RAAAF (Rietveld Architecture-Art Affordances)(Fig. 9-10), they challenged the affordance of sitting and tried to let visitors explore different standing and sitting positions in an experimental work landscape. Office workers mostly sit during their working hours. Studies have showed that long time sitting can cause problems for our health. The moment we enter a space which includes chairs, we immediately feel our bodies wanting to take place on these chairs. The End of Sitting is a project from Erik and Ronald Rietveld. They were asked to work with affordance-based architecture and design an alternative vision for offices in the future. RAAAF took this urge of the body to sit while being in the office and considered different ways the body can position itself in the office. They did not try to reinvent the chair, but they proposed a radical update for the entire office. They used affordances as a starting point for their design. The installation affords people for standing, sitting, leaning, hanging and other physical postures, to show the variation of possible positions of support. Within the landscape of different affordances, people can work or relax in silence. It therefore also affords for different interactions. This design shows that it is possible to rethink affordances and go beyond what we are normally used to.

Tower of David - Residents of Caracas

Architecture can be designed to have open endings, but architecture can also be intended to have a closed ending, and become architecture that has an open ending. Where a building for example was meant to have one function, but ended up affording a different function. Sometimes, people find their own functionality in the architecture. An interesting example where this is a theme, is the tower of David in Caracas (Fig. 11-12).

The tower was originally meant to be a bank building (it had to afford banking), but when the developer unexpectedly died in 1993 and the economy of Venezuela collapsed the year after, the construction of the tower halted (S.E., 2022). What was left was a concrete skeleton wrapped in glass panels. After this, squatters took over the building and built a whole residential community. It was set up by 3000 unexpected citizens who had no place to call home. They inhabited the tower, one family after the other, creating homes for themselves within this structure. The residents created their own businesses in the tower, which keeps them alive, making it a self-sustaining slum. The tower's location and the height of the tower provide affordances for residents to cultivate urban agriculture, as the rooftop can perfectly be used for growing vegetables. This tower is a wonderful example of architecture where it had one affordance (closed end), but people interfered and it now affords as something else. What makes this change in affordances possible is the structure of this building and that it was not finished. Because this unfinished structure made space for more affordances than was originally planned.

Holocaust Memorial - Peter Eisenman

Another example of how affordances can be applied to architecture is the Holocaust memorial in Berlin, Designed by Peter Eisenman. The architect created a field of 2711 concrete slabs of varying height arranged in a wave-like pattern. He wanted it to resemble a field of otherness. He wanted people to experience what it is like to be other in space and time. The memorial's design creates a range of affordances that shape different responses and experiences for visitors. The field affords movement, getting lost, eating, playing and even sunbathing (Eisenman, 2020). In this case, the architecture was meant to have many affordances. The Holocaust memorial demonstrates how the design of a space can create different affordances that shape the way visitors experience and interact with it. The architecture encourages visitors to engage with the field in different ways, so a range of emotional responses can be created.

It is about letting go of standard ideas of expected functionality and understanding how affordances can help shape our built environment so that it can be more empowering. Rethinking of

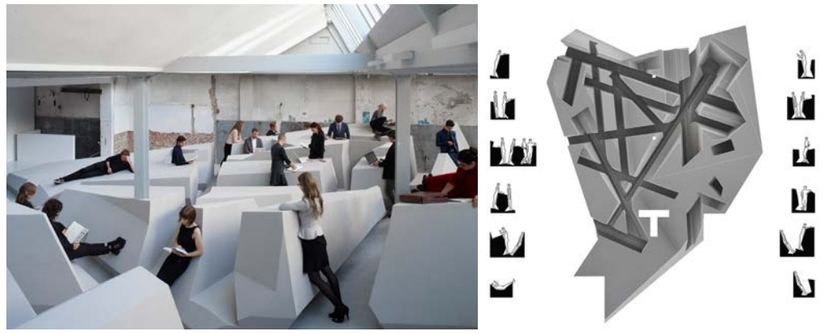


Figure 9
Installation of the End of Sitting

Figure 10
Details of different physical positioning in the art installation

Retrieved from: Affordances, R. L. R. R. a. A. (n.d.). The End of Sitting - Projects – RAAAF. Rietveld Landscape, RAAAF, Rietveld Architecture Art Affordances.

Figure 11
The lobby of the tower of David

Figure 12

The structure of the tower of David

Retrieved from: The Story of the Tower of David: The World's Tallest Slum in Venezuela. Arch2O.com. Retrieved April 18, 2023

Figure 11
Visitors in the Holocaust memorial in Berlin

Retrieved from: Fulker, R. (2017, August 11). Berlin Holocaust Memorial architect Peter Eisenman turns 85. dw.com.

Figure 12

Rows of concrete slabs as a field of otherness

Retrieved from: Review of Memorial to the Murdered Jews of Europe | Berlin, Germany - AFAR.

how bodies should interact with their environment and find ways that architecture can afford more than one end, but is always becoming.

Conclusion

Standardization has become an integral part of architecture and the design process. It has become deeply inherent in the profession. Architects use standard norms and ideas to make production more efficient and create architecture that caters to the needs of the heteronormative idea of a person. However the impact of these norms on human lives is significant, as the built environment becomes charged with a dominating normal body that violates all bodies to a certain extent. Therefore, it is essential to challenge these norms to create architecture that is more inclusive and can empower.

The idea of a mere body should be challenged. Only situated bodies exist and a body is never not somewhere, shaping and being shaped by its surroundings. Understanding that there is no such thing as mere bodies, makes it clear that it is useless to define what they are. We and the world around us are constantly changing and this shift in perspective can help rethink the standard norms. Architecture can become more about reacting to what is already there and about generating opportunities for new ideas, relations and potentials to develop.

Defining bodies in architecture is problematic for the potential for bodies to grow, learn and change. The standardization of the body in architectural publications is based on the able-bodied male man, which excludes other bodies from interacting with the built environment and creates non-inclusive architecture. To design for bodies that can be more than one, the environment should serve as a mediator for the body that is constantly becoming and never existing in one abstracted way in one moment.

Inclusive design should not be seen as an act of service, but as a normalized approach to designing for all humans. To create empowering environments for people who are less-abled, architects need to recognize the disabling potential of society's assumptions about barriers in design and work to overcome them. Accessibility is not just about retrofitting already created designs, but rather designing from the start. It is a way to create architecture that is of service to everyone and about empowering people's abilities.

Lastly, designing with open ends and creating more affordances can make it possible for bodies to interact with their environment in different ways. The theory of affordances provides a unique perspective for designers and architects to create more inclusive and flexible environments that can cater to a wide range of users.

By challenging the standardized ideas of architecture and the normative body and by designing with more affordances to create open ends, more inclusive environments will be formed. This way, architecture can act as mediator between bodies and their surroundings, to provide architecture that can empower.

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POSSIBILITY OF ARCHITECTURE AS A MECHANISM OF RESISTANCE

Kamil Urban

Introduction

"City, relatively permanent and highly organized centre of population, of greater size or importance than a town or village. The name city is given to certain urban communities by virtue of some legal or conventional distinction that can vary between regions or nations. In most cases, however, the concept of the city refers to a particular type of community, the urban community, and its culture, known as urbanism". The quoted sentence is a definition of a city from the Encyclopaedia Britannica. It is impossible to close a whole complexity of a city in one or two sentences however, what is worth highlighting in this definition is the fact that it brings both aspects of organisation and culture. This can be studied as a crucial first level of complexity, but we can go further and find other ones. The image of the city can be different when we focus on organisation in terms of habitation, sociology, or architecture.

Cities can be analysed from many different perspectives as there are many levers responsible for their definition, creation, and identity. It is impossible to raise all of them in one essay and for that reason, I decided to narrow down the field of investigation to the role and possibilities of architecture, as it can be considered a field which complexity combines a substantial number of other disciplines and make them materialised in one place. Nevertheless, to avoid becoming another attempt to describe the uniqueness of architecture among any other fields the principal was set precisely to define if there is a possibility for the profession of creating a difference and contributing to the city and citizens. As a result, an important question arises, how this possibility can be defined and executed considering the political, economic, and social system?

To investigate the answer to this question it is important to define what is understood by the creation of difference. Creation of difference in the contemporary city from an architectural perspective is an ability to the formation of resistance against the action which as a main priority considers the growth of profit at the cost of cultural and social elements of life. Empowerment of individuality and dependency at the same time is a contradiction which allows its structure to exist. This contradiction happens at all scales and fields but the closer to the human scale we get the more present is the tension. As a result of that investigation architecture as a discipline which operates both on the city and human scale creates a potential possibility of negotiation between these tensions.

Investigation of a topic will start by bringing the existing works which can be acknowledged as crucial steps in the creation of the modern city. In the beginning, I reflect on the idea of The Generic City presented by Rem Koolhaas to present the process of revisioning the principles of contemporary life in the city and a change of the role of architecture in that process. Continuation of deliberation on this topic but from a sceptical perspective will be carried out by Manfredo Tafuri and his book Architecture and Utopia: Design and Capitalist Development. Italian architect shares a helpless vision of the role of architecture in the face of the capitalist system. To broaden the perspective of considerations on the topic of the city and space I also refer to the analysis from a non-architect perspective. In that case, I am introducing works of Henri Lefebvre's Production of Space and Right to the City. As a result of the presented readings the next part is the description of revisioning the principles of the creation of the city and the significant role of architecture in this process. This leads us to the final paragraph which is an attempt to investigate how and in which way buildings in the city, the design process can comprehend to the establishment of differences and commons as a mechanism of resistance against a system.

Literature

Rem Koolhaas, The Generic City

One of the most current and essential ideas for the development of the city proposed by Rem Koolhaas in 1995 is called The Generic City. In this book, Dutch architect presents the hypothesis that globalisation leads to a loss of identity which, however, does not have to be considered as a negative effect. Identity is rooted in the cities, history and people's memory so losing that element can be a moment of enlightenment and liberation from the limitations of commitment to the past. History in cities has its embodiment in the form of the centre which genuinely lost its function and became a fantasy maintained by the rest of the city and citizens. Structures based on the centre have rooted inequality. The Generic city is a utopian vision which is freed from history so freed from limitations. "The Generic City is the city liberated from the captivity of centre, from the straitjacket of identity".The determined factor is diversity as a natural feature of humans and cities. Abandoning the idea of a city centre is a symbol of rejection of any form of general planning because Koolhaas states that there is "The Generic City present the final death of planning […] most dangerous and most exhilarating discovery is that planning makes no difference whatsoever. Buildings may be placed well (a tower near a metro station) or badly (whole centres miles away from any road)". This statement provides to ask questions. What then is responsible for the creation of difference? Is there any difference or it is just an illusion based on an artificially maintained identity? General planning is no longer responsible for the development of the city, it was replaced by the term "natural rule" which leads to another question. What is this natural rule in contemporary cities?

Manfredo Tafuri, Architecture and Utopia: Design and Capitalist Development

The book written by Tafuri is a divagation about the interrelationship between architecture and capitalism. It can be found as a sceptic diagnosis for the field of architecture since the author is pointing out its inabilities and helplessness in the current political and economic system. Designing a building will be always a utopian act because architects are projecting to the future, and they always intend to change space for the better. To take a piece of space and improve its quality. Nevertheless, every attempt to do that reinforces the actual system and ideology because it is created in its framework and context. Even the most avant-garde attempt will be always just a footprint of current conditions. According to Tafuri because of that architecture is not able to transform or even critique society, politic or the economy. Despite this pessimistic but realistic statement, he does not believe that it is useless but rather that it should reconsider its field of influence and focus on developing new mechanisms of taking the position in the discourse. At this point, begin a relationship between city and architecture, understood as single building work. Italian architect points out that the key role of city planning in the pre-capitalism era was a form of resistance against the exploitation of individual plots to the maximum. In the new system general planning was completely abandoned because it stands in opposition to the principles of the system. It is very well represented in the idea of a generic city where it was reduced to the grid. Every building function as an isolated element and individual act. It brings diversity but it also fails in the creation of a functional structure. In the end, Tafuri reflects on the formal aspects of architecture highlighting that making them an individual and independent objects can be the only way to not fall into naïve narration of contextualised and historical architecture. We can try to make references to the surroundings and context, but it will end as a romantic and naïve idea which is doomed to fail because it stands in the opposition to the system. This entire process can be summarised with the quote from the book that "Urban planning and architecture are finally separated".

Henri Lefebvre, Production of Space and Right to the City

To reflect on the whole complexity of the topic it is necessary to look at how the issue of space and its creation was analysed and described not only from an architectural but also a sociological and psychological point of view. This is why I want to bring to this works of French sociologist Henri Lefebvre's Right to the City 14 and Production of Space 15. In these pieces, the author states that "Space is a social morphology: it is to lived experience what form itself is to the living organism, and just as intimately bound up with function and structure" 16. This sentence highlights the switch in thinking about the space from formal natural for architecture principals to a more sociological approach focused on the user. Lefebvre points out that space is a social product created by people for people and their presence is the most significant in this action. The usage of the word "product" is not incidental. The purpose of that is to emphasize the act of production so the process of how the space is formed and what influences its embodiment. For a better understanding, Lefebvre divides space into three types. The first one is Physical Space so the one which is mostly considered by the state, landowners, and architects. The second one is a Discursive Space so how the space is described in the discussion. The right example of this category can be an architectural competition where we are

experiencing a lot of discussion about space which does not exist anywhere except our imagination and a piece of paper with drawings. The final type is Representational Space so the space which is socially constructed by the experience of the people. This is an area which highly subjective because it exists mostly in our memory. How certain moments left a mark in our minds and how we perceived it.

Till that moment I was focusing on the first type of space as it is mostly the concern of architects. Bringing Lefebvre idea implements some “three-dimensionality” which allows seeing the issue with its fuller palette of actions. Perceiving this topic from the non-physical aspects might open new possibilities for architecture in the creation of resistance because it switches a field of focus from form to the user and their experiences. This might be considered a new building block of space which is much more difficult to control by the system than physical elements. Thinking about space as a social product which affects spatial practices, redefining principals from the final form to the process might create a new hope that the field of architecture can develop a power to hold a responsibility of creation of difference.

Where is the city constituted

Revisioning the approach to the creation of identity in the urban environment can be noticed by summoning the evolution of the idea of the city in the last hundred years. It is noticeable that urban planning has been gradually redefined from a strict form of arranging space, defining its small features, and creating a hierarchy to the more acupuncture approach. The scale of investigation has been changed with the understanding that the character of the city can be defined not only by planned arteries but also or maybe mostly by a small bakery on the corner, a bench in front of it or a bumpy road on which every neighbour is complaining. Many of these things occur spontaneously somewhere in between any kind of planning which shifts certain responsibilities from urban design to architecture as it is closer to human scale activities. It became clearer by comparing the idea of a Garden City 17 created in 1898 with all its functional districts and hierarchy of space to the idea which appeared almost one hundred years later so The Generic City 18. In the second example, general planning was limited to the grid structure leaving more freedom for all uniqueness which can happen in its framework. It does not necessarily mean that this structure is simpler it indicates that it is less rigorous so potentially gives more significance and individuality to the things which happen on the level of human actions. The described process results not only from the fact of bigger awareness of the functioning of the city but mostly from the systematic changes. In the pre-capitalist city urban planning carried a role of defence against the ruthless exploitation of space. This responsibility has been reduced in the capitalist city as it stands in the opposition to the main systematic value so a generation of profit. From that point of view, a field of architecture buries greater responsibility for the creation of difference, identity, and resistance than any before.

Possibilities of architecture as a mechanism of resistance

Even if we assume that Tafuri was completely right in his sceptic judgement 19 about the helplessness of architecture in face of the system it does not necessarily mean it is useless. As a field that operates on many levels, it should be able to develop new mechanisms or approaches which can be considered elements of resistance. Designing is always a process through which we are imagining the future. Project means to look ahead with all the information about the present and the past we have but with a clear aim to make something better than it is right now. When architects design a building, their objective is to take a certain space and transform it into something greater. This means that there is and always will be a utopian act in this process which does not allow it to remain in idleness.

The fact that architectural design is not a purely creative action as it combines many fields like construction, material supplier, coordination and much more which are directly dependent on the market ruled by capital principals may be seen as an obstacle in the search for possibilities of its resistance. The assumption that building can be a clear manifesto which questions political, economic, or social values would be rather naïve in the face of facts that even its existence is dictated by ruthless and profitable sets of market principles. Even though it does not mean that all hope is lost. The Contrarily multidisciplinary character of this field can be its biggest weapon in this process as it is equipped with many levers which can be pulled to generate mechanisms of resistance. Current cities are one of the biggest instruments in the process of growth of capital. As a result of that general urban planning became unable to maintain its role of resistance in the exploitation of every cell to its maximum because it stands in opposition to capitalist principles. In this situation greater responsibility rest on the shoulders of architects and their work. Only by the awareness of its field of influence, we would be able to estimate our role in shaping mechanisms of resistance.

To find that possibility we should look at one natural and always existing element without which any city would not function so the citizen. “Rescue the citizen as a main element and protagonist of the city that he himself had built” 20 calls Lefebvre in his book Right to the City. People and their social needs will always be an instinctive power to create any activity in the city. Even if all operate in a capitalist framework and in the end are likely to be transformed into profit which only strengthens the system, the motivation is from outside its principles. That creates a unique space and possibility to engage with this instinctive desire which is a natural element of resistance. Architecture as a field should not create a statement which finally will always be only approval for the system. It should look for these moments where it can contribute to this pure social eagerness. Facilitation of resistance, which is already there, creation of a qualitative and aware framework for everyday practices is a possibility for architecture as a field and architects as socially responsible workers to embrace these mechanisms of resistance.

Awareness of the existence of space for creation resistance leads us to the most important question. How it can be achieved? Engagement in everyday practices of citizens can be understood as the creation of certain occurrences where this action will be likely to happen. In other words, carefully design space can be a leaven for the formation of commons understood as a feeling of connection and responsibility not only for each other but also for a space that gathers us. To achieve that it is necessary to change our perspective as students and architects on the topic of space. Instead of focusing on the final product so the project, more attention should be given to the process of its creation. Space is not purely a formal work but rather a combination of its social imagination, experience and expectations closed in the certain physical aspects. How space is produced might be as equally important as the result which should be an embodiment of all its complexity. It is not just about participatory design which tends to fail because of the disrupted responsibilities for made decisions. Greater attention should be paid to the inclusiveness of space. Design with the principle of creation of identity which requires broadening a field of focus and incorporating discursive and experienced aspects of space. This fact should be an empowering factor for the role of an architect in that process which is to select and synthesize information to the architectural language as a crucial final part of the design.

The idea of constant growth is failing before our eyes. The awareness of the urgency of change is perceptible in an environment of people who are concerned about their future, but this is not enough in face of the established power of capital. This difficult dynamic should be also a concern for places like universities which are actual spaces where many ideas are grown. Educational associations are a valuable example of how commons are created in the framework of architecture but not necessarily understood as a building but rather as a concept and foundation which allows people with similar beliefs to gather and build their common expression. Institutions like TU Delft are huge platforms with great power to transform that phenomenon into meaningful actions. They contribute to strengthening the resistance by taking a position in political discourse. Translating that into the field of architecture, searching for possibilities of resistance should be also conducted in the field of education. To make that possibility real students need to learn that by truly experiencing this idea of the creation of commons via receiving a platform to express their position. If their voice will not be listen all their actions will remain a meaningless acts served purely for a good reputation. Otherwise, it is just an image-building “greenwashing”, at the first sight we can think that there is a space to articulate our convictions but in reality, there is no meaning in it and the voice is lost in a face of the established ruthless system.

Conclusion

The ambiguity of architecture introduced before as a field operating on cities’ contradictions and tensions can be expressed in the fact that it can initiate changes in urban identity while at the same time being its only footprint. The most important moment is how this initiation is formed and what is its contribution to the wider established form of commons. There is a certain possibility for the invention of resistance but only by broadening the field of consideration with a particular interest in the citizen and their everyday practices. Only by engaging with the main protagonist of the public space so its inhabitants’ architecture can develop a connection between people and space that on a bigger scale result in a connection between people and city. This is this intense culminating moment when the crucial element of resistance, so citizens meet with one of the instruments of the system so the city. Facilitating everydayness in the best feasible way with the purpose of creating of an environment where the community can be consolidated. This approach enriched with an educational activity which always was a part of this profession can result in the establishment of commons with a sense of responsibility for public space which results in responsibility for the city with all its complexity.

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HOW WAR CHANGES THE DOMESTIC LANDSCAPE

The influence of the Soviet-Afghan war on the vernacular of homes in Kabul

Niki Darweshi

Introduction

In the period of 1979 to 1989, the spatial transformation of Kabul, Afghanistan was accompanied by the development of high-rise housing, which was a result of the changing political sphere and the effects of war. This new style of housing became an essential part of the architectural and urban heritage of the post-war history of Kabul.

Nowadays the influence of the high rise housing on the formation of Kabul seems unnoticed. The city took a new shape that did not always correspond to the contemporary architecture of the time. Prior to the Soviet-Afghan war, most of the housing was built by the individual citizen who bought the land that they would eventually live on. Most citizens were limited to the resources they had, building materials and access to architects was not widely accessible. Traditional Afghan architects would mostly be requested to design public buildings, and housing was left to the individual families. However, post-war architecture slowly changed the vernacular landscape and the way the people in Kabul lived.

This article is an introduction to the analysis of the developing domestic sphere of the last 34 years of post-war architecture in the context of Kabul's housing. Depending on shifting cultural and political conditions, the study contains a few insights related to how it was seen in the past and how it is perceived today. The interviews provide a description of the relations citizens had with the local community and how the urban landscape was used in their daily lives.

The motivation of the Soviets was to influence the social and cultural norms of the Afghan people. Based on initial conversations and a brief literature review, the primary way in which the Soviet architectural style influenced the built environment of Kabul was a transition from small to large scale, which permanently altered the city skyline. Residential buildings, which were traditionally single family homes from local building materials, were replaced with large apartment buildings several stories high and built with cement. Government buildings, universities, and hospitals were built taller and became more prominent in the city. These changes were made when buildings were reconstructed after being destroyed, and new neighbourhoods were built where nothing existed previously in order to house Soviet workers. However, more research is needed to determine if there were other manners in which theSoviet vernacular was introduced.

How did the Soviet-Afghan War influence the current vernacular of Kabul, Afghanistan?

Sub-questions:

- How did the Soviet architectural philosophy compare with the Afghan architectural philosophy during the Soviet-Afghan War?
- Through what manner(s) did Soviet architecture influence buildings in Kabul? For example, were new Soviet-style buildings the result of expansion, reconstruction after destruction, or deliberate replacement?

Part I - Social Structure

Social Structure Afghanistan Pre-War

When Afghanistan was declared a country in the early 20th century, there was no national identity, but rather a following of traditional arrangements relating the family structure. This structure was composed of large family compounds organized around a patriarchal structure and were clustered together along family and tribal lines, denoting specific territorialities, with strict hierarchies maintained within these nested kinship relations. The implications were that even when the nation-state was established after the British colonizers left, allegiances were organized along these lines, distributing power and creating elaborate networks of relations between groups, which forms the basis of how urbanization in Afghanistan was organized. In the pre-war era, this resulted in a highly diverse cultural-linguistic landscape, where tolerance was high. [8] Afghans have a significant confidence in the helpful, populist lessons of Islam. They despise any fanatical tendencies and faith is seen as something internal and that the outward expression of faith is relatively unimportant. Many different tribes have lived peacefully side by side in Afghanistan. Even though hierarchy is set by tribes, tolerance is high between these groups. The foundation of Afghan culture rests in this.

Social Structure Afghanistan Pre-War

The Soviet system, in contrast, strips people of social hierarchies and severs relations between groups. All people were assigned an equal position as 'workers' regardless of age, gender, or tribal affiliation. Vernacular building techniques were replaced by industrially produced construction technology, homogenizing architecture and turning it from 'dwelling' into accommodation, devoid of cultural significance.

Ideologies

There is a conversation among ideologies, with a specific movement from fiercely traditional beliefs to socialist utopianism and back.

Political turmoil was brought on by the bloodless coup of the 1970s in Kabul. Soviet armies invaded Afghanistan in 1979, and they remained there until 1989. During the civil war that followed the occupation, a large number of refugees entered the capital city, and Kabul's population grew to half a million in 1992. Following the overthrow of the communist regime in 1992, a civil war erupted in Kabul. Many individuals relocated to Afghanistan's suburbs and other nations as each ethnic group in the country struggled for government control. Kabul city was less divided by ethnicity before the civil war, but became socially segregated as a result of the conflict.

Part II - Social Structure

Political function in the global perspective

The geography of Afghanistan is unique, the mountainous area served as a buffer zone originally between the British and Russia, and later between Russia and the West, sobetween NATO and the USSR. According to Sarwari, F., & Ono, H. (2022) three master plans for the city—from 1964, 1970, and 1978—were created under a more totalitarian administration; they were based on technical logic rather than communicative design and emphasized government-oriented planning without inclusive planning or public input. This means that urban planning and design were approached with a top-down instead of a bottom-up approach. The proposals concentrated on the urban renovation of Kabul's historic district and microregions. The proposals were later dropped because they were more focused on political centralization than on social and economic centralization. Kabul became the epicenter of a civil conflict following the fall of Afghanistan's communist government in 1992. Each ethnic group fought to have power over the government. Thus, the civil war made the city's ethnic divisions worse. Informally referred to as the "Kabul Invasion," the U.S. Individuals moved from rural areas to Kabul, and refugees came back to the city; most chose to settle near people of the same ethnicity.

Islam as the vehicle for the lost identity

Islam took an ever more important role as it was a way to bridge tribal divisions into a cohesive force of resistance against the Soviet ideology that contrasted so much with the Afghan social structure. The secularism of the Soviet invaders stripped the Afghan people of everything they held dear and subjected them to a new socio-political regime with 'production' at the heart of its ideology, where everyone is supposedly equal, as opposed to the traditional life which sought to affirm peoples social role.

Part III - Social Structure

Effects of the Soviet ideology on the Afghan community

From the 1930s onwards, urban housing trends shifted almost exclusively to Western models, led by the Microroyan housing complex in Kabul, with Soviet support from the early 1960s. Modeled after Soviet buildings scattered across Central Asia, these relatively massive five-story appartement buildings apartment buildings did not blend aesthetically or culturally with the existing vernacular of Kabul. Traditional crafts once used in construction, such as carved stucco and wood trim, have all but disappeared. Over time, the creativity of these craftsmen slowly

faded, as traditional materials and architectural detail were replaced by smooth, uniform cement.

This implementation of the Soviet design ideology affected the Afghan community primarily in the following ways. First, the modernization efforts of the ruling elite and the civilian population that followed them were so explicitly Western-oriented and so admired for everything Western, that many values that most people considered sacrosanct were pushed aside. Values like following the Islamic ruling and modesty were put aside, for example women began wearing shorter skirts, unveiled their hair, the men shaved their faces and wore western fashion. Because most cultural innovations are confined to cities, the gap between urban Kabul and rural areas became wider. Kabul has largely lost touch with the land, and traditional ways of life continue, with only superficial changes. In the frenzy for modernization, policymakers ignore the fact that the vitality of a society is maintained by striking a balance between welcoming the new and appreciating the old. Innovation and continuity gave society a sense of identity. Nancy Hatch Dupree (2002).

The typological approach also undermined patriarchal structures by giving nuclear families euro-centric apartments while forfeiting the privacy provided to families in courtyard typologies, either by allowing neighbouring towers to see into them or by requiring that families live in apartments completely lacking in these spaces. In addition to prioritizing cars, modernist blocks undermined pedestrian activity (markets, etc.), as well as the socially created boundaries that keep communities together.

Daily life changes

According to Hallet, S. I. & Samizay, R. (1980), the architecture of Afghan homes looks inside and looks out onto courtyards; outside present mysterious surfaces to onlookers. Another notable trait is the dislike of ostentation, which is clear in architectural designs. With the exception of displays of Afghan carpets, whitewashed interiors are typically sparsely furnished. In traditional homes, the walls of the rooms where guests are entertained are decorated with carved and pressed stucco. Intricate carvings created by Kashmiri artisans and their Afghan apprentices can be seen on numerous doors and windows.

The average Afghan person has slowly seen these changes to daily life happen over the last few decades. The form of each part of the house is dictated by its function in the Afghan social structure and culture. The subjects can be divided by the actions one takes inside the home: cooking, sleeping, bathing, entering the home, and socializing.

Entrance

The way a family member or a guest enters the home has a specific etiquette in the Afghan culture. The etiquette differs from person to person. If a male family member enters the home, they will knock or shout before entering the home, especially if the male family member is coming with guests. The female members of the home have time to don their headscarves or change into something respectable. In the patriarchal society, women are standard in how the morality of the family is judged. Seeing women without proper and modest wear is almost a sin. When guests enter the home, all the residents of the host will gather and greet them. The host will take the coat and shoes and hang/put them in the appropriate places. The greetings can get very crowded, bigger hallways are preferred. A designated spot for shoes near the entryway is also preferred as such the Afghans never wear outdoor shoes inside the home. Floors get very cold and dusty, and slippers are always offered for the guests and worn by the residents. Most of the time the floors are made of a hard material like tiles or marble, to walk around comfortably many rugs are strewn about, and almost every room in the home has a traditionally handmade Persian rug. With the high prices of handmade rugs, the more intricate the rug, the wealthier you are perceived.

Cooking

Cooking in the home is almost always done by women. It is a space used only by women. Men are expected to converse with the male host in the living room. A distinction can be made between modern city dwellings and traditional mud houses. In traditional homes, the home tends to have a courtyard, where the tandoor oven will be placed. In this oven, most of the cooking will be done. This oven is a clay oven where the dough will be stuck onto its hots walls, the bread that has been baked in this oven is an important resource for the family. The kitchen in this house is of a smaller size in which they just store dishes.

City dwellers in concrete buildings or apartment complexes don't have the outdoor space for a tandoor oven. Their kitchen is often the same as we see in the rest of the world. Kitchen furniture often is imported from China. The kitchen is medium size but quickly can get crowded if there is more than one person cooking. The kitchens of city dwellers have changed with the modern world, modern appliances make the cooking process easier. As of right now, most have gas stoves, but some homes have started to convert to electric stoves. Electricity from the city net isn't reliable, outages happen often. But with solar panels and a generator that can be helped.

The kitchen is almost always in a separate room, preferably so, open spaced kitchens do not exist. This is because Afghan cuisine has a lot of spices and the smell will infiltrate the whole home if not isolated. The second reason to keep the kitchen separate is to keep the guests from seeing the messy space after a full day of cooking. Female guests often don't mind the mess, but to keep the appearance of a clean and tidy home, the hostess would rather not show the clutter to all who visit. The last unofficial reason for a separate kitchen is the fact that it's almost a refuge of small talk. Mothers and daughters can hide and talk more openly, they can gossip or think of a plan to prevent mishaps. Female guests, especially if they are a teenager/young adults are expected to help the host and show the good upbringing of their parents.

With the globalization and modernization of homes, the 'open kitchen' style has become a trend, as seen in Figure 1. One can wonder if this will change the dynamics inside of the home. Are women becoming more visible in the household? Is this preferred by the women or do they dislike their space invaded? Will men be asked to step up in domestic chores? Would the open style make cooking more difficult because the food smells will linger on the curtains? For now only time will tell if the changes are perceived to be positive or negative and if the people will revert back to the 'traditional' indoor layout.

Bathing

The Afghan culture is heavily influenced by the Islamic religion. Good hygiene takes a fundamental part. Traditionally the Afghans make a distinction between the toilet and the bathroom. In most old homes that have a courtyard, the toilet is placed outside at the far end. No matter the weather, scorching summers, or icy winters, the family members that reside in the home have to cross the yard to get access to the toilet. Bathing is done inside the home in the bathroom. With modernization, most homes now have a separate toilet inside the home.

Sleeping

Sleeping can be divided into two ways: the traditional and the modern sleeping arrangement. Afghan households with a lot of family members traditionally slept together in large rooms. The poorer households only have access to one or two rooms wherein mattresses and blankets would be laid out on the floor in the evening and folded into a corner during the day. The modern way of sleeping is in separate rooms with beds. The parents share a room and the sibling's share rooms. The elderly are taken care of by the family and they have their own room as well. Modern apartment complexes do not have a lot of rooms, so the living room sometimes is converted into a bedroom as well.

Socializing

Afghans are very social. Any reason to get together is acceptable, whether it be to celebrate a birth, an engagement, a wedding, a somber funeral, the onset of a new season, the arrival or departure of a traveler, or to honor visitors. Each of these occasions is associated with the preparation of special regional and seasonal dishes; Afghans are justly famed for their hospitality.

Often those special events are held at home. Most homes have an average of 30 to 50 guests per event. Also due to propriety most of these events are separated by gender. Rooms that can house these guests are preferred. Guests tend to sit cross-legged on the floor. Most of these rooms consist of carpets and sitting cushions and are sparsely furnished, because the more furniture, the less flexible a room is. Big homes tend to have specific rooms that are purposefully left empty for guests and put their fixed furniture (for example a couch and salon table) in a different set of rooms. Smaller homes and apartment complexes don't have the required space so their living room becomes the place of socialization.

Because guests have a high status in the culture, there is a certain hierarchy in the placement of guests and family. Elders are the most respected, so they will often/almost always sit at the farthest opposite end of the door, preferably on the best couch if there is furniture. Second to the elders are the artisans and/or esteemed high professions, for example, doctors/engineers, who will sit at the most preferred seats. Hosts will often sit at the same level as respected guests, but at a more disadvantaged place, near the door. The youngest people, especially from the host's side, in the room, have the most disadvantageous place. They often will sit nearest to the door or in the pathway. Sometimes the hostess will sit nearest to the door so she can get to the cooking area of the home, she will prepare the food and needs quick access to the exit of the space to run to and from her duties.

Modernity

It is no surprise that like the rest of the world, Afghanistan has had some changes regarding the domestic architecture. Due to its proximity to China, most of the materials and products are imported from the neighboring country.

Flat roofs are slowly turning into solar roofs, most houses has bought generators, (central) heating systems have modernized. When looking at realtor videos on YouTube, it is possible to gain insight into the designs of new buildings from this decade. There is some influence of the Chinese building style, for example the use of 'shiny materials' like marble and chrome and the use of lots of gold tints and designs. Traditionally, Afghan interiors (besides the carpets) were quite spars and minimalistic, but in recent decades the use of clashing motifs has become popular. One can wonder if this is would have been the vernacular style of Afghanistan had there not been a war, because looking at the traditional Afghan clothing fashion as seen in Figure 2, clashing motifs has always been a popular style. The motifs of each clan and region would have been different so the people could recognize your lineage. Maybe that also would translate into architecture, clashing motifs.

For a very long time, artistry hasn't been at the forefront of the Afghan society. Surviving war and poverty and the constant threat to their life has left little time for cultural development. Design in general still needs growth, therefore new buildings still have a distinct 'western' architecture. Classical French styles are a trend, especially those designed by women. Because women in general spend the most time inside the home, they would know how to design the home the best. Unfortunately with the ban of women in education, the female architects and engineers will be lacking in the coming years.

Conclusion

The social structure of Afghanistan before the Afghan-Soviet war of 1979 to 1989 consisted of a patriarchal structure wherein familial and tribal lineage, played a great role. Strict hierarchies are maintained within these interwoven relations of blood. In contrast, the Soviets had an urban, industrial, and socialist

society.

With the Soviet war destroying the national identity by destroying the vernacular and historical architecture of Afghanistan, the locals tried to regain it by using Islam as a uniting factor. The ideologies clashed and with the building of new apartment buildings by the Soviets, domestic architecture changed as well. This was led by the Microroyan housing complex in Kabul, with Soviet support from the early 1960s. Modeled after Soviet buildings scattered across Central Asia, these massive five-story apartment buildings are neither aesthetically nor culturally appropriate.

Many values that the majority of people considered to be sacrosanct were pushed aside as a result of the modernization efforts of the ruling elite and the bourgeois population that followed them, which were so explicitly Western-oriented and admired for everything Western. Second, the gap between urban and rural areas grows because the majority of cultural innovations are confined to cities.

Traditional ways of life have not changed much in Kabul, which has lost much contact with the land. Policymakers ignore the fact that a society's vitality is maintained by striking a balance between welcoming the new and valuing the old in the rush for modernization. Society gained its identity through innovation and continuity. The typological approach also undermined patriarchal structures by giving nuclear families euro-centric apartments while forfeiting the privacy provided to families in courtyard typologies, either by allowing neighboring towers to see into them or by requiring that families live in apartments completely lacking in these spaces. In addition to prioritizing cars, modernist blocks undermined pedestrian activity, as well as the socially created boundaries that keep communities together.

Looking at the architecture of the current day, Afghanistan is testing architecture by adapting to modernity. The application of traditional architecture is little and one can wonder if there is no appreciation because of costs or the lost national identity.

With the globalization and modernization of homes, the different areas inside of the domestic sphere have changed, entering, cooking, bathing, sleeping and socializing became different after the Soviet changes from multiple-family homes to nuclear family unit housing. But not only that, the modern changes of the day to day life have changed the domestic sphere as well.

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Figure 1
Render of an apartment design by architecture firm 'Gyros Afghanistan' (September 2020)

Figure 2
Afghan traditional wear

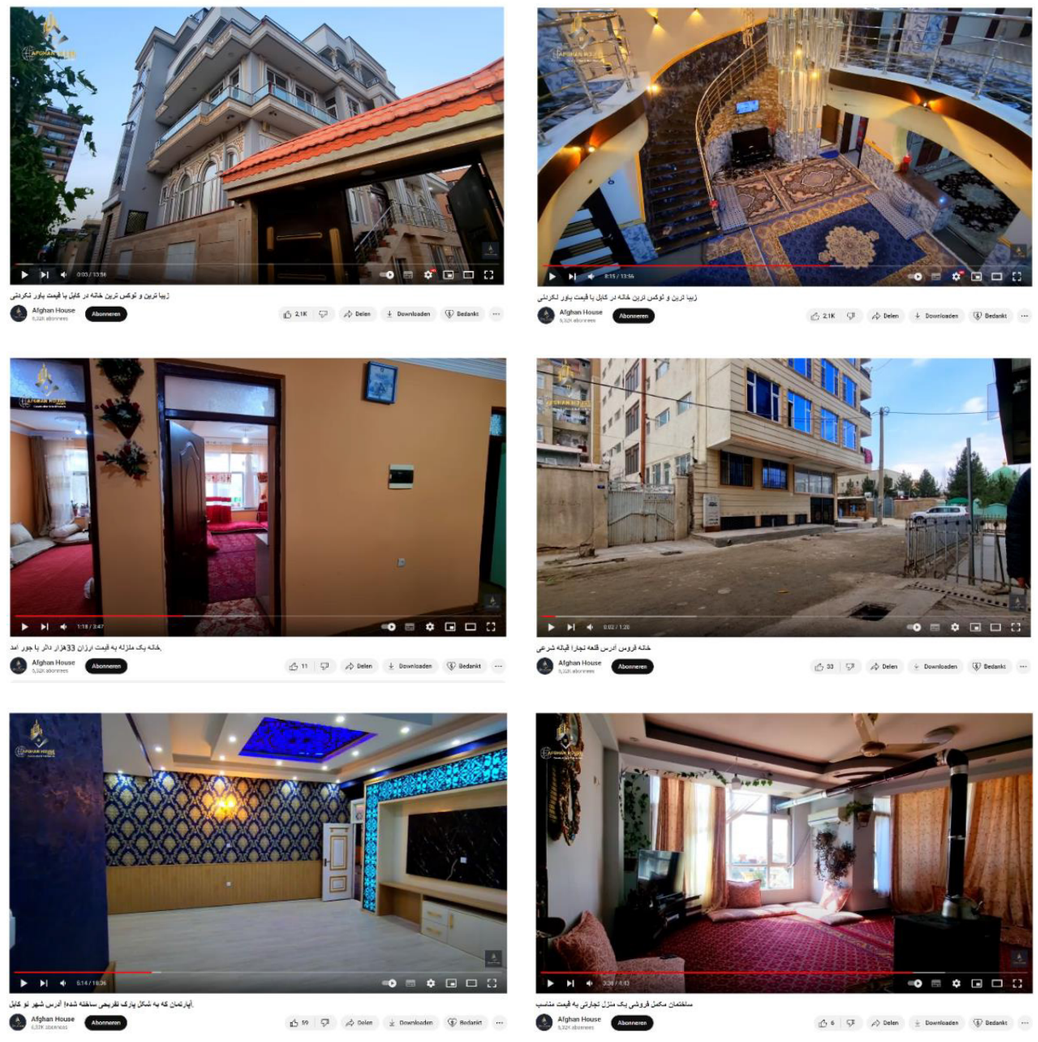

Figure 3
Snapshots of an Afghan realtor videos (5 october 2022)

LUCID HYSTERIA

On capitalism and political ideologies of our age

Petar Kukec

> *Ideology is not a dreamlike illusion that we build to escape insupportable reality; in its basic dimension it is a fantasy-construction which serves as a support for our 'reality' itself: an 'illusion' which structures our effective, real social relations and thereby masks some insupportable, real, impossible kernel.* (Žižek, 1994, 201)

i. social space is a social product

> *Only through the monument, through the intervention of the architect as demiurge, can the space of death be negated, transfigured into a living space which is an extension of the body; this is a transformation, however, which serves what religion, (political) power and knowledge have in common.* (Lefebvre & Harvey, 1991, 140)

With the moment of Marxist ideas in the 20th-century space started to be perceived as the representative materialisation of society and society became a hierarchy of individual bodies while bodies were defined as producers of space. Since the interconnection between body and space is indivisible, space can't exist without a body. Where is the body, there is also a space, but where the body is not embodied it's impossible to say that space exists. Emptiness, or lack of bodies, is nothing. Only through interaction between bodies and space is possible to acknowledge what space is - not be a passive lacus (Lefebvre & Harvey, 1991, 11) while bodies interact, but an active participant in those actions.

According to Lefebvre, that kind of space is social space (Lefebvre & Harvey, 1991), and it's a product of society. Social space is two-sided: not only exists as the creation of thoughts but also the material reality that surrounds us. It is a portal that enables the mind to communicate with reality, body and community. It can be seen as postulates that define the ideology of society, but also as a medium of transforming thoughts into a livable space. A medium of that kind is architecture which enables bodies and societies to express their opinions and statements. Here, architecture serves as a medium of connection between the users and the space they inhabit. It is a mergeable creation that stands between the artificially made power of society and institutions over the purity of the natural world. Both institutions and society are in a constantly changeable dynamic relation to architecture and vice versa. Representative ideological architecture locks society at the moment to prove its existence in space but also unlocks it ready for social changes. That kind of architecture is relational architecture - oriented toward the disseminating end of things, toward potential expansion, but is anti-institutional. It unsettles. It pushes the dispositional envelope of the processual continuum. (Massumi, 2008, 13). Architecture as a monumental statement gives to people an idea

about identity, togetherness, and belonging to the whole. It constructs an image of the social visage (Lefebvre & Harvey, 1991, 139), and the recognition effect which helps members to feel an affiliation to the society. Representativeness allows societies also to forward their ideas to future generations, to leave their trace in time. According to Hegelisanism, historical time gives birth to that space which the state occupies and rules over. (Lefebvre & Harvey, 1991, 21) Each time has its potential in political ideology and architecture that represents them. That creates representativeness of the social image - a stronger image means a stronger society, easier to resist crisis.

For instance, the idea of Yugoslavia was to equalize different nationalities and origins under the dictatorship of Josip Broz Tito - "Brotherhood and unity!". Translated to architecture, the expression of Yugoslavia was an exotic manifestation of radical diversion and hybridity, defining the country as modern and open emphasising the heteronomy of its national structure. That puts the country as part of Western Europe despite the affiliation to an eastern block of the socialist political system. The strong image of the society pulled the country to the evolutionary top over other European countries. Freedom of architecture reflected linguistic freedom and local self-government which reflects the degree of the modernization process that the state supported. Even modern democratic and republican capitalist countries created after the breakup are not capable of solving social problems as past century Yugoslavia. Should that mean that the communist regime outweighs modern societies? At the moment, those modern countries, compared to communistic, don't have structured strategies to build the social space let alone represent the country to the world - fragmentary building the space now and then doesn't have the power as fast production of social space had the previous country. The present time is technologically much more modern, and the speed of development is much higher, but modernization is aimed at the ultimate individual use and importing concepts from abroad. Modernization does not always mean a step forward, but back. During the time of Yugoslavia, people were happy, the community existed over individuality, space was built, and capital was produced. The radicality of communism crosses over all the democratic and freedom ideas which don't bring that happiness and creation of space to people as communism did. The solution is simpler than it seems - crises are not going to be fought with democratic protests and individuality but with quick reactions over the built space and community. Communism over capitalism?

ii. capitalism as a utopia of bankers

Nothing can be a value without being an object of utility. (Marx, 2015, 30)

Even though, past ideologies were trying to formulate the membership and community between people, does capitalism trying to do the same?

The initial idea of capitalism stated the creation of society through capital, profit and labour supporting the global free trade market. Nowadays, capitalism stayed alone creating a liberalistic market that scribbles around the globe searching for all the possible places to leave its trace, demolishing the core of true ideas in the vernacular societies. Therefore, capitalism seems a creative system, transforming from form to form, adapting and developing, always innovative and creative enough to survive political changes and crises, adapting to time and space. We are witnessing a new version of capitalism - produced immaterial economy, losing the sense of reality and tangible materiality. The system that created us as a trace of the society in the time, lost its mind, searching in the dark and looking at how to embrace ourselves to create the space. What is the space we created?

Our time is a utopian world of bankers, companies, and corporations that, as political leaders in the past, dictate our movements by monitoring and controlling us as individuals fascinated by the glitter and spectacle of the materialized world. All of them are forming the space out of the abstract need of production desire - constantly reaching for new and trendy, popular. That makes capitalism alive, and that keeps us going forwards - producing to stay alive, capitalism will never die - a never-ending loop. It gave people the strength to be hard-working increasing efficiency in order to produce pleasure and commodities. Rewarding innovations and smartness, the market maximizes its growth and emphasises individuality and personal empowerment which leads to a variety of products. That establishes capitalism as an independent mechanism separable from politics - yet an anti-political economical system. But the way it operates, makes it related to political ideologies. Instead of embracing a community, it shapes the ideology of individuals focused on the production of capital and space - labours perceived as independent liberalistic consumers of commodities. But, are we even free consumers of a free capitalistic market? "Free" is just a cover for all that capitalism actually is - we are monitored, controlled, and traced. Capitalism produces us, and symbiotically we produce capitalism.

The time of contemporary capitalism, which very creatively adapts to each country individually, created the largest market of production of desire ever but is every capitalistic country truly capitalistic? There is no better time to be capitalist than this present moment. Every possible desire and commodity is easy to produce, sell and advertise. More than ever, production is a force that moves our society forward - production means liveliness. Redistribution of wealth is constantly present and accelerating more and more which makes us hectically hungry for more. That implies a constant desire for improvement pushes the boundaries of our power over space and examines how far we can go. The creativity of capitalism to adapt to the moment reflects on society as well - whatever political ideology is, it manages people's lives, and so does architecture as well. The architect's resourcefulness in how to adapt to market demand. The architect wants to show his supremacy over the world by creating iconic moments in the city toexpress the psychosis and hysteria of current society. Since we are all seen as individuals who tend to produce a world of desire and pleasure to be socially

acceptable, instead of creating a common mission via all the existing globally spread networks, architects tend more towards closing themselves into bubbles of individual identity and supremacy over others. We live in a time of Koolhaas' ideological laboratories (Aureli, 2011, 23) - emphasizing the individuality of everything that we are surrounded with - one big abstract space, a matrix of untouchable elements, without any connection between each other. That autonomy of architecture over society and space instead of individual representation brings conflicts and class separation leading to antagonism between produced space and society - making political forces powerlessness over the anarchistic stage. Is that aberration of the space and political ideology or is it the path the built environment takes to express our political state of mind? Architects took positions, instead to create the space for society, to embrace their ego. Whoever wants to find a way is coming to the spotlight of humanity - becoming rich is easier than ever, one just needs to be resourceful. That labour is transforming natural resources into capital to create value - the more people willing to be part of that process the better - the current figure for the world population is in favour of that. There is a place under the capitalistic sun for everyone - the more the merrier. Why abandon that? Capitalism, like other previous ideologies, is not dead, and it's never going to be. It will transform from form to form and thus keep its existence present. What makes it like that? It created seemingly an ideology of freedom, while the socialist and communist apparatus didn't. Previous ones used force to produce the form, while capitalism serves as a manipulative platform of liberation. It is giving us freedom but subconsciously manipulating our minds. We are not the ones who are serving the ideology as our ancestors did in past, but it is serving us with a lot of opportunities, and creativity. More than ever, we have the power to direct our lives - every minute we are able to choose another character, face or player to continue our lives. Why not take the advantage of it? Capitalism forgets, it will also forget our stupidity and let us enjoy inside its rut again. If we are smart enough, we can learn how to play with the invisible hand of capitalism and turn it in our favour - play someone at their own game. That will keep our society alive and present in time and space. Why not materialise that into architecture? What is the core of European ideological architecture - the European Union or something else? Do architects really produce the space that emphasises the European Union's slogan "United in diversity"? Is the city of Brussels a real reflection of society as the capital of the political forces? Mosaic image of the city, fragmentation and multi-ethnicity - from squatter spots, through culturally diverse neighbourhoods to a high stage of European parliament architecture, brings the question of representation of European Union ideas.

The architecture of Brussels needs to be *simultaneously critical of the principle of complete unanimity among its components and form a supranational entity based on the acknowledgement of the difference and specificity among these components.* (Patteeuw, 2007, 186)

As Rem Koolhaas has stated, the city suffers from an iconographic deficit. (Perchoc, 2016, 2) The image of Brussels does not sufficiently imply the values of what it represents as the capital of the European Union. Even though geographically Brussels is located in heart of Europe, symbols other than that don't provide a strong image of the core of the Union. Loose landmarks and strong institutional images imply the power of other European capitals as ideal for Brussels' role in the space. Ideological power needs to also be produced in materialized space - capitalism has the power to do so, why architects are not taking that advantage then? This can serve as an example of the weakness of architectural practice over society. If we want to change that, turning our ideas into capitalistic production of desire is a must.

iii. powerlessness and autonomy

The undefinedness of space, the fusion of many images, and the hysteria of information. All of these are ideologically leading the present time. Capitalism that produced abstract space undefined in the reality is leading to people's lostness in the city and society. The intangibility of objectification values of knowledge and the immaterial economy creates a vague definition of materialised space and reaction to the already built structures. Does the city need to rethink the importance of architecture as a medium of transmission the ideas? How to make a touchable space for drivers of our society?

The city of the present time is in the stage of postexistential space (Koolhaas, 2002, 182) that doesn't know who you are, and you don't know where are you going. The architecture we are creating is faceless, generic and in the form of junkspace that our mind can not remember because it's untouchable (Koolhaas, 2002, 177). Hecticness between participants of society may be the result of ambiguities in defining what the form of space of current political ideology is. Does architecture need to be a frame for social interactions or a multidisciplinary social practice that increases the connections between the urbanity of space and cognitive wealth?

Hecticness can also be interpreted through the example of Venturi's Las Vegas (Venturi et al., 1977). Blinding lights, screens and a lot of visual images all around the city put architecture in the second plan. Architecture lost its power to shape the space - it is just a surface where all the commercial posters are placed. What if we remove all of those posters from the facades? What would that say about society? Would we feel the same way as Las Vegas - artificially made infrastructure in the middle of the desert? The lack of identity of architecture creates a faceless society, which can only recognise all the temporary advertisements, signs and symbols that companies are producing to trick our minds and hide the emptiness they are selling as spectacle and glitter. This leads us to the captivity of capital and capitalism, creating homo faber (Stamps et al., 2016, 3) as a consumer - live to produce, produce to live, and spend to feel fulfilled. All of this describes the city during working hours, but what when lights go off and people go to sleep? What remains of the town? The true face of society is coming to the surface - post-apocalyptic scenes, desolation and wasteland. The flamboyant landscape of the city converts into an amnesiac junkspace (Koolhaas, 2002) without any consciousness about location, time and identity. Architecture and the city became antispatial, on a human scale, communicators of comfort and desire. Instead, that antispatial architecture is becoming part of an abstract capitalistic network that is only recognisable in the scale of the global landscape. The solution to connecting the abstract space of immaterial economy and the scale of the landscape, our societyfound in a new kind of symbolistic definition of space. In the past, monumental architecture served as a symbolistic portal of messages that ideology wants to transmit to the people, but nowadays, human and spatial relationships are made by symbols integrated into posters and advertisements.

Las Vegas, New York, iconic moments and glitter of the image of the city made from us Guy Debord's the society of the spectacle. (Debord, 2014) Spectacular images govern us, and signs show off how perfect we are. Are we, as architects trying to fix that? No! We are its followers: The spectacle is the bad dream of a modern society in chains and ultimately expresses nothing more than its wish for sleep. The spectacle is the guardian of that sleep. (Stamps et al., 2016, 21)

We got used to the banalisation of the moment and not trying to make radical movements to show the humanity of our profession - caring for people and how they feel in social space. The abstract world of commodities we accepted as our reality, supporting it with hypnotic and hysterical feelings in the city. As Debord would say, the social relation between people is mediated by images (Debord, 2014, 4). See and be seen, amaze and be amazed, and "Shine bright like a diamond"! Those are the postulates we are trying to materialise through our architecture. And where is that bringing us in the future? If we don't change our approach, the only possible solution is the exponential growth of glitter with fireworks at the end. And what then? What will happen with the produced space once when lights turn off and the glitter disappears? When does the shift of no-working hours from 2 am to 5 am turn into not working at all? (Koolhaas, 2002, 179) The real image of our society will float to the surface. The ruins that are gonna survive are gonna turn our society from Disneyland excitement and keenness will be replaced by the image of Banksy's Dismaland, a chaotic new world where you can escape from mindless escapism (Jobson, 2015). Is that the social space we tend to achieve? An apocalyptical image of the Dismaland will turn junkspace (Koolhaas, 2002,) into a new form, the reality that is hiding behind signs and symbols.

This is the image of political anarchy at this moment. The way out of the stage we are faced with at the moment lies in the idea of Las Vegas and New York. Only those cities are manifestations of what our society tends to be. Without any intention to "hide the hideous reality, those cities in a very expressive and honest way materialize society - and make it a capitalistic value which can be sold, traded or used. Architects should learn from Las Vegas - symbolism over form, creation in the middle of nowhere. They should treat the violated rules in order to get the expressive effect - only then, their voice could be heard. If society is ready to inhabit the uninhabitable all over the globe to express empowerment over nature, why architects then don't do the same but in a manner of building the space?

iv. common space in between

Our era is often defined as a post-political time, described as a state of society where neither political ideologies nor policy at any level holds chains of the society together but the anarchistic era of individuals, blinded with spectacle images and blinding lights of hyper-magnified screens which makes us vain followers of fake consciousness.

This Marxist "false consciousness" or "subconscious phenomenon" exists in our minds. Through different kinds of mechanisms, it creates parallax which directly transforms metaphysical ideas into a built environment, creating a society materialized and present in the space-time continuum. To change that society, architects need to start designing the living environment that stands as a platform for turning cities into free and easily transformative spaces. Architecture must be stripped away from the idea of absoluteness and ordering social life. Instead, architecture needs to support the fertility that exists within uncertainty and entanglement, enabling people to form new relationships, new practices, and new tools for addressing our collective challenge. (Bruyns & Kousoulas, 2022, 139)

In a time of pessimism architectural practice needs to stand as an optimistic pillar of society. The ubiquity of design should be driven by the problems that are products of the living in 21st century. Influenced by the problem, it can only result in the forms that answer the nowadays needs. Challenged by conflicts, antagonistic reality can become looking like the agonistic world of possibilities - a system of coexisting the toxic and utopian. It should be that architectural practice starts experimenting with architecture as an active fertile ground, canvas for our expression of ourselves. That approach would change how architecture is perceived today - from a muted background of shiny advertisements to spatial events of experiences. Maybe then, the representative architecture of our ideological time would be created and the image of the society would follow the present social space that we formed.

Social space shouldn't be considered an absolute space that governs our movement. It should not be a border that brings all the conflicts and activistic movements into antagonistic relations between each other producing a psychotic stage of craziness and a state of insanity. On contrary, class differentiations should be brought closer, without any boundaries and distinctions from current political ideologies and capitalism. Only then, togetherness would bring people close to each other again. Not in a form of the absolute form of communistic and socialistic ideological monumental medium for leading the country but the medium of a reaction to problems that are appearing now andthen. Architectural practice should abandon the idea of

architecture not only as an absolute form but also as a quantitive product of capitalistic mechanism that can be used, bought and sold to make a profit. That way space would become an active part of society, a change that will help people to heal and find peace with being whatever they feel they are.

We are not living in the era of Marxist's homo faber anymore. Our age is no anymore an era of human labour which is formed in space with factories to work in and houses to live in. Our state is transformed into the stage of Johan Huizinga's homo ludens (Huizinga, 1949). Automatisation of the production of capital enables us to have more free time, to express ourselves and hedonistically enjoy our lives. Since capitalism of the 21st century is based on the cognitive medium which produces money, why that abstract world is not converted into social space and reality? We are still living in a space of modernist movements of the 20th century without exploring new ways of forms of space.

For the present political regime to survive and not become the junk of junkspace (Koolhaas, 2002), we need to give it a form. Only then our time would succeed at its maximum. The solution to that is not materialising our cognitive capabilities by showing new types of sustainable facades or details of buildings but should be materialized through social space, places where society can gather, feel togetherness, and membership to the whole. In that process, political ideologies could help by establishing new social orders and being free from the impact of the market and capitalization. Capitalism would lose power over policies, and they could actually start to take care of society. Also, spaces that architects are producing should be adapted to the new stage of humans - homo ludens (Huizinga, 1949). The future of our profession relies on the concept of Constant's New Babylon where architecture is becoming infrastructure without private ownership, free space for nomadistic homo ludens (Huizinga, 1949) - without any limitations neither spacial nor social. To erase boundaries between classes and to bring them together, social space should be found in the leftovers that separate the policy of space on the private and public. Political ideologies have the power to govern private life as well as public space to spread their messages. In between space is becoming the glue that sticks two opposite sides of social life together. Architects should perceive that space as a possibility to build free forms, forms that adapt all the diversities and make inclusive circles of all the homo ludenses. (Huizinga, 1949)

That space instead of being captured moment in time should be the process of always working on it and building it up. That world would become a microcosmos for experiments - the process of commoning to make commons. Commons would be a place for humanity rather than consumerism, for experimentation and rethinking social relations responding to all the urgencies that our habitation cause. It would establish the most democratic form of society with the highest stage of freedom and expression but would society be efficient to produce as the capitalistic society is now? It's already proven that democracy doesn't necessarily mean quality and self-sufficiency. A society without established rules and a punishment system leads to anarchy. Common spaces would give to the city Cedric Price's Fun Palace (1961). A flexible framework that would enable changing the shape according to users. Programmatic plug-ins serve as temporal elements that occupy the space serving as social hot spots. Following Price's idea to create a playful city, a laboratory of fun (Price & Littlewood, 1968, 130) and happiness. The greatest idea behind this project is that the architect believed that his work would not impose physical or psychological constraints upon its occupants nor reduce them to a standard form (Cedric Price. Fun Palace for Joan Littlewood Project, Stratford East, London, England (Perspective). 1959–1961, n.d.) which might ask today's architects how they relate to the space and city.

Form without rules is just a meaningless form. Thus, Ostromon tried to define 8 principles of how to govern the commons (Williams, 2018). Already those postulates put commons as a regulated mechanism. The only question is how much these rules limit space and society. While producing new types of society, rules are a necessity that would make the system alive and adaptable to the situation and soften the rigidity of the new organization and order. Even though the idea of new architecture as materialisation on a basis of the Situationist movement would establish the architecture of happiness and togetherness, the system seems ideal which brings it to isolation and not maintainability. In addition, to keep it sufficient, common spaces need to find a way to produce the values as capitalism did. Proof of that is not only capitalism but every other previous version of society - production is what keeps societies alive, and only smart ones could self-maintain their social structure.

To clean the space of capitalistic junk, common spaces would serve as points of political ecology - purifiers of social relationships with the capacity to transform the ruins from previous political ideologies and serve as a base for new social space. Politically wise, commons would establish cooperation between individuals, effectively cross all the economical crises that capitalism causes to individuality and consumerism. The globalisation of architectural forms would come to the end and societies would go towards the questioning real needs of forming the social space.

To expose architecture as political doesn't mean to build a political architecture which would unambiguously indicate that it is political. As such, it will fail in its purpose and perish. It needs to be oriented to event-value. (Massumi, 2008) Only like that it can push further to the indeterminate but relationally potentialized fringes of existing situations, beyond the limits of current framings or regulatory principles. Make it tendentially appear in a present situation. (Massumi, 2008)

Would that bring Yugoslavia, Brussels, New York and Las Vegas together? It is time to end History and start being self-aware and living in the moment. Social space can again become a representative image of society if architects are brave enough to face the ideology. All for one and one for all.

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WHY WON'T I BE ABLE TO AFFORD A HOUSE?

Research on housing as a basic human right or a commodity to make a profit off

Tov Frencken

1. Introduction

All across Europe and the Western world housing markets started overheating during the past decades, due partly to mass migration towards cities1, and partly through the attitude towards housing within society. Often approached by economics and politics as a means to make a profit and commercialize, making it available to those who can afford it, excluding and pushing out marginalized groups from a market-oriented city.

Even though commodification and marketisation are nothing new within the built environment, some sort of consent reigns, as these processes are a rational manifestation of the current market-oriented philosophy. It almost seems like we forget the cross-influencing relationship between society and the built environment. We are shaped by our surroundings as much as we shape them.

In 2016, Oxfam, a research institute that is known for publishing annually about global wealth distribution, declared that the richest 62 people are as wealthy as half of the world population. Above all and especially pointing at an unequal distribution of wealth on a worldwide scale between the global north and -south. In a later report in 2018 they state that from the newly acquired global wealth, more than eighty per cent gathers at the wealthiest 1 per cent of people. Within the Netherlands, a historically prosperous and relatively stable country, 45 per cent of all acquired wealth accumulated at the richest 1 per cent, independently of geopolitical struggles and historic injustices. This indicates a more systematic problem, unequal appropriation of profit by a wealthy few, through which tension and fissures are becoming apparent within the current systems.

With total global wealth, as well as global inequality, being at historic heights, the successes, as well as the shortcomings and intrinsic errors of current systems, are becoming more clearly apparent. Through technological innovation formerly unimaginable solutions have been made possible, paving the path for a promising future. Not only technological innovation will lead us in this way, developments within the social-, political- and economical systems are guiding as well, ever shaping the world of today and tomorrow.

Development and growth through innovation, so effectively driven by the competition in a capitalist free market, are serious motives and justifications for the proponents of the current system. Very likely something appropriate to do as well, since market forces truly adequately produce these incentives as well as reward them through economic surpluses. But in that conviction sometimes the critical reflection on the

system is lost and possible alternatives are overseen, posing it as the one and only solution, shaping a dogma and granting it somewhat of an unquestionable appearance of something religious. It is true that the geographic accumulation of wealth makes important innovation, differentiation and specialisation possible, and contributes to greater total collective wealth in the end. It is not this buildup that is problematized in the reports above as much as the predatory appropriation of wealth and the value extraction from society by profit-driven activities where money and economy are the only incentives and elevated to a moral code on its own. The system determines whom to reward or punish even though some of the activities within are carefully designed to cheat that same system. It is people that determine if something is ethical, neither markets that find an equilibrium nor Adam Smith's invisible hand.

As designers of the built environment, the opportunity manifests itself to elaborate elemental individual influence of mere participation in this system. Within architecture and urban planning, a lot of different aspects and disciplines come together. Alongside aesthetics and technical theory, other challenges of social-, political- and economic character arise with interventions in the built environment. The whole is embedded within this complex web that society is composed of, subjected to as well as being the result of countless different actors and parameters. Being able to physically shape the world on the basis of principle belief and ethical thought, as well as the position to connect different disciplines and facets of society, makes particular instruments available to influence and shape a more preferable tomorrow.

The title of this thesis is "Why won't I be able to afford a house?", a question not rarely asked in the Netherlands. In an attempt to answer this, an explanation is sought by laying out a clear social-, political and economical framework around the housing market. Firstly by looking into housing as a human right after which a basic theoretical framework is given about what markets in general are and how they perform. An attempt is made to establish a way of valuing housing other than by its market price within the fourth chapter. Finally, through the acquired knowledge, processes are described and suggestions are made about how mechanisms of the market can be utilized to make for more available and affordable housing, with a specific focus on the Netherlands.

This analysis will be done through the reading of academic articles and -books in which inequality and value extraction within the built environment is related to the current capitalist mode of production and rent-seeking. At the same time explaining this model from a multidisciplinary point of view (architectural, political and economical perspective).

For providing better comprehension of the complex web of processes and phenomena that shape society and the housing market, an attempt is made in this thesis to dissect and analyse these, presenting them in a structured and feasible manner. By doing so seeking to take an educated position within the story and facilitate a future critical approach, questioning current processes and phenomena in a clear and open way.

In this way, we can not only point to what works within the current model of housing but also to the things that could, and maybe should, be better in the future. To shape a more ethical and equal urban landscape, not only for the few or the many, but for any.

2. Housing as a Right

In 1983 Article 22 was adopted into the Dutch constitution making the Dutch government accountable for the promotion of public health, housing as well as personal development. Stating that the government needs to do its utmost to provide its citizens with proper housing6. In 1960 the European Council presented some similar social rights in the European Social Charter, stating quite clearly in Article 31 that "everyone has a right to housing". In the International Covenant on Economic, Social and Cultural Rights by the United Nations and the European Treaty of Human Rights similar expressions of the right to housing can be found. Though clearly stating that housing is a primary necessity of life, the laws concerning these rights are often composed in a way that it does not so much oblige, but more emphasizes the necessity for a government to do its very best to facilitate proper housing for its citizens, without clearly defining what that very best is, or even identifying what the basic criteria are or the minimum effort is.

Even though these clear articulations of the necessity and importance of proper housing do exist and sound quite convincing, the Netherlands has had to deal with a continual worsening housing crisis for decades on end. In the ten years from 2009 to 2019, the number of homeless people in the Netherlands has doubled to more than 39 thousand. The production of new housing stagnated and is today lower than 30 years ago, causing a shortage in the housing stock, and a deficit on the supply side, as there are still some 77 thousand households that are not provided with housing. Immobilising citizens, shackling them to their current housing as there is no proper or affordable substitution for it. Confining starters to their parental homes, because again, they can not find an affordable or suitable place to move and start their own lives. At the beginning of 2023, a report by taxation company Calcasa concluded that the average starter can only obtain financing for about 3,4 per cent of all the houses on the housing market. A share that most probably won't be of the highest quality nor be located in the best areas around the country.

Years of policy have led to the current situation of the housing market in the Netherlands. Partly a laissez-faire mentality of the Dutch government, where solutions are sought after within the free market-oriented ideas, while at the same time actively stimulating and directing the economy. In the past decade, numerous government officials have occupied themselves to open up the Dutch housing market to foreign investment. Enabling social housing cooperatives to sell off part of their

stock to keep the sector “financially healthy”, sometimes sold to (international) parties for only 75 per cent of the actual market value of the house, often not benefitting the quality of living, think for example about overdue maintenance and exorbitant increases of rent due to the shift from social- to the private sector. Maybe a rational initial motivation could be that with the stimulation of the demand, logically the supply of (new) houses would follow. Yet the opposite happened, partly because of the inert character of the production of new houses on the market that could not follow the increase in demand in time, creating a completely saturated market. Resulting in a housing bubble where the market value keeps on increasing due to scarcity, shaping an increasing fictional value that does not add to the actual physical value, making housing a product to speculate on.

With this intent to attract international capital a market is shaped rather for the building, developing, investing and speculating than for the average user. In combination with other benefitting rules andregulations for the real estate sector, such as the tax benefits where the income from the rent of houses is free of taxation13, an uneven playing field is composed where the capital-possessing individual is favoured over the others through a relatively high entry sum. This directly goes against Article 22 which states that a housing market should be pursued that is open to anyone and any level of income.

Possibly complete and absolute equality is something unreasonable, and maybe even unfavourable, to pursue. Though an evolution towards a more equal distribution of all this wealth and expenses could be an evolution favourable for the collective majority of society, with affordable housing promoting e.g., economic stability, social cohesion and the general well-being of people.

3. Housing as a market

If asked to define the value of a house, many people will refer you to its market price or governmental taxation (called WOZ-waarde in the Netherlands). While this seems like a commonly acknowledged factual valuation one might argue differently. Before being able to adequately react to the commodification of housing (and the built environment in general) a better comprehension has to be sought of the mechanism that determines the value of housing and how its prices are constructed. In this chapter, such claims will be furthermore explored and an attempt is made to clarify how and why people tend to value housing in this way. After which is reflected on the matter and looked into possible alternative adjustments.

3.1 The market and its mechanism - Basic theoretical framework

One of the fundamental models by which contemporary economic theory explains and determines value within the current system is by the hand of price and quantity. Explicitly the exchange of the two, this transaction is made on the market, where it is that different participators within the market come together. The whole is divided into two classifications, both possessing their very own typical characteristics and -behaviours. At the one end of the market, the supply of products and services is done through e.g. production, retailing, renting out etc. On the other side, the demand happens for these products and services, through consumption or usage.

Both sides’ willingness for the exchange is expressed in the quantity of a certain product in comparison to the price one might be willing to either pay (demand-side) or receive (supply-side) for the product.

3.1.1 Supply

The supply side, also the economic- or production side, is composed of the producers, retailers, owners, venturers and services, prices are asked for certain products and services that are brought onto the market. As production is seen by classical economics as a product of the different factors of land, labour, and capital, the minimum price is typically determined by costs (land, resources, labour, development, risk etc.) and (minimum) profit margins (subjective). Every price above the minimum makes for more profit and would be preferable by these actors, this is called the producer’s surplus.

3.1.2 Demand

On the demand side, a price is offered by the consumer/user in exchange for a product or service. This group is not only composed of general consumers and users but of producers and services as well that are in need of input of factors of production before being able to process these and generate new output. The price this group is willing to pay is expressed in the maximum price in exchange for a quantity of a product or service, in every case that the price is less or equal to what the consumer is willing to pay this makes for economic exchange and is defined as the consumers’ surplus. This price is determined by a range of factors, one important one being the scarcity of a certain product, if consumed by one it is not available for the other to consume, in a bidding war for the right to consume a product of limited availability the willingness to pay increases.

Gradually the willingness for the exchange becomes larger on the supply side as the price increases and on the demand side as the price gets lower. At a certain quantity, this willingness for an exchange meets and a balance sets the market price (as illustrated in the image below). On the market, the different participators are introduced to each other and a consensus is found about the transaction of value.

3.2 Surpluses, mutations and manipulation of the market

In the end, the monetary gain of the participators in the market is the sum of the producers’ surplus (profit) and the consumers’ surplus (saving). Directly opposing each other the surpluses are

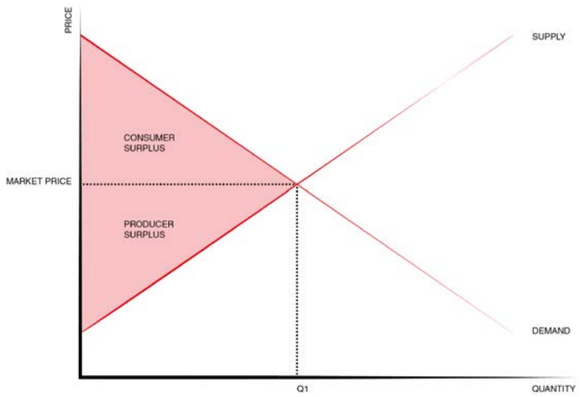
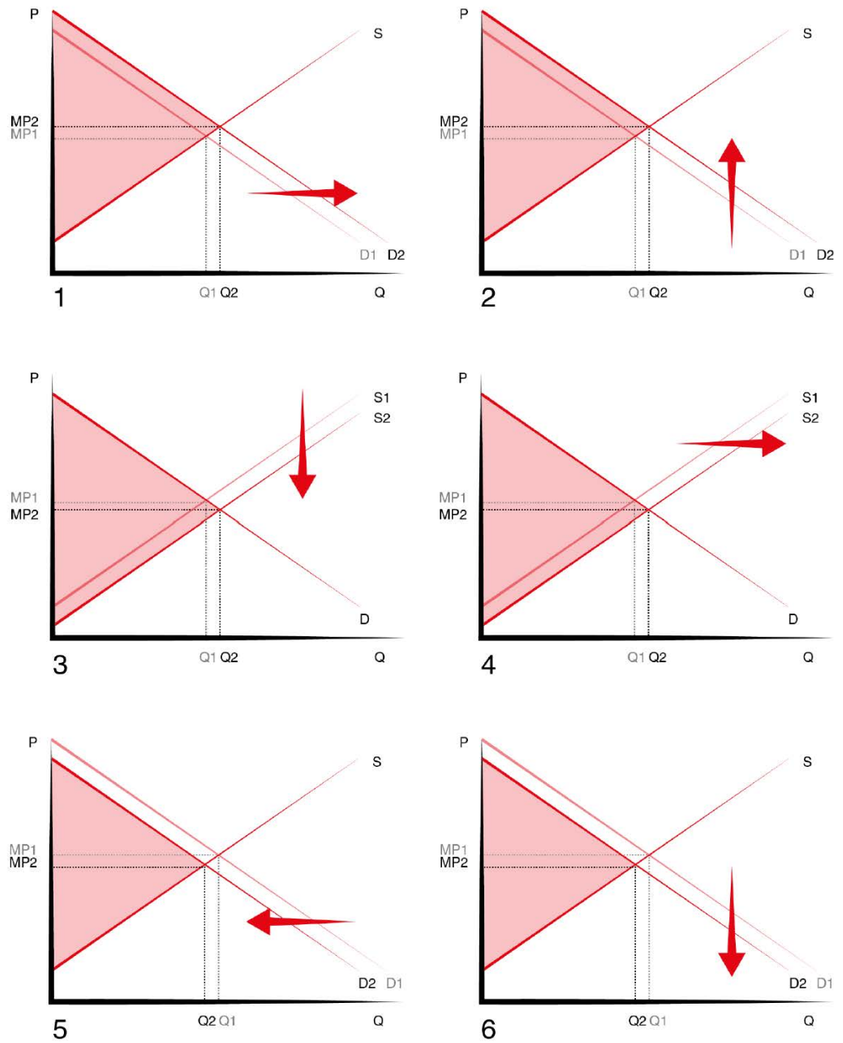


Figure 1
Abstract graph on how the market price is established through supply and demand to support the textual explanation above.
(Source: own work)

Figure 2
Abstract graph on how the market price and production quantity shifts due to manipulation of either supply or demand tosupport the textual explanation below.
(Source: own work)



likely to chip away at the size of the other, and the individual participators are in a constant rivalry to pursue and optimize their personal prosperity. Mutations in the market can and will happen if the willingness to exchange is influenced. This can come forth out of incidental phenomena (e.g. inflation, wars, major scientific breakthroughs) that influence e.g. the availability (scarcity) of a certain product, the efficiency of the production process or societal confidence in the economy. The more artificial phenomena (e.g., marketing, monopolies/oligopolies, cartel forming, economization, tenant unions) that shape and influence the market price will be of more importance for this exploration as these might lay a basis for a constructive and workable theory. While at the same time, the first set of the more incidental parameters should not be negated. A short textual explanation is done about how both sides of the economy (might) influence the other participants in the market in the next paragraphs.

Production surplus optimisation

The production surplus (PS) is the settled market price minus the cost of production, it is also called profit. In pursuit of the maximisation of PS, simply said either of two strategies can be adopted. Firstly, an attempt can be done to increase the market price to generate a bigger offset with the costs. This could for example be attempted by increasing the demand for a product, for every price a higher quantity is consumed (1. shifting the demand line towards the right). The other way to do this is by increasing the value the consumer attributes to the product, increasing the willingness to pay (2. Shifting the demand line up). Both are achieved through for example marketing.

Secondly, within the production process the costs can be decreased, producing the same for a lower price through e.g., economization (3. shifting the supply line down) or an effort could be made to increase efficiency, producing more for the same price (4. shifting the supply line towards the right). While the latter might be hardly a controllable matter as it often comes forth out of innovation which can not be taken as a fact but only as a matter that is sought after.

Consumer surplus optimisation

While there is a lot written about the consumerist behaviour that constructs the demand side of the economy, the far majority of this theory focuses on it as the mere result of producers' influence (through e.g., marketing) and to a lesser extent as an active input by the consumer as an individual. One of the reasons for this is that consumerist behaviour is, outside of influential activity by the producers, coming forth out of several factors that might be hard to influence, especially as an individual. Take for example the general wealth of a population, trust in the economy, inflation, and deflation etc. as these incidental influences on the individual consumer. Nevertheless, there are some examples and mechanisms in which the consumer might influence the equilibrium and define the market price.

On the basis of classical economic theory about the demand side, it is composed of the total sum of individual consumers' free choice of whether to buy- or leave a good, shaping it into a regulatory mechanism to control the market and influence the supply of a certain good. That is the collective outcome of the individual choice to buy or leave a good, only goes according to a significant proportion of the total group, leaving out the individual dilemma of whether to behave in beneficial to oneself or to the group, irrational behaviour (coming forth out of fear to miss out on the chance of buying a house, even though it might be overpriced, for example).

If looked back on the rise of the labour unions some interesting comparisons can be made to the current situation around the housing market and the collectively organised influence the individual has on the equilibrium price. At the time the unions first arose the labourer had to deal with the problem of there being a labour surplus so the wages would be relatively low, individual control of this market equilibrium fell short as for every labourer refusing such a low wage there would be another that would take the job. In comparison to big housing shortages, like the one seen in the Netherlands nowadays, the individual power to refuse to pay a relatively high price loses its influence and significance as there will always be another individual that is willing to offer this price. With the founding of unions, a platform is established that facilitates an assurance of behaviour and collective decision making this power can be recovered. Another mechanism that combines this power and provides an opportunity to add weight to individual free choice is a democratic government, establishing a collective power through voting enabling the consumer to influence and overlook the market. Not only the consumer is not free in behaviour, but also the producers are kept in the capitalist chokehold. In the endless competition with other firms, there is no space left for other behaviour than profit motives and survival, even if different pricing comes forth out of e.g., ethical consideration, it will be prohibited by the market mechanism. In this sense, it is also important for the supply side to organise to facilitate negotiations and come to a final agreement.

Another way in which the consumer can influence the market price semi-directly without shifting to the sphere of production is by influencing the other individuals' willingness to exchange value. By actively campaigning and educating either the demand for a product can decrease, making the consumer desire a lower quantity for the same price (5. shifting the demand line towards the left), or the consume s' valuation of good can decrease, making for a lower price at the same quantity (6. shifting the demand line downwards).

Price elasticity of demand

In the analysis of the market's behaviour, it is noteworthy to shortly introduce the concept of price elasticity on demand, this is the ratio in which the quantity asked reacts to a change in price. Generally determined by the following set of different factors that influence the consumers' behaviour; price of alternative goods, income-, preferences-, expectations- and amount of buyers on the market. Expressed in percentage, the change in the quantity that the buyer desires or can afford is divided by the change in price, a ratio is found in which the two relate to each other, often being a negative relationship as in general the quantity demanded becomes less if the prices increase and vice versa.

The price elasticity of demand is graphically represented by the slope of the demand line in the figures above. If the elasticity is 1 (losing the "-" in this economic theory as it is of little relevance), a perfect balance is found, for every change in price an exactly equal change in quantity demanded is happening, making for a 45° slope on the demand line. More likely is that the elasticity deviates from this. If found to be less than one, the ratio is more inelastic, with 0 being perfectly inelastic, meaning that every shift in price does not affect the quantity demanded too much (8. increasing steepness of the demand line). Making relatively dramatic shifts in prices possible, permitting immense increases as well as complete collapses in a relatively short term. Often indicating bigger inequalities within society as the ultimate prices one is willing or able to pay are so far apart. In a more egalitarian society, the ratio between price and quantity will be more than 1, with ∞ being a perfectly elastic demand (7. flattening the demand curve). This makes for a drastic change in the demanded quantity as the price fluctuates, enabling potential shocks on the market and relatively stabilizing the market price in the longer term.

The current demand on the housing market in the Netherlands is rather inelastic than elastic, as the general quantity does not move too much along with the fluctuation in the price, possibly originating from housing being in the beginning a human need which can be developed into a luxury product only after accomplishing this essential basis. If developed and transformed into a more egalitarian system, a more elastic price-to-demanded quantity ratio can cause radical fluctuation of the market to be absorbed and disproportional increases- as well as complete collapses of the housing market possibly being prevented. Stabilising the prices also cancels out the opportunity to speculate on housing and increases social security for the public.

3.3 Housing as an imperfect market

In his 2018 master thesis on urban planning for the Radboud University Nijmegen, Teun Leeuwerik describes the housing market on the basis of welfare economics, in which the assumption is made that desirable behaviour is encouraged, while unwanted behaviour is discouraged on the market, this creates more general prosperity. Pareto states that societal prosperity reaches its optimum when the prosperity of one individual can't increase without reducing the prosperity of others, called the Pareto-optimum. Assuming the perfect free market is able to regulate itself through the market forces that are described in the paragraph above, an optimal equilibrium is reached, this is also the Pareto-optimum, intervention in the market would harm this prosperity. This equilibrium is found through market forces that Adam Smith called the invisible hand. Here the incentive to sell a good is higher when the price is high, generating more supply. If demand doesn't change, it is to be fulfilled and the scarcity will be overcome. In turn, this will make the price decrease again and when the price is lower the overall supply decreases again. Eventually, the price will settle in equilibrium.

In his thesis, Leeuwerik mentions some points of critique on this theory and projects it on the housing market. The first is that the individual often does not act in a rational manner to strive for utility maximization, social influences on economic behaviour and the behaviour of other individuals can not simply be disregarded as assumed in the theory above. The other point of critique is that the theory only applies when there is a perfectly operating market, indicating a market of completely free competition that will always find an equilibrium in the optimal situation as the neoclassical economic theory assumes. To suffice as a perfectly operating market a number of conditions should be met, as summed up by Leeuwerik. The first of them is that there should be enough buyers and sellers so that the individual doesn't have complete control over the market. Next to that the goods should be homogenous in all aspects but price. Thirdly, there should be completely open entry without any barriers. Another condition is finally being that transactions frequently happen on the market to dispose of surpluses and deficits. As a last condition, the market should be completely transparent and all information should be freely accessible to the consumer as well as the producer can make a well-educated, rational choice and has an overview of the prices asked- and offered for the goods.

Leeuwerik reasons that the housing market does not comply with these conditions as the market is not transparent, and complete information about the house is rare and of asymmetrical nature, making looking for housing a significantly time-consuming and costly process. Next to this, he states that housing is not a homogenous good as it is inherently spacial as well as ground- and location-bound. The more complex the fabric of the environment becomes, e.g., in an urban environment, the more incomparable the specific lots are. Leeuwerik even states that housing is such a heterogenous good that not a single transaction on the market is equal to another. A further particularity about the housing market is it is a reserve as well as a market for new supply. New construction is but a little part of the total stock and that makes it harder for the supply side to influence the price in the end. Even going to the extent that the price of new construction is predominantly determined by the price of the present stock. Finally, Leeuwerik states other hindrances being infrequent purchasing due to relatively high costs, which make for infrequent transactions with high rates for e.g., marketing and legal work, and the high cost of moving into a new house.

Leeuwerik finally concludes that the housing market is not a perfect market meaning that without any regulation the market fails, not being able to reach its most efficient state, resulting in a loss of prosperity and welfare. This means that to get to an optimal situation, regulation is needed in the housing market, by governmental policymaking.

Here it is that a conflict of interest will manifest between the

users and the owner, the latter tries to maximise private profit through appropriating and commodifying common goods and spaces, while the former put in common resources and labour at the same time not earning a right to ownership. Predatory appropriation of profit is prioritised over the people that create this value surplus, a crooked ratio that won't find equilibrium without an objective party intervening.

Preferably a party representing most of the involved actors, though the government is appointed by the voter, in practice common rights and general needs of the public often have to give way to the economic parameters and desires of corporations within the neoliberal market-oriented policymaking. Where the market's nature to find equilibrium is often considered an optimal situation and presented as if the market itself is an ethical being. The assumption is made that the consumer knows what is best and therefore the optimal equilibrium is found, in reality, this statement too is quite imprudent because the market is not always transparent and the consumer can be influenced and manipulated, also in the case of monopolies on rent or housing this equilibrium would most likely not settle in an optimal- or most ethical situation. So, it is not the market that determines what is ethical and what is not, and more importantly, it can't react to these issues, only its participators can and do.

This would mean that in the end, the direct control (if the state fails to intervene) would come back to the general public that consumes and creates the demand. This would render constitutional rights like Article 22 obsolete if so easily ignored and shoved aside by corporate and the government.

3.4 Housing as an unequal market

As argued in paragraph 3.2. the influencing capacities on the market are unequally distributed between the supply- and demand sides of the economy. Not only the influence but the need for possessing a house is too, in unequal balance as housing is a primary need and a basic human right. The owner and developer are able to press costs through innovations as well as via cutbacks on quality and can instigate higher demand by promoting and marketing, for example making the Dutch housing market attractive to foreign investors, and opening up the market to a bigger, international pool of consumers.

Through this unevenness in need and control, as well as the intrinsic character of land to be ground-bound in either important or lesser areas, monopolistic power over the housing market is held by the developers and owners, causing a suboptimal situation. To counteract this and shape a more balanced influence on the housing market, reform is to be made on the demanding side of the economy and an effort should be made to move more towards the monopsony, opposing the monopoly, where control is found in acting withing the market like a single entity, through the organisation in e.g., tenant unions and government part of the power is reappropriated by the individual.

By having more demand than supply the market price and profit are increased, if put differently, there is an incentive for creating scarcity on the supply side of the economy. Likely to be created by attracting and inventing more demand, as by following rational open-market reasoning, anybody could get in on the housing market and try and supply for less. Appropriating a part of the surplus and bringing the market price down. Here it is the following problem manifests around regarding the housing market as an open market of free competition.

An open market is defined by the Cambridge American dictionary as "a trading situation in which anyone can be involved and prices are not controlled".22 Yet because of high initial investments and the need to be able to provide security of repayment, financial proof, to a moneylender or bank, the housing market is especially open for those that already possess a certain level of capital, not so much being an open entry for all, and through this essentially contradicting what the open market would be. Another inconsistency with this definition is the fact that the Dutch government actively interferes in the housing market, making policy about a self-regulatory market, however regulating for the benefit of the supply side and the developers, entrepreneurs and owners there, by passing laws over the past decades that give major tax benefits on income tax in favour of closing (extra) mortgages, the overall abolishment of tax on rent-income from extra houses, actively campaigning for attracting foreign investments and criminalising squatting, one of the few mechanisms of individual control over speculation on housing and vacancy.

Shaping an urban landscape that is profitable for the owners and developers by artificially increasing demand. Making housing more of a product to invest in, an assurance or piggy bank, than it being treated as a primary need and basic right. People need no more than a single house, at least, not until all either own a house themselves or have available affordable housing at their disposal.

Slowly the rules and regulations concerning housing are changed.23 The demand drastically dropped and the supply of houses to be sold rose in the first quarter of 2023, after the abolishment of some of the tax benefits on extra housing, as announced the year prior. In February 2023, for the first time in 9 years, the price of Dutch housing was lower than in the same month of the year before.24 This can not in its total be attributed to the government interfering in a way on the market as there are other factors for example inflation in play that influence the spendable income and general confidence in the economy. With these adaptations and the announcement to introduce taxation on rental income, the first steps are taken towards a more honest model of housing.

But yet still, rather more than a few people are forced to live as tenants as they can't afford to buy a house. Paying off the mortgages of the landlord bit by bit every month. Mortgages they themselves could never obtain due to the lack of financial proof, the fact that already-possessed capital can reassure a bank or other financial entity, and those who don't possess are being held hostage in a system that financially drains them, tricked and swindled into buying more possession for the owners and landlords.

3.5 Surplus Value

Throughout the production process and the establishment of the producer's surplus, on top of the costs of a good (land and resources used) new value is added, called surplus value. According to the German philosopher and economist Karl Marx25, this surplus value is composed of the newly created value that is established through the labour of the worker and the value that goes into the labour itself as costs (wages). While the cost of labour can be added to the total cost of producing the new value that is created is appropriated by the person providing the initial capital. In the case of the built environment, this would be the (land-) owners and developers. This profit is the offset between total costs and the price the good goes for on the market, denouncing labour to its mere ability to create new value yet not to be consumed by the person that adds this value but seeping away into the pockets at the hierarchical top, proclaimed to be the reward for risktaking.

3.6 Exchange- and Use Value

As mentioned above, this offset is defined by firstly the costs of a good and secondly the price that is to be obtained in return for exchanging the good (exchange value). Even though the market is a convenient tool to measure value, one might be critical of this being the definition of value. Exchange value is the sheer value for the person who sells the product, the value of a good expressed through the value of other goods. On the other end of the exchange, an offer is made by a buyer that desires to use or consume the product, as it is that in the choice to obtain the one product others can't be obtained. To make the exchange happen the consumer should value the use or consumption of a good more than what the consumer exchanges it for, this attributed value is called use value. This last value is what is actually added throughout the production process and made available for society to consume, a societal input of useful value. Exchange value is based on relative market, susceptible to manipulation (as described before), general availability of a good and the desire to consume- or use it, not possessing any intrinsic value other than the value that is to be obtained by the seller in return for the good, it is in some way a completely fictional value as it measures nothing other than the general availability and the demand for a product.

4. Value of Housing

With housing being a basic human need, its use value is rather high at all times, one might reason, surpassing the exchange value by far as it is, comparable to clean water, a necessity for human life of basic quality. The exchange value, as argued above, is more of a fictional value. Treating housing as an assembly of production factors labour, resources, and land, together with the newly created value through labour, intellect and creativity a metaphoric stack of stones is constructed. The physical quality of this stack of stones is not affected by the fact that either one or one million people want to live in it. Neither does the quality of living dramatically increase or -decrease directly for someone who lives in the stack of stones if the exchange value changes. Because there is not such a thing as one size fits all in housing, the use value is subjective and might vary per person yet is embedded in the stack, whilst the exchange value has less to do with the stack itself more being a definition of general availability and -demand.

4.1 The Paradox of Value

Coming from this it would be interesting to draw a line with the classical paradox of value, introduced by philosopher and economist Adam Smith, one of the most influential figures in the development of contemporary economic theory. In the paradox, the comparison between the value of water and the value of diamonds is made. Smith stated that water, as it is a condition for life, has an incredibly high use-value for society yet the exchange value lies relatively low. In contrast with diamonds, not essential for human survival and holding a low use-value in general, the exchange value is exceptionally high. With the paradox, Smith explored the different values measured in a good and why these phenomena manifested. With time explanation of this paradox is sought after, often explained by the relative availability of the goods and the demand for the goods. Water is present in abundance, more than necessary to sustain life, this oversupply makes for an excess amount that would explain why the exchange value is low. Diamonds on the other hand are not so freely accessible, making for continuous shortage and, through this insufficient supply, for high exchange value. This explanation about exchange value matches the described mechanisms of the market about the law of supply and demand, as described in the former chapters. Defining this value by relating scarcity and consumerist desire for a product.

4.2 Housing as a Common Good

If projected on the Netherlands of today (comparable to most industrialised countries) this explanation might not be all there is to this dissimilarity between the two. As it is most certainly true that clean water is more available than diamonds, the sole fact itself is possibly not all there is in explaining the difference in exchange value. Clean water, having such high use value as a result of it being a condition of life, yet needing centralized facilities, is on an infrastructural scale too expensive to realise for an individual, would make for a high willingness to exchange other goods for it, being vulnerable to be commodified in pursuit of profit, thus being very comparable to housing. Nevertheless, clean water is seen by society as a common good, a basic human need and -right, the low exchange value is set by the norm that

is set and formulated by the masses. This is probably one of the most important reasons for it not being hugely expensive, as this collective position makes it collectively regulated through the government. If related back to housing, the construction of social housing by the government would be comparable because it facilitates housing with high use-value without taking too much interest in the exchange value, not incorporating the aspect of profit maximisation in the price. Resulting in no pursuit of the maximum exchange value more than to break even. A way of facilitating this outside of the governmental sphere would possibly be by organising through cooperative development, for example, Collective Private Commissioning (in Dutch, Collectief Particulier Opdrachtgeverschap, or CPO). This could make for housing that goes for cost price based just on intrinsic value, making the value surplus available for the general public through emphasizing use value, instead of appropriating it as profit.

5. Utilizing the Market Mechanisms

The abolishment of appropriation of the surplus value as profit is not the only way in which housing can be made more available and less expensive. Another way is to utilize the mechanisms of supply and demand that determine the market price of housing, in special the general availability or scarcity. Other than just propagating the need to realise over 900.000 new houses before 202328 to fulfil the overdemand, a smarter living environment could be managed in a more affordable fashion by taking a closer look at what defines the physical intrinsic value of housing, the labour, resources and land that a building is composed of and the capital that is needed for this. The scarcity of these production factors can be managed by either influencing the demand for them or increasing general availability.

5.1 Fulfilling Demand through the Vacancy

There are alternatives to constructing all 900.000 new houses. An opportunity lies in adapting vacant buildings, reusing former residential buildings and repurposing and transforming buildings with former other functions like offices. On January 1st 2022, 2.66% of all residential and commercial buildings in the Netherlands were unused, totalling 219.190 buildings with 40% of these already being vacant a year before (table 1). With relatively more vacant buildings in some of the more urbanised areas where the shortage of housing is also bigger (figure 4). A portion of these is kept vacant as it is merely a tool for speculation and tenants and their rights would complicate the trade and lower the market price. To control this the government should regulate vacancy in the first place. If not properly enforced, other mechanisms of more democratic control should come into effect like the squatting of long-term vacant buildings.

Whilst the Netherlands has a fairly rich history of squatting, the act has been made illegal since 2010. After riots, media- and political attention in the last decades of the 20th century, squatting has been rather criminalized and the public was set to have a more negative association with squatters as either junks or hardcore anarchists. Either way, stealing property, developing a polarized view, and detaching the squatter from the “general public” and society. Here it is that possible opportunities might lay, by bridging this gap and making squatting and squats something more accessible and relatable for the public. For the act of squatting can be something other than just the individualistic “stealing a house”, it can become a broader political act, showing the value and necessity to be able to endorse decentralized control. As it is a way to empower the consumer to enforce their individual power onto the market without organizing into centralized collective instruments, as the government in past decades has failed to adequately react and create policies to counter the housing crisis. Possibly by favouring policy towards e.g., landlords and owners or by just being too rigid and inert. The sole fact that squatting can happen could be enough to influence behaviour on both sides of the market, maybe more even than the fact that it actually happens. Controlling vacancy, and by this, opposing speculation. Forcing attention and discussion upon the subject of housing as a commodity or basic human right, in political- as well as the broader sense of society.

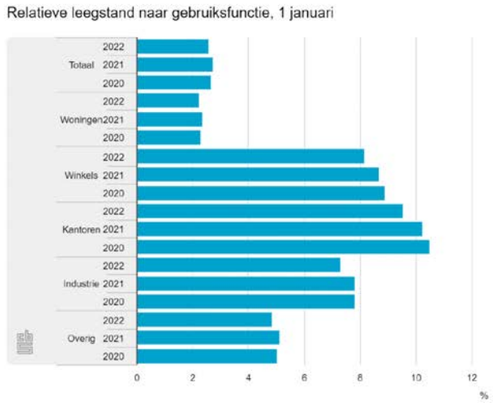
By forcing vacant stock into circulation the total supply increases and the total stock will possibly be used more effectively, shifting the supply line towards the right (Figure 5). At the same time through possible education, emancipation and individual empowerment, the general willingness to pay a certain price for the same quantity decreases, shifting the demand line down (Figure 5). Resulting in a bigger surplus and lower market prices. Appropriating the surplus value as use value for society instead of letting it sit silently while adding in exchange value in the long run for private profit.

5.2 Managing Scarcity

At the supply- or production side of the housing market, the different factors of production merge together in the realisation of new housing. In the classical explanation, these factors are land, labour and capital. By managing the availability and the demand for these factors the general scarcity can be brought down which translates into lower costs for realising housing and reduces the possibility of commodifying housing. Three different ways to do this are explored in this chapter, divided into managing labour and capital, managing material resources and managing land.

Managing scarcity in labour and capital

The first way of addressing scarcity within the built environment is by looking for smarter ways to build. Through intellect and creativity, optimisation and automation can be integrated into the design of housing. This reduces the need for, in the Netherlands scarce32, educated professionals. Designing to streamline the construction process of a building, on a bigger scale should offset labour costs. By means of prefabrication for easy assembly, the efficiency of the labour force is increased. If designed in a modular way with standardised components, the education of the new labourers becomes easier and quicker, the sector becomes accessible. Also facilitating the possibility for



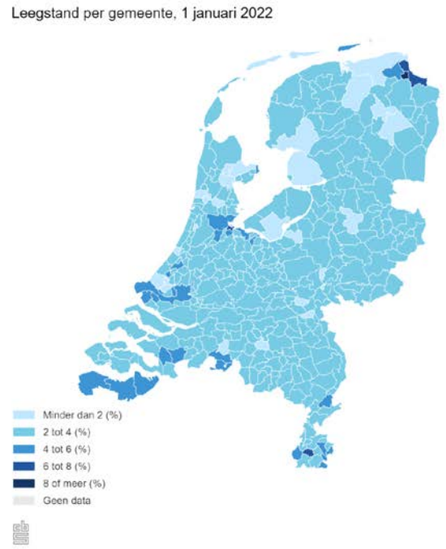


Table 1 (top left)
Relative vacancy sorted by different functions per 1Jjanuary 2022

Figure 4 (top right)
Vacancy as per municipality in the Netherlands per 1 January 2022

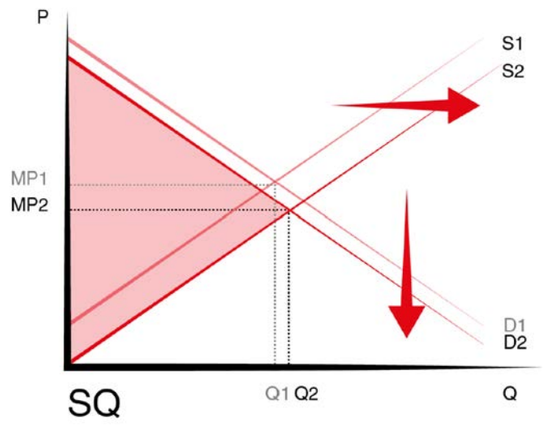


Figure 5
Mutation of the market as a result of squatting as a political act.

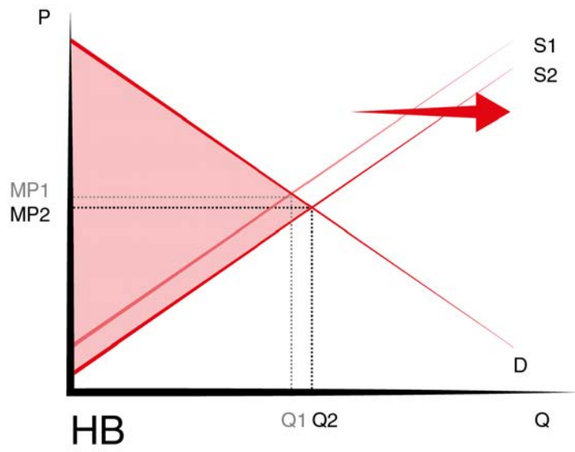


Figure 6
Mutation of the market as a result of allocating more water area to houseboats.

automatisation of (a part of) the construction process lowering demand.

Managing scarcity in material resources

Another consequence of designing in a more modular manner is that, as the need for different accommodations arises parts can be added to or taken away from housing instead of needing to replace the current stock with demographic change or the developments of households, saving material that is lost by demolition and reconstruction. Nowadays the flow of residents through the built environment stagnated as it became more difficult to find housing that fits new household compositions. With a modular designed built environment, the possibility arises to replace outdated or broken components of a building, again saving the need for replacement. Within the concept of circularity, design for disassembly makes it possible to repurpose material or reuse a complete building elsewhere if de demand shifts on a geographical level.

In the sense of scarcity, the difference between finite- and renewable building resources could be promising. If properly facilitated, a nearly infinite source of material could be established. If either collectivised or nationalised the incentive to make a profit could be taken out of the process, lowing the general cost of the built environment. Renewable building resources are one of the most autonomous and democratic materials as it takes away nothing but CO2 if properly facilitated, beneficial for all as a common good not excluding anyone. Not emitting nitrogen but withdrawing greenhouse gasses from the atmosphere.

In 2020 more than half of the Dutch farmers above 55 years old are still unable to find a successor, 16 thousand companies or 59% as stated by the Central Bureau of Statistics of the Netherlands.33 Possibly these agricultural companies could be transformed into forests and plains for the production of renewable building resources giving perspective to some farmers either in compensation or transformation of the business. Positively impacting the general well-being of people and nature as in a slower agricultural cycle it could be easier to diversify biodiversity. Being hypothetical this concept needs further proof and research about the return on investment for the public treasury and economy. In this affair, it might be interesting to underscore this intervention being a consistent income. First economizing on the costs of the nationwide construction of the built environment, after which all the oversupply can be brought onto the international market, providing a constant flow of income for society. With current Dutch agricultural expertise, the sector could be further developed and optimised in a durable way that would turn the Netherlands into a real green powerhouse on a global scale. Facilitating renewable resources and filtering greenhouse gasses from the atmosphere. In the long run, exporting the acquired knowledge as it did with specialisation in greenhouses and agricultural technology in the past century.

Managing scarcity of land

As the scarcity of the production factors described above seems like something quite straightforward to overcome by upscaling productivity or production, land might seem like something fixed at first glance, as the general size of the usable land area did not significantly fluctuate in the short-term. Still, over longer periods of time, the production- and loss of usable land become more evident, due to human interference, by nature or a combination of the two. With for example the rising sea level, coastal areas are under strain and whole populations have to move. Like Jakarta, where in combination with sinking due to over-extraction of groundwater, the city with 10 million inhabitants is to be moved to a new location, a new capital city under the name of Nusantara.34 With a big part of the Netherlands being below sea level not much explanation is needed to highlight the strain this area is under. Even when the protective barriers can be maintained, salinization of the land could possibly make a considerable area significantly less usable.

The rising sea level is not the only threat to usable land area, other natural phenomena that come forth out of climate change like extreme droughts, make large parts of the earth's surface become unusable and uninhabitable. Causing mass migration and the condensation of the population on the parts that are left. In essence, the supply of usable living areas decreases while the demand for them will increase over time with the growth of the population. Making for a heavy burden that seems hard to solve as the surface of land seems like a fairly static concept. As this might be true for large parts of the world it is of less importance for a country like the Netherlands, known for its age-old battle with water and the appropriation of territories that formerly were at the bottom of the sea. Next to this production of new land, there are other strategies to address and counter the general scarcity of livable areas, some of these opportunities will be briefly explored in the remainder of this chapter.

Starting with addressing the efficiency of land usage. By stacking, a square meter of land can

accommodate multiple functions or multiplication of its initial one. The establishment of common goods and -facilities is another fitting example here, as this makes certain private facilities obsolete, which won't be used most of the time. A second example could be redefining the current stock of the livable area. Specifically, in the case of a delta country like the Netherlands, water takes on a significant role within the landscape. Acquiring a houseboat is not an obstacle as it is producible, attaining a place to dock is way harder because it is to be assigned by the (local) government.35 If more territory would be designated for living on the water, the scarcity of livable area could be effectively addressed and the overdemand can partly be met. As water areas with the potential for housing are often not used productively at the moment, the general supply of livable areas is increased (shifting the supply line towards the right, resulting in a lower market price and increased quantity on the market, see Figure 6) without appropriation of value. Primarily value is added in the manner of use value, societal-wide. In combination with the majority of water being collectively owned by the government, there is little to no prosperity taken from other individuals. Because there are few private actors the appropriation and extraction of surplus value by the endeavour for private profit is minimized. Because (semi-) autonomous houseboats need fewer facilities, as well as less infrastructure because most Dutch cities are well connected and reachable over water, it's less embedded into the landscape and free to be moved at the time the area is repurposed for a different function. In this way, a body of water can be borrowed (even if not facilitated by the government), and the user or tenant can move as soon as complications occur.

This also touches on the final reproach of the management of land that will be explored in this paragraph. Tackling the monopolistic market power on the supply of land could facilitate more honest prices. Without applying total dispossession of land, a way to do this could be to mobilize housing. By designing for disassembly and reassembly or constructing movable units, competition on the supply of land is promoted. This could result in less extraction of value as profit by land owners and in the possibility of facilitating nomadic movement when geographical demand shifts elsewhere.

6. Conclusion

Though being widely acknowledged as a human right by governments and human rights organisations, the Dutch constitutional regulations about affordable housing lack concrete formulations about how and in what way the government should facilitate and regulate this. Resulting in governmental policy that facilitates housing to become a means to make a profit, making it less available for a large part of society. Taking a closer look at how markets perform, as well as how they are manipulated for surplus optimisation (and through it, profit maximisation), one might conclude that the housing market is an uneven playing field in favour of the supply side of the economy. Government and (tenant-)unions are important tools for the individual on the demand side of the market, as through congregation and cooperation their individual control applies to the market and can they influence the market price. With the housing market performing as an imperfect market intervention is needed (by e.g., government) for achieving an optimal situation. Throughout the construction of housing, a surplus value is added, yet this is often appropriated by the owners and developers as profit. One is able to formulate the value of housing in different ways, for example by the exchange- or use-value it possesses. Exchange value is mainly based on general availability or scarcity through supply and demand, it hasn't much to do with the physical, in the form of intrinsic- or use value, resulting in it becoming more of a fictional value that is extracted from the process. If the surplus value couldn't be extracted as profit, a surplus remains for the consumer and society as a whole. A way of doing this is through social housing, cooperative development or by establishing housing as a public good, comparable to drinking water, in this way value extraction by (land-)owners and developers could become less tolerated by society.

Finally, the preliminary work is done to set an example in which the mechanisms of the market can be utilized or wielded to facilitate more available- and affordable housing. Possibly by fulfilling demand through adopting vacant buildings into the housing stock, after which exploration is done on how to manage scarcity on the several production factors, labour, material resources and land for housing. Reaching from upscaling productivity and -production to redefining the very character of the production factor and in what manner it's utilized. By laying out a part of this social-, political- and economical framework that regards the current housing situation, further steps are taken to formulate and take a position in the story in a more educated manner, providing the tools for further elaboration and exploration of new innovative ways in which affordable housing can be facilitated within current existing frameworks. Accommodating the right to live in a house instead of investing in it as a means to make a profit.

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INHABITING THE MOVEMENT

Towards Sustainable Way of Moving

Alessia Angela Sanchez

Indroduction

"Does the rapidly increasing movement of more people between more places imply a decreasing ability to perceive and act morally for the best for one's self and anothers?" (Bermann, 2008)

Sigurd Bermann raises an intriguing topic concerning the morality of our actions as we travel more and more over the world. The allure of speed and mobility has captivated us, enabling us to explore the world like never before thanks to technology and innovation. However, this fascination with mobility has also made us selfish and blind to the impact our actions have on the quality of public spaces and urban life. Mobility has become increasingly prevalent and important in contemporary society. People are moving more frequently and in all directions for professional, cultural, social, and recreational purposes. The constant flow of people provides fundamental opportunities for social, cultural, and economic exchange, which are crucial for the survival of urban systems.

Despite their importance, roads, routes, and mobility infrastructure frequently dominate major areas of the landscape while failing to create places. Instead, they frequently produce degraded circumstances by delineating marginal, hazardous, underutilized, or disused regions that are difficult to reach and hence deteriorate over time. This inadequate integration is mostly owing to the last first half-century idea of mobility as a rigorously monofunctional element.

The quality of urban transportation spaces has an enormous effect on our daily lives, but their design is frequently overlooked. The purpose of this work is to investigate the causes behind this neglect by reviewing past research in the topic. The examination begins with a discussion of previous theories that put the car at the center of mobility design, and then continues to more recent theories that emphasize walking and cycling as more natural and sustainable modes of transportation. Through this approach, we can obtain a greater understanding of the necessity of adapting these theories in a constantly changing society. The findings of this analysis will serve as the foundation for a new way of approaching mobility spaces that takes a multidisciplinary approach that considers people and their behaviour, technical developments, adaptability, social trends, and media. By doing so, we can create sustainable mobility spaces that benefit both individuals and society.

1. Why Old Mobiliy is Not the Anwer

With the onset of mass motorization private motorized traffic has started to negatively impact urban areas, causing congestion, pollution, noise, and accidents. Since last century designers and engineers have been working on providing solutions to the problems associated with urban mobility for the past century. These have included newly built transportation infrastructure such as highways and tunnels, as well as public transportation networks like buses and subways that has not always had a positive impact, because their infrastructure resulted in the creation of unused and neglected spaces. Colin Buchanan was a traffic engineer and urban planner who developed a traffic flow theory in the 1960s. His fundamental intuition is that traffic does not mysteriously appear and disappear in the streets, but is a function of human activities, that depends on what people have to do. According to him it was necessary to overcome an overly specialized knowledge that does not allow urban problems to be seen in the wider context, that consider their complex and dynamic nature. Buchanan created origin-destination diagrams, made up of straight lines of desire, which are the result of an aggregation of many individual movements. The thicker the line, the higher the number of people who move daily between the origin and the end of that line. Through this type of diagrams, the main mobility demands are identified, making it easier to select the new roads to be built in correspondence with the thickest straight lines (Buchanan, 1963). The philosophy behind Buchanan's theory, that is establishing a bridge between transport engineering and urban planning, was correct and has opened the eyes of many urban planners to the close relationship between transport and land uses. But, again, the resulting design solutions have sometimes been very heavy, generating infrastructures that in many cases today appear unjustified and even oversized [figure 1]. If we treat traffic as a problem to which we only need to give more space, not only are we not solving the problem, but we are also neglecting many things, in particular the effects that interventions made on infrastructures can have on activities and land uses: for example, widening a road also means making the areas bordering or connected by that road, more accessible, it means creating greater opportunities for movement, which often leads to greater levels of congestion, because the increased capacity encourages more people to drive. But the main factors that have contributed to the failure of Buchanan's traffic flow theory is the fact that in the recent decades the methods of travel have changed, because the organization of work and social activities has become much more complex and much more fragmented than in the past; that phenomenon of mass commuting typical of the last century has dissolved into a number of individual journeys that are distributed much more widely over the day. Today the lines of desire are much less recognizable, also because the traffic now depends on a multiplicity of events and initiatives which animate the city, but which cause movements that are not easily predictable and plannable. Mass regularity has disappeared. Today Buchannan's strategy goes into crisis.

Figure 1

The image shows the central Artery of the highways of Boston under construction in the 1950s-1960s. It was one of the most expensive and controversial infrastructure projects in the United States. Some people see it as a necessary improvement to transportation infrastructure, while others see it as a costly mistake that scarred the city's landscape.

Buchanan highways: Jones L. (ca. 1934–1956), Central Artery construction. https://www.digitalcommonwealth.org/search/commonwealth:8c97mj42v

2. The Dual Nature of Speed

The previous approach has prioritized the movement of vehicles over the needs and experiences of people, applying a car-centric approach that has caused the replacement of public spaces with parking lots and highways. "The disproportionate allocation of public space for motorized vehicle use might suggest that many cities are no longer designed for humans but for cars" (Daher, 2017) We let this happen because we love the privacy and the independence of cars. More than any other technology, the 20th century was marked by the automobile with its sleek shape and the promise of speed and freedom. From car manufactures to city planners and designers, they all celebrated the new car-centric approach: "We affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed" Futurism movement stated in their manifesto in 1909, elevating the new machine as the object of their new cult. F. L. Wright in his book The Natural House (1954) affirmed: "Because we have the automobile, we can go far and fast […] we have all the means to live free and independent, far apart as we choose – still retaining all the social relationships and advantage we ever had, even to have them greatly multiplied. […] You lived so close together in houses of the Middle Ages because you had to walk to communicate. […] You were forced to live compactly. […] Today

there is no such conditions."

"The cities will become part of the country… we shall own cars. We shall use up tyres, wear out roads surfaces and gears, consume oil and gasoline" (Le Corbusier, 1929)

This cultural fascination has become so implanted in our lives, shaping our personal habits to the point that owning a car became a status symbol, a rite of passage to the adulthood, a sign of pride and trendiness. The death of distance and the beauty of speed come with a cost because different spaces emerge dependent on the mode of moving. Kjell Ivar Øvergård in Spaces of Mobility (2008) explain how technological devices lead to a perceptually different mode of moving compared with walking and running. "This arrangement reduces the sensory feedback from the internal sensory systems leading to a different experiential and physical basis for movement, a basis that may not be well suited to the characteristics of the human embodied mind" he stated. The biological mechanism for movement control in the human body is lost when technology is used to experience the world at high speeds. This results in imprecise perception and reduced sensual experience, as the rapid flow of visual information overwhelms the capacity of the eye and brain to absorb it. As a result, the experience became non-informative, in the same way as an experience without any movement at all. The amount of social interactions, visual sights are dropping if we travel by car, because "life takes place on foot" (Gehl, 2011). While technology and navigation systems can provide us convenience and speed, they often prioritize efficiency over experience. They may take us on the fastest route, but they are not always the most interesting or enjoyable one, depriving us of the charm and the benefits of walking, such as increase physical and mental health and a stronger sense of community. In the face of the negative consequences of a car-centric approach to urban mobility, it's time to embrace the "discovery of slowness" (Nadolny, 1983).

Errare Humanum Est

Francesco Careri in his book Walkscapes (2002) explains that before inventing architecture, man possessed a symbolic form with which to transform space: the action of Walking. It is by walking that man began to build the natural landscape that surrounded him. In one of the chapters Careri describes the etymology of the word walking, in Latin errare, with the famous Latin expression errare humanum est, which literally means Walking is (something) human, but with the other meaning of errare - which is to make mistake, to get lost, to wander - the meaning of the action of walking becomes to get lost in the space of walking, in the space of mobility, to get lost in it, instead of only using it as a mean to get from A to B. How can we transform the human act of mobility into a sublime experience, elevated from a mere instrumental means of transport to a higher value?

The most appealing cities often have a rich history, characterized by winding and narrow streets that offer a sense of mystery and enclosure, drawing people in. for a significant portion of history, our settlements were constructed on a scale that facilitated walking, because human beings are biologically designed to walk.

The act of walking should return to be embraced through the power of design, a power that can make us all flaneur, Charles Baudelaire's figure that while slowing down is able to engage with its surroundings, discovering hidden gems and experiencing the city in a more intimate way.

3. Fair Mobility

Although celebrated as a sign of liberty and individual freedom, the proliferation of cars in cities has come with enormous external costs (Hegner, 2022), that are not reflected in their economic benefits. These include the cost of occupying urban space and parking lots, as well as environmental and health costs. As people feel driven to spend more time in their cars and less time socializing with their neighbours, this has contributed to social isolation and a lack of community cohesion. Even if we exclude all these external costs, owning a car is still prohibitively expensive for many people, like low-income individuals, students, and senior citizens. Previous mobility approaches have not considered the needs of vulnerable populations who may not have access to private cars or may face barriers to using public transit.

It is ironic that despite only 18% of the world's population own cars (PD, 2022), we still design most of our streets to cars, especially in social housing neighbourhoods where low-income families cannot even afford a car and may struggle to access job opportunities, activities, and civic events. "How can we preserve the right of citizens to move freely If the technical application of this right makes it impossible to democratically negotiate and distribute the conditions for different modes of mobility?" Sigmund Bergmann (2008) argued that mobility planning has been based on an idealized notion of a "normal" human, neglecting differences in gender, education, ethnicity, and economic potential. This approach aligns with modernist stereotypes, thereby ignoring the needs of vulnerable populations.

It is widely acknowledged that women commonly experience feelings of insecurity in public spaces. Additionally, limited mobility is a significant concern for other marginalized groups like poor individuals, senior citizens and children.

To exploit fear of crime, individuals often opt to refrain from walking in the streets and using public transportation and instead choose to rely on comfortable and convenient personal vehicles, consequently participating in the production of pollution, congestion, and traffic. To change this, we must create cities that are more transit-equitable granting the same equal opportunity to everybody to participate fully in the social, economic, and political aspects of community.

Jane Jacobs in The Death and Life of Great American Cities (1961) affirm that "A well-used city street is apt to be a safe street. A deserted city street is apt to be unsafe". With her eyes on the street theory, Jacobs advocated for dense mixed-use

development and walkable well-used streets throughout the day and night to maintain public order. This means that there are always people around to observe and intervene if something suspicious or dangerous occurs, because these eyes belong to the proprietors of the street, residents of the area and owners of shops that can exercise a natural surveillance. For this reason, buildings must be oriented to the street and cannot turn their backs or blank sides on it and leave it blind, accommodating a variety of uses and activities to encourage a continuous day and night presence.

However, for this to work, there must be a strong sense of community in the area: people must feel a sense of ownership and responsibility for their neighbourhood and be invested in keeping it safe and clean, but this do not always happen.

4. The Tragedy of the Urban Commons

"What is common to the greatest number gets the least amount of care" (Aristotle, n.d.)

The American sociologist Garret James Hardin introduced the so-called Tragedy of the Commons theory (1968), where he argued that the freedom to use the commons would inevitably lead to the depletion of resources. This concept can be certainly applied in the urban context because public spaces should enable collective responsibility and a form of mediated conviviality. The Tragedy of the Urban Commons here mainly refers to the destruction of public places, such as parks, plazas, or sidewalks, as a result of overuse or misuse by the people. Similarly, it can manifest itself in the case of mobility infrastructure: in cities with heavy traffic congestion, individual drivers may prioritize their own convenience over the need to reduce emissions and improve urban quality, increasing congestion and environmental damage.

Hardin's theory can consist not only of overuse but also of underuse of public resources: residents in low-income high-rise developments usually complain about the dangers of walking in their neighbourhoods. These issues do not originate from a criminal or marginalized population, nor are they solely due to their low-socioeconomic status, but from the district's physical inability to function as a safe and vibrant urban area (Newman, 1996): the lack of the necessary physical infrastructure and resources result in a compromised quality of life for its residents. The ground around the buildings is accessible to everyone and are not assigned to anybody.

In his research published in Defensible Space (1996), Oscar Newman found out that "the larger the concentration, the more residents felt isolated from the rest of society and felt their perceived differences (low-income) to be greater". It can be observed that the more residents have to share common areas, the harder it becomes to establish ownership over those areas and to come to an agreement with other residents about the maintenance and supervision of these shared spaces. The residents, as a result, feel little association with or responsibility for the grounds and even less association with the surrounding public street. According to Bergmann (2008) the great loss of control over, connection and responsibility for one's natural and local surroundings create a spatial kind of alienation: the great distances, built in car-centric approach city, between buildings provide little to no outdoor experience and so creates a cold and disorienting environment, where streets feel empty and uninviting to human interaction. As a result, many residents opt to stay indoors in their isolation.

Zygmunt Bauman, a Polish-British sociologist, explored that the destruction of nearness (2000) between the victim and the offender, it can result in a silence of responsibility, where individuals feel less accountable and empathetic for the well-being of others. This distance is physical, but is deeply related to its social aspect, because the same physical distance, typical of cities designed for cars and not humans, can cause and is due to a lack of community or shared identity.

The solution to the Tragedy of the Urban Commons can lie in collective actions, promoted by social interactions that can help to promote a sense of ownership and responsibility of, for example, those spaces that cars in the last century has started to take from people. Community-based natural surveillance is more effective at preventing crime and degradation of public spaces than expensive security measures like cameras or guards because community members tend to have a greater sense of investment and responsibility towards public spaces that they actually use and enjoy. Architecture can play a significant role in fostering this sense of community by shaping physical environments and creating spaces that encourage social interaction, inclusivity, and a sense of belonging: different building types create spaces outside the dwelling unit, which influence residents' ability to control them. Newmann (1996), for instance, suggests that street closures and mini neighbourhoods can bring neighbours together in unified action to address their joint problems like documenting criminal activities. In the same way by subdividing the public ground of streets and assigning to the control of individuals or storekeepers, their proprietary feelings increased as well as their identification with the grounds and tenants are more likely to watch over the area. Additionally, improving the image of the project by giving identity to the individual units can increase a sense of pride and ownership, making that place more pleasant and attractive.

The Advertisement of Public Spaces

But how people can develop this sense of community, how can they feel the ownership of a space that nobody want to visit or enjoy if there "nothing happens because nothing happens" (Gehl, 2011)? Many areas in the cities fail to provide anything stimulating, resulting in lifeless and dull environments. This lack of stimulation creates a negative cycle as activities cannot stimulate and support each other. The disintegration of living public spaces and the gradual transformation of street areas into

sterile environments devoid of real interest is an important factor contributing to vandalism and crime on the streets.

To break this cycle, we cannot stand zoning and the mono-use of different areas of the city, as this makes it so difficult for people to find anything attractive close to their homes, that they chose to rely on private vehicles and consequently create congestion. To encourage people and activities to move from the private to the public environment, we must build public spaces that are intimate, easily accessible, and closed enough to feel like an extension their home: a significant number of stores and other public activities must be situated along the sidewalks, providing people with tangible reasons to use them.

In the past, communities were built around small, local shops and services, where people could walk and interact with their neighbours. However, modern planners and developers have shifted towards prioritizing privacy and keeping people away from the noise and chaos of cities, erroneously assuming that everyone wants to escape from the hustle and bustle of urban life. But the truth is that this chaos is often caused by the over-reliance on cars and other motor vehicles, which contribute to traffic congestion, air pollution, and noise.

The Japanese street Hondory in Hiroshima stayed intact and popular after being completely destroyed by an explosion in 1945, because its inhabitants love for it was a powerful driving force for reconstruction. The neighbourhood was restored by its merchants, who understood that letting cars access the street would impede their business. So, during the reconstruction plan presentation they insisted that the commercial area should be pedestrianized. Episodes like this show that the desire of people to inhabitant streets and other mobility spaces exist. They just need designers and politicians to help them.

By promoting public activity in the streets, we can make public spaces more attractive and livelier and incentivize people to engage in similar activities outside. Bergmann (2008) reformulated Albert Schweitzer's quote (1924) "I am life that wants to live, among life that want to live" with an ethics of mobility in large scale "I am life that wants to live and move in a space, where also others want to live and move". The streets are where we can witness the pulse of city life: from small local shops, markets, bookstores to bars this exposure of people tends to make them nicer and more trustworthy, creating a sense of community. But sometimes projects often fail to make activities and events visually accessible to the public, as many activities are closed off without any clear reason, such as swimming pools, youth centres, bowling alleys. Similar to fashion, we should advertise the activities that are taking place within the building to attract people passing by: selling the activities in the streets can have as much impact as commercial stores do by showcasing their beautiful goods. We can create a more cohesive and vibrant urban environment by making the life of the city visible and accessible to everyone.

5. Adaptability

The urban mobility movement is currently advocating for a return to sustainable mobility through walking and biking. However, it is important to acknowledge that these principles cannot be applied everywhere. Every society, region, and context have unique needs, strengths, and weaknesses, shaped by their physical, climatic, and cultural conditions. It is essential to consider these factors in developing solutions for each case. For instance, wind is a significant challenge in outdoor spaces, as it is intensified by high-rise buildings, making street-level activities difficult to enjoy due to strong gusts of wind (Gehl, 2011). The arrangement of streets and squares must prioritize both movement and outdoor activities while also considering orientation and climate to ensure comfortable conditions. The local climate can be improved or worsened by the site plan.

Khaled Alawadi's article, Rethinking Dubai's urbanism (2016), addresses the challenge of adapting sustainable urban mobility to an automobile-dependent city. To make the city more sustainable, the incorporation of sustainable transportation methods like cycling and walking is proposed. However, cycling is considered inappropriate by some of the population due to climatic and cultural barriers such as Dubai's heat, dust, and humidity and the belief that is culturally inappropriate for local females of any age. Experts supporting these modes of transportation argue that the demographic structure of Dubai, dominated by working-class immigrants from the Indian subcontinent and Southeast Asia who are used to cycling in their hot and humid countries, could find bicycles appealing since most of them do not own cars. Additionally, they argue that cultural values evolve over time, and bike infrastructure could be effective. While most of the experts supported walkability, it might not be preferred during the extended summer season, as walking outdoors could be quite uncomfortable. Indoor malls are generally the only places Emiratis walk. While respecting cultural values, architecture and design should offer solutions that do not dictate religion or people's choices. Promoting cycling during the half of the year when Dubai's weather is pleasant can be a good idea, but we should not make cities like Dubai adapt to the same design we applied for cities like Copenhagen. Cities should maintain their diversity and cultural heritage by reflecting their distinctive character and local life in their building, public spaces, and mobility infrastructure.

In another context, people choose to build cable lines instead of bus or subway lines due to the need to adjust solutions to fit the landscape's characteristics. A good example of this is the city of Medellin in Colombia, which introduced in 2004 the Metrocable [figure 2], a cable car system that connects people living in the barrios with the city centre below. Prior to the Metrocable, residents of these areas had to rely on walking or infrequent, unreliable buses to access the city, which led to poor access to employment opportunities and public services, as well as high crime rates. These issues resulted in physical and social marginalization of the districts, further worsening the lack of opportunities. (n.d., The Metro-cable: Transport by Urban Cable Car in Medellín, 2016).

In designing the mobility systems of cities, it is important to consider the development of a sense of place, that comes from the Latin genius loci, which suggests that people can experience a connection to a spirit (genius) of place (loci) beyond its physical or sensory properties. Gordon Cullen, in his book Townscape (1961), provides insight into this concept and how it relates to a conscious sense of association or identity with a particular location. The spirit of place can persist even in the face of significant changes because changes are the ones who must adapt to the spirit or identity of the place, not the other way around. Matthew Carmona argues in his book Public Places and Urban Spaces (2003) that despite major social, cultural, and technological transformations, numerous cities and countries have maintained their distinct identities. He stated: "While the meanings of places are rooted in their physical setting and activities, they are not a property of them, but of "human intentions and experiences".

Figure 2
Medelline Metrocable and Escalator Medellin also installed giant outdoor escalators in Comuna 13, a neighborhood clinging to a hillside (Pamela Owen, 2011).

Retrieved respectively from https://www.pinterestit/pin/672443788112303748/ and https://www.dailymail.co.uk/news/article-2078994/Going-Colombian-shanty-town-installs-giant-outdoor-escalators-relief-residents-spared-trudge-steps-equivalent-climbing-28-storey-building.html

The Placemaker of our Time

In Life Between Building Gehl (2011) express admiration for pedestrian medieval cities which not developed based on plans but rather evolved through a process that often took many hundreds of years, because this slow process permitted continual adjustment and adaptation of the physical environment to the city functions.

Today's transportation landscape is getting much more diverse because of the impact of new technologies like meal delivery apps, uber app, scooter, bike and car sharing, electric car and the emergence of new trends influenced by social media and new problems like COVID-19. Theory from the last century was not designed to account for these newer innovations. The traditional role of architects and designers as sole placemakers has shifted, with a diverse range of stakeholders now involved in shaping the design and use of public spaces. The emergence of new placemakers, such as social media and influencers, has further complicated the urban dynamic, requiring ongoing adaptation and innovation in the way that mobility systems and public spaces are organized and managed.

The rise of coffee culture and the popularity of outdoor cafes, for example, has resulted in the creation of more pedestrian-friendly streets and public areas. People are more likely to stop and enjoy the cafes and other attractions along the way if they walk or bike to their destination rather than driving. People are now more likely to stop and interact with others in pubs or coffee shops rather than merely passing through, which can have a good impact on the social fabric of urban communities.

"The pervasive impact of internet is acting faster on almost every aspect of life, and notably on shopping habits, a consequence being that local shopping streets are moving from a utilitarian to a leisure function. This is a result of people seeking these lifestyles and of the media and cultural industries presenting positive images of them" (Carmona, 2019).

Our public spaces are currently experiencing a period of rapid and unpredictable change, with economic, social, and political factors all playing a role in shaping the way we design, use, and manage these spaces. "Urban design both responds to cultural change and is itself a means towards such change" (Carmona, 2019). The relationship between people and design is a mutually transformative one, as spaces adapt to the needs of people and design has the power to influence and even change their behaviour.

6 . Transit - Oriented Development

As new mobility trends emerge, it's important for us to prioritize people centred approach in the development of new technologies in the field. In the past, when faced with mobility problems, the solution was to widen the streets. However, we now recognize that is not solving anything and we can transfer greater portions of individual trips from automobile systems to combined networks of public transit, pedestrian, and bicycle systems. This allows for a more cohesive and multifunctional space where people can work, rest, eat, play, and move around without the need for strict segregation of activities.

As we continue to evolve and adopt new ways of moving, we must also consider what to do with the infrastructure built for cars, such as highways and parking spaces. These spaces have resulted in a lot of degraded and unused areas. Jan Kamensky

is a visual designer whose utopian animations present a vision of what streets could look like if we replaced spacefor cars with space for people. In his animations, for instance, we see how the under spaces of highways can be repurposed as inhabitable spaces for people [figures 3], in the same way as other projects like the Bentway Park under Toronto's Gardiner expressway (2018) [figures 4] are already doing. Another example of how neglected highways can be transformed into usable spaces is by repurposing them into elevated walkways towards the city. One successful instance of this was seen in the High Line project in New York (2009), which converted an abandoned railway infrastructure into a public park. These types of projects offer new opportunities for personal and collective re-appropriation of these neglected spaces.

While what is next is still going to be defined, it is inevitable that mobility systems will undergo significant changes. Various innovations, such as car sharing, mobility apps, have already begun to shape the future of mobility. Just over a century ago, transportation within cities was slow and expensive, relying on horses and carriages. However, with changing advancements from the wheel through steam engines and carriages, new mobility chapters have emerged, today leading to millions of private automobiles on the roads with some of which are already transforming into electric vehicles. Now, the question is whether electric cars can solve the problem of urban mobility. While they may help reduce air and noise pollution, electric private vehicles will not solve the issue of congestion in the city, as they will continue to dominate the streets designed for cars and not people. Even if we find the most sustainable engine that produce no pollution, the problems of mobility, like inequality, neglected mobility places and congestion will persist because simply changing the engine from combustion to electric does not address the core issue of mobility. Innovation is not always an improvement, and we cannot simply replace one component without rethinking the entire system. Rather than solely relying on technology, breaking this loop of mobility innovation that don't address people means that we must apply it in a way that serves people and put them at the centre of the approach.

If we want to revolutionise urban mobility, we must retain the positive attribute that cars offer, freedom. The fascination of freedom was celebrated since has entered the mind of people through the born of technology that can really make it possible for people to go everywhere and at any time. The need of people to move, explore and learn from new places will always exist. Therefore, we must redefine freedom in a way that is environmentally sustainable and socially inclusive by prioritizing people, a way which we have overlooked in the past decades.

Public infrastructures have the potential to offer the same freedom, but unfortunately today they are still often neglected by people. According to L. Seeliger and I. Turok (2015), some developers have recognized the need to change the perception of middle- and upper-income workers and consumers towards public transportation, a negative attitude that needs to be overcome. "You won't get a Managing Director of a company using public transport" they admit. Developers also noted that even with access to public transportation, people still prefer to use private transport. To solve this, we need to invest into public transportation and mobility infrastructure to make people use them more, a responsibility that falls not only on developers or people with financial means but also on architects and designers. Subways, for instance, are often seen as unappealing, dark, monofunctional spaces that only serve the purpose of transportation.

The same principles we are using to make people walk and use streets more can be applied for public mobility infrastructure, so that they will be multifunctional place-maker that host other activities and promote social interaction, rather than just having the only function of passage. This is actually something that was done a lot in history, an architectural typology that can be imported into the design of contemporary infrastructure. For instance, Ponte Vecchio in Florence is a inhabited bridge where different functions and activities used to take place, and are still today, like shops and markets. In the same way we can take the example of monorails that, since the end of the nineteenth century, and for most of the twentieth, have captured the imagination and consistently featured in science fiction visions of the urban future (ArchDaily, Norman Foster Foundation Urban Mobility Workshop, 2018) [figure 5] and that took concrete form in the city of Wuppertal in Germany (1901) [figure 6]. Innovative generations of monorails have the potential to improve urban mobility by allowing the infrastructure of transportation to seamlessly blend with the architecture of buildings, incorporating additional urban benefits in their structures, such as elevated walkways, bike lines or city farming.

While electricity has the potential to greenwash private vehicles, it can be a revolutionary game-changer for public transportation. By implementing this technology, it's possible to create attractive transit-oriented developments "where you can have your bus stop inside the building you live in, without the need to go out in the rain to wait for the bus" (Gustavsson, 2018). As soon as you step out from your house you will be invited to use sustainable mobility, through inviting pedestrian routes, and bike lane and mobility hubs on the street ground level with stores and possibilities for social activities that encourage people to be there outside their house without relying on cars, at least not in the city.

Figure 3

The transformation of neglected spaces generated by mobility infrastructures. Kamensky J. (n.d.). Berlin: Skalitzer Stree. Visual Utopia. https://visualutopias.com/berlin-kreuzberg/

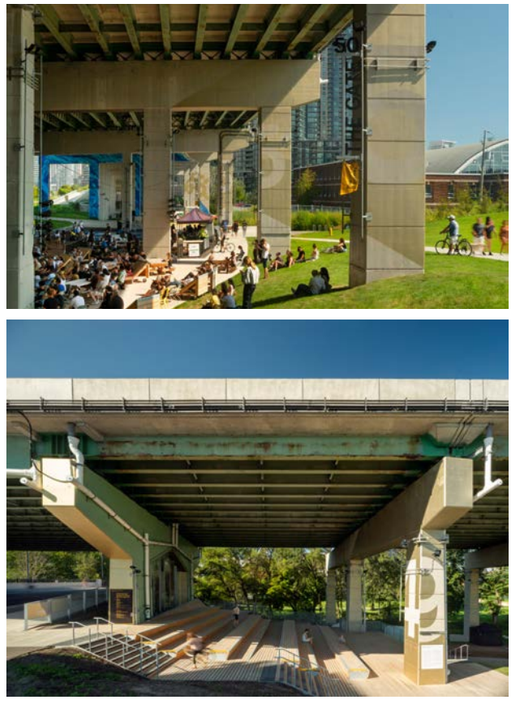

Figure 4

Lehoux N. (n.d). The Bentway. https://www.archdaily.com/912942/the-bentway-public-work

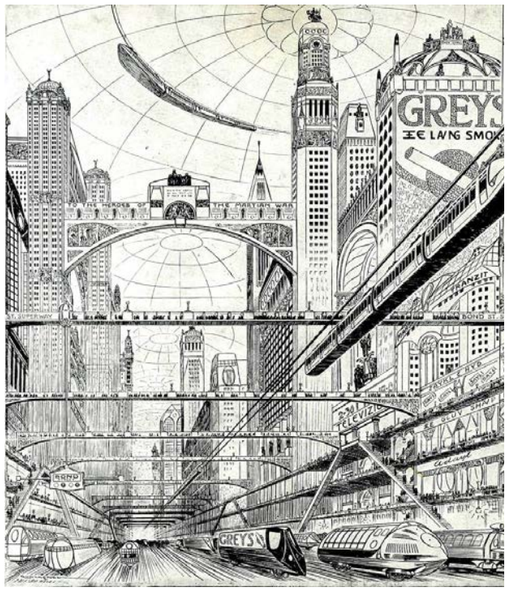

Figure 5

Grey's Cigarette advertisement (1920s). London in year 2500.

Retrieved from https://www.archdaily.com/898007/call-for-submissions-open-call-norman-foster-foundation-urban-mobility-workshop/5b44f53bf197cc4be4000287-call-for-submissions-open-call-norman-foster-foundation-urban-mobility-workshop-photoMonorail Utopian

Figure 6

Monorail in Wuppertal (Germany) above a flea market on the street van Frits D. (2008).

Retrieved from https://www.flickr.com/photos/frizztext/2895202249/in/photostream/

Conclusion

As we move towards the future, we cannot deny that the desire to explore and travel and the fascination of freedom will continue to exist, but we must also recognize that our current reliance on private vehicles has created a problematic addiction to them, leading to various negative consequences such as air and noise pollution, traffic congestion, and the loss of public spaces.

We need to shift our mindset and consider alternative modes of transportation, firstly walking and cycling, which are not only healthier but can also promote social interaction and community engagement. However, to make this change possible, we need to break this vicious cycle of people not wanting to use streets and mobility infrastructure because they are ugly, unsafe places with nothing to attract them. In summary, this paper comes to the conclusion that to change our behaviour and reappropriate our streets and mobility infrastructure, we need to develop a sense of ownership and responsibility over these public spaces, which can be achieved through a multidisciplinary approach that involves not only technology and transportation systems but also architecture, sociology, and the new emerging factors that are currently changing our society, like social trends, and media.

As we continue to develop new technologies, such as electric engines and systems, we must also be cautious not fall in the loop of greenwashing with for instance the implementation of a green engine in cars [figure 7], because this not the core of the problem.

"Technology must not be reduced to a mere tool of domination. It must also challenge us to rethink what it is that constitutes a good life. Utilitarianism has made us aware that specially designed forms of mobility can have major consequences for future generations" (Sigurd Bergmann, 2008)

Instead, we should use technology in a way that is sustainable and socially responsible: by combining technology and architecture, for instance, we can create beautiful transit-oriented developments that prioritize the needs of people and the environment, while promoting equitable access to mobility.

As we look to the future, we must continue to challenge ourselves to rethink what constitutes a good life and how mobility can play a role in achieving it. Perhaps, in a utopian future, we can even rethink mobility in a way that allows architecture on the move, creating new possibilities for activities in motions, something that is already happening when we enjoy bar, restaurant, or spa in movement inside trams or trains. It is crucial that we approach mobility in an equitable and sustainable manner so that, while promoting mobility, we also foster social and civic bonds, allowing us to thrive as individuals and as a society.

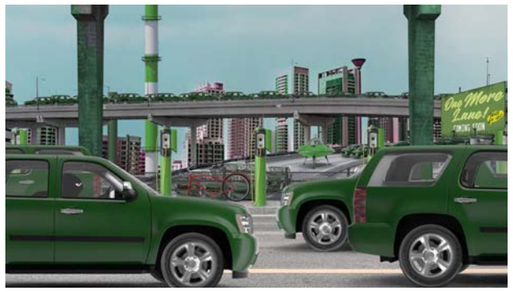

Figure 7
Greenwashing of cars
Kamensky J. (n.d.) Distop-iaa. Visual Utopia. https://visualutopias.com/dystopiaa/

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CREATIVE CITY

The Exploration of the Artistic Universe

Anna Sujkowska

Introduction - How did it all start?

"Have you heard that the Weelde is supposed to close down?"- asked one of my friends during a dinner on rainy evening.

"No way, Weelde too?"- reacted my other friend shocked and we all looked at each other with deep sadness in our eyes. We just sat in silence for a while reminiscing those memories we had on the West side of the city located next Rotterdam's harbour.

"Here we go again" - I thought - *"another of my favourite places in Rotterdam will be destroyed..."*

- a loose transcrition of a conversation I had with one of my friends

Artists play a vital role in the city's social fabric, which often fails to recognise them as entrepreneurs who secure the value of culture as an economic and social factor. In addition, in Rotterdam, these areas are the main places where residents meet for cultural events.

Every year it becomes more and more difficult for artists to find affordable studio spaces in Rotterdam. Many of them are located in old buildings scattered around the city. Usually, the time an artist can work there is limited, as these buildings are often due for redevelopment or replacement with new structures. As a result, there are fewer options and those that do exist become too expensive. An important question arises: what happens to these artists afterward?

Artistic areas in cities have an irreplaceable atpmosphere, and when these are destroyed, the city and its inhabitants lose great value. This phenomenon can be seen all over the world. I first witnessed this in 2014, when Art House Tacheles in the center of Berlin was shut down and artists had nowhere to go. "The former Tacheles building was nothing but a sad ruin overlooking the empty ground", stated Herzog & de Meuron, which is completely contradictory to my preconceptions of the place.[2] To me, this building encapsulated a lively and colourful community, unafraid to express itself. The new revitalisation project 'Am Tacheles' has been prepared by Herzog & de Meuron and envisions the addition of new residential and office buildings and the transformation of the old Tacheles building as a means to create a cultural district that claims to respect its past.[3] I have since become aware of this problem and through my research, I am trying to understand better what can be done about it and what architecture can do to solve this problem.

[2] https://www.herzogdemeuron.com/projects/439am-tacheles/(accessed 19.04.2023)

[3] Ibid

[4] https://booksgooglenlbooks?id=OjZUEAAAQBAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false (accessed 19.04.2023)

[5] Ibid

[6] Ibid

[7] https://www.magazine.artconnect.com/editorial/decolonizing-art-institutions-the-museum-and-beyond (accessed 19.04.2023)

[8] Miles, M., 2015, Limits to Culture, London, Pluto Press, p. 9

The motivation to undertake the research on 'Art and the City' came from necessity and a desire to turn things around. Over the past few months, I have been repeatedly confronted with this topic, while observing the current situation of the creative class in Rotterdam. Many of the people I surround myself with are artists trying to survive the struggle with those challenging forces and, in talking to them, it quickly became apparent that the problem was relevant.

Once I started my research, it was evident that this topic was much broader than I had originally anticipated. In order to better understand the art world, I use an autoethnographic methodology for some chapters. This gave me the opportunity to connect with everyday people. I believe that in order to go about this subject in the right way, one should not only read about it in various books and articles, but also see one's surrounding from the perspective of what the general public sees. This essay will take you on a journey and tell the story of Rotterdam's creative class, try to understand what art is and where it can be found in the city, discuss the controversy of modern museums, explain the importance of creative areas and what makes them unique, and touch on gentrification and its impact on our local environment, to then build on these findings to create a vision of a creative city that could benefit the lives of not only artists but also improve the lives of all citizens.

PART I: ART IN THE CITY

Art Institutions

"I think we often forget how intimidating classic museum structure can be, even modern ones. Even when we rented terrible-looking building in Cotonou, some people thought they were too chic. It's difficult to go through the door of a museum when you are not used to it." [4]

- part of a dialog between András Szátó (cultural strategist) and Marie-Cécile Zinsou (museum director)

When asked "where can you find art in the city?", art galleries and museums are the first answer that comes to mind. These institutions provide a widespread and common way of interacting with art, with the main aim of creating an environment that offers people easy access to the art world. In 2020, due to the coronavirus, museums around the world had to be shut down, which brought many issues to light and started a dialogue about their future.[5] By interviewing twenty-eight museum leaders from around the world, cultural strategist András Szátó seeks to understand what the future of museums should look like and what the current trends are to get there. To achieve this, it is necessary to firstly understand what the 'museum' stands for. In the introductory part of the book "The future of the museum" A. Szátó summarised:

"The outlook of my conversation partners is revealed in their answer to a question that came up in almost every discussion: What is a "museum"? While all underscored the public mission of museums, the centrality of their buildings and collections, and the meaningful encounters with objects and opportunities for learning that museums offer as a place of "culture and education", they also repeatedly emphasised the museum's role as a "meeting place," an "agora" for "a certain kind of communal experience" - a "sanctuary for idealism" and "a place of conversation" where "opinions are given a voice" and where art can be a "catalyst" for "raising awareness, promoting critical thinking, and empowering communities."" [6]

Museums, as we know them today, are evolving with the changing times. As a result of the coronavirus pandemic, the way artworks were presented had to adapt. A number of art institutions started to use the digital format for their exhibitions, allowing them to reach a larger audience. A new generation of young museum directors is bringing fresh insights and ideas to the world of art institutions. The recent relevance of exhibitions tends to address important social and political themes and attempts to educate our society through their curation. They have aspirations to bring people together and give space for free expression, allowing for the exchange of ideas.

While the intentions are inspiring, much still needs to be done to achieve the desired goals. There has been a lot of controversy about museums in recent years. The growing awareness of the need to decolonise the art world and, thanks to this, to stand up against racism, which has been industrialised, has never been louder. Many art institutions aspire to change this outdated system, and those that choose to ignore the problem often face direct criticism and calls for reform.[7] In addition, in order to attract cultural tourism, there has been a tendency to build spectacular new museums in de-industrialised city districts, designed by star architects. The city is determined that these flashy buildings, which tend to stand out and contrast dramatically with their surroundings, will have a positive impact on the city's economic factor.[8] Doing so, does not guarantee success as they can seem hostile and, through their monumentality, can feel unapproachable, which sets people off. Their appearance gives the impression of exclusivity, and people who are not used to the world of galleries and museums may find it difficult to step outside their comfort zones and enter the building. This is how art institutions discourage instead of encourage. This also results in a loss of attachment to the local art world, which could have a huge impact on building relationships between residents and fight the social division in the city.

There is a need to rethink the art museum system from the ground up and revolutionise it to make it equal and welcoming to all. It's time to democratise art institutions and start thinking from an urban scale of art exhibition. Instead of locking up expensive works of art that only a handful of people have easy access to, we should think about how to open up and connect with the community.

Art is Everywhere

"Imagine a city where graffiti wasn't illegal, a city where everybody could draw wherever they liked. Where every street was awash with million colours and little phrases. Where standing at the bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall - it's wet."[9]

- Banksy (street artist, film director and political activist)

Whilst art museums and galleries are the most common way to present art, they are actually not the easiest way to encounter it in the city. On Monday the 20th of February 2023, I went out of my apartment with the intension of getting lost in Rotterdam to find an answers on burning me questions: where art can be find in the city? Does it have an impact on our daily lives? Does it influence Rotterdam's citizens? Wandering through the streets of Rotterdam, I realised that art is everywhere. It comes in different shapes, sizes and addresses diverse purposes. These range from small stickers, posters advertising cultural events in the city and new exhibitions, various types of sculptures placed on pavements and lawns, large-scale graffiti, which, depending on the area of the city, could be found around every corner, to the largest form of art, which potentially includes buildings, as architecture in some cases is an artistic expression of the architect a.k.a. the artist.

Many buildings considered to be art, are directly linked to the art world, as their function is to exhibit works of art. This brings up the issue of art museums designed by star architects. On the one hand, they stand out in their surroundings and thus appear unapproachable to the public, but on the other hand, they are the result of the artist's creative vision. If we agree that art in its purest form should allow freedom of creation, then it could be argued that it is perfectly acceptable for these buildings to evoke strong reactions in visitors. This is what art is all about. Some may like it and some may not, either way emotions have been triggered. Is it possible that because of their scale and direct impact on people, this type of art should be more restricted?

These expensive buildings can also be seen as a sign of the city's power. The art world has always been closely connected to elitism and the money that supports it. During Renaissance, it was common for artists to be commissioned to create works and be paid by wealthy rulers, religious and civic institutions to do so.[10] But even in more recent years this is still evident. In the Guiding Age in New York, a rich elite took over the art market through monetary influence.[11] The elite art world has always had links to intense inequality and capitalism, making it unattainable for the rest of society.

Street art has the potential to change this and bring the elite art world to the public. Banksy writes:

"Despite what they say graffiti is not the lowest for of art. Although you might have to creep about at night and lie to your mum it's actually one of the more honest forms available. There is no elitism or hype, it exhibits on best walls a town has to offer and nobody is out off by the price of admission."[12]

Even though street art seems to be the most open form of artistic expression, because it is accessible to everybody and visible for free to observe for everyone, while conducting field research, I have noticed that many of them appear to be invisible, despite standing present on the street. People were passing them without any interaction or reaction, it looked like they didn't even notice their existence or maybe they got used to them, because they are seeing them everyday. It seemed like the art pieces shuttled around the city don't inspire Rotterdam citizens.

As Architects of artistic environments we should want less of the elitist, capitalistic instance of art and more of the democratic version and aim for decentralised art world world, that is not tied to commerce, elitism or capitalism. To do so, we should find a way to engage citizens to the street art world and allow them the freedom they need to create, as it has and great possibility to inspire and influence our surroundings.

Figure 1
Banksy's Valentine's Day artwork
https://www.banksy.co.uk/out.html

PART II: CREATIVITY

What is "Art"?

- "What is art to you?" - I asked an elderly man, that I just stopped on the street in Rotterdam

- "Oh... It's big! It's great! (…) It's perfect!" - replied the stranger.

- an extract from an interview I conducted in Rotterdam on 13th of March 2023.

At this point in my research, I began to second-guess my understanding of "art" and question the meaning standing behind it. What is 'art'? To find the answer to this question, I once again stepped out onto the streets of Rotterdam and conducted a series of short interviews with Rotterdam residents. It was no surprise that all of the sixteen people I spoke to had a different answer. It became apparent that there is no one simple definition of art. "It's big", said the man I interviewed. An essential part of what may be construed as art is the creative activity behind it - creativity. A way in which people express themselves or address their inner world. All these interactions and observations I have made, have led me to realise that it is not just about the stickers, posters, paintings, sculptures, buildings, etc. that we notice around us or in the museums. Art is more than that. These are the end results of what it actually represents.

Some time ago I was asked a question about whether trees are art, which I found difficult to answer on the spot. In my notes from the 20th of March 2023 I stated:

"To understand that, we should ask questions like: if they were planted with a deeper intention in mind or if they try to evoke emotions on purpose. In this point in research that would be my main criteria to answer that question. On the other hand even if the original act, wasn't supposed to be an act of art, other people can transform it into art, though their action, for example: taking a photos of the shadows, writing a poem about it, painting or filming it, performing with it, etc. - any act of conscious interaction with trees that express feelings, could be considerate as art."

After deducting further investigations, I shifted my approach to this topic. Currently, I am not trying to find a clear understanding of what 'art' means, nor do I want to define what is and what is not art, because this is the opposite of the deeper values that art brings in my opinion - the freedom to create, the freedom to express and the freedom to be oneself.

Creativity and the world of art is not about exact definitions, but about creative acumen and understanding the various possibilities art offers both to the people who create it and to those who interact with it.

Creative Ecologies

"The rise of human creativity [is] the key factor in our economy and society. Both at work and other spheres of our lives, we value creativity more highly than ever, and cultivate it more intensely. The creative impulse - the attitude that distinguish us, humans, from other species - is now being let loose on an unpredictable scale. (…) Creativity comes from people"[13]

- Richard Florida (theorist of urban studies)

While exploring the art world of Rotterdam, I realised that even if artworks are everywhere, it is only a visible trace of another world - a hidden creative universe. What is fascinating about art are the people behind their work, the energy that surrounds them and the unique atmosphere of the creative spaces in which they perform. Those are just few components that come together and shape creative ecology.

The term "ecology" in the sense of going beyond the natural environment was used by the French philosopher Félix Guattari in his book "Three Ecologies". However, by "ecology" he does not mean it in the sense that is commonly understood in the world of architecture in the context of urban ecologies or design ecologies. In Guattari's understanding, "ecology" is a complex occurrence of three intersecting themes - environmental ecology, social ecology and mental ecology - which together form an Ecosophy. He stresses the importance of the interconnectedness of the environmental and social domains in life.14 His theory is still relevant and continues to influence contemporary thinkers. In her book "Creative Ecologies", Hélène Frichot builds on Guattari's definition to analyse an architectural practice that is theorised and practised on rare and extreme examples. Frichot uses it to describe other way of doing architecture, that is strongly influenced by various disciplines, such as art.[15]

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[9] Banksy, 2006, Wall and Piece, United Kingdom, The Random House Limited, p.97

[10] https://www.worldhistory.org/article/1624/patrons--artists-in-renaissance-italy/ (accessed 19.04.2023)

[11] Ott, J., 2008, How New York Stole the Luxury Art Market, Winterthur Portfolio, pp.133

[12] Banksy, 2006, Wall and Piece, United Kingdom, The Random House Limited, p.8

[13] Florida, R., 2002,The Rise of the Creative Class, New York, Basic Books, pp.4-5

[14] Guattari, F., 2000, Three Ecologies, London, The Athlone Press

[15] Frichot, H., 2019, Creatice Ecologies, Great Britain, Bloomsbury Visual Arts

In using the term “creative ecology”, I would like to expand its meaning and include other factors. I understand ‘creative ecology’ not as a direct link to architecture, but rather as a way of life that is accessible not only to artists, but also to the whole human race. In this sense, I would like to emphasise the importance of people - artists and those that are interacting with their work - who are a key enabler of this vision - without them creativity wound’t exist. Additionally, I want to underline the significance of freedom for the existence of a creative ecology, which is often directly linked to artistic areas in the city. These creative spaces act as a container for social, economic, virtual etc. encounters, where everyone can be who they want to be and have the freedom to express themselves. This also relates to a current, important topic in our society, which stresses the public’s general acceptance of one’s true self.

The transformation of the way we think about cities and their existing relationship with the art world needs to change. Currently, the city functions as a static exhibition space where people lack freedom and are not influenced by creativity. We should aim to build a city that acts as a dynamic ecological interface, so that people get inspired and shape their surroundings according to their needs.

PART III: CREATIVE SPACES

Essence of Creative Spaces

“The general street atmosphere of buoyancy, friendliness and good health was so infectious that I began asking directions of people just for the fun of getting in on some talk.”[16]

- Jane Jacobs (journalist, author, theorist)

In my research using Rotterdam as an example, I found many of creative spaces throughout the city - some visibly present in the centre (Schieblock, ZOHO), others hidden from public view without much publicity (TheSpace_Coolhaven) or huge buildings often associated with a former factory or harbour areas further from the centre (Keilewerf, Weelde). Regardless of where these creative spaces are located, they often share similar characteristics - many of these can be found in old buildings that will soon be rebuilt or demolished to commonly further make room for modern office towers and luxury residential buildings.

My observations and feelings about the art hubs that I have discovered over the past few months strongly resemble the experiences that Jane Jacobs described in her book “The Death and Life of Great American Cities” after visiting Boston’s poor North End neighbourhood in 1959, which was officially described by Bostonians as “worst slum and civic shame.”[17] Similar to my chosen approach, Jane Jacobs wanders the streets of the neighbourhood and analyses what she encounters. As a journalist and theorist, J. Jacobs perceives her surroundings from a non-designer’s point of view, which can be a counterpart to the public perception that lives in the area. The blend of small local shops and cafes provided an opportunity for neighbours to connect, resulting in streets that were lively and safe, so even children could play freely. She acknowledged that a lot had changed in the past twenty years since her first visit to the North End. Thanks to the community, the overcrowded, immigrant-flooded neighbourhood developed. Although, there was still not enough money for redevelopment, in Jacob’s eyes it was the happiest neighbourhood in Boston.[18]

Jacob’s observation shows a clear connection to creative spaces, where their beauty comes from a sense of community that creates a welcoming and open environment where everyone is accepted. The cluster of studios, workshops and communal spaces invites artists to exchange and inspire their artistic mind. The combination of colourful textures and the varied atmospheres of the spatial situation create unique atmospheres, giving artists the space for creativity. These hubs are often naturally transformed by the influence and free expression of their users and gradually adapt to their needs, transforming themselves in a similar way to the vernacular architecture of old Italian villages. They create small worlds within the city and are difficult to recreate in a newly designed building.

Creative spaces are usually temporary and face a similar fate to the North End. In a conversation with a Boston planner, Jacobs was shocked that although he understood the positive statistics about the neighbourhood’s quality of life, he still saw it as a slum that must be destroyed for the greater good to help residents and “take those people out of streets.” From the perspective of the subject expert, as a professional, he did not understand the potential of the deeper spatial value of the area.[19] This, combined with the greed of the city, to sell the area to investors who could consequently create expensive, and in most cases unattainable for the remaining artists, real estate, often happens to creative spaces - they end up being misunderstood and destroyed.

The city of Rotterdam is aware of this problem and says it wants to keep artists in the city.20 Although, there are many plans to redevelop the creative areas in the city, in my perception they do not reflect the unique atmosphere that artists have progressively created in their surroundings. Even in cases where artists are supposed to participate in the design process, these areas lose their artistic charm. A conspicuous example is ZOHO near Central Station. In 2013, a decision was made to develop the area gradually over ten years. A new master plan was created in collaboration with residents and investors to find a solution to the problem. The idea was to combine new flats with public spaces and to place studios for artists at the basis of the building.21 The final design of the future ZOHO is disappointing. One reason for this, I imagine, is that the motivation for involving artists in the process was a marketing ploy to sell the flats more easily and to silence people against the development plans. Moreover, it is possible that the artists did not have enough influence on the design to creatively inspire the final vision.

Figure 2
TheSpace_Coolhaven in Rotterdam. Private collection

It is widely known that the housing crisis in the Netherlands is real. As a young designer and future architect, I am not against redevelopment plans to solve the housing shortage in the city, but the current way of creating modern and expensive housing that only a few can afford will not change this. Developing more housing is key, but we should rethink the way we do it. Drawing inspiration from the “Quinta Monroy” social housing project in Chile by Alejandro Aravena, even new buildings can allow us to create inexpensive spaces as we attempt to explore new and innovative solutions.22 By leaving spaces between fully designed buildings, Aravena allowed people to build housing that they could afford and create inspiring neighbourhoods through a diverse mix of different textures and colours. It is important to preserve the special atmosphere of the creative areas and allow artists and residents freedom in the design process to create their own world.

The Paradox of Gentrification

“Gentrification - the process by which a place, especially part of a city, changes from being a poor area to a richer one, where people from a higher social class live.”[23]

The process of gentrification of art spaces has a clear pattern. Art districts have a dynamic environment that is constantly changing. Firstly, artists are moving to low-cost areas in the hope of finding affordable ateliers and small art galleries are opening. In addition, due to the artistic impact on the place and the cultural feeling that attracts visitors, larger lucrative businesses move in, followed by designer shops, bars and restaurants. Then property prices rise, so only established artists are able to support themselves to pay the rent, and those who can’t afford it have to find a new, cheap space to work in. Subsequently, high-end shops are opening in the area, and restaurants and bars have to change to cater to the new upper-class clientele. Finally, the former creative space is being taken over by upper-class people.[24]

There are two distinctive paradoxes related to the theme of creative spaces and gentrification.

Paradox no.1: When artists settle in a low-cost neighbourhood, they build a creative community that allows them to express themselves freely. This often happens through the creation of artworks that are placed in the neighbourhood, creating a colourful and artistic atmosphere. Through creativity, they strongly influence the gentrification of an area, as it becomes more attractive and more tourists are inclined to experience their art. Statistics show that neighbourhoods that have more street art have higher housing prices compared to other areas that are cheaper and do not have many artworks.25 Although their freedom to create is reluctant the initial factor to their creative universe is the takeover by the upper-class citizens and the future necessity to move out of the area.

Paradox no.2: It is crucial for artists to be close to critical mass and cultural venues. As rents rise and they have to move out, they lose contact to visitors who are interested in their work, as well as wealthier art collectors and galleries. Without these connections, it is difficult for them to become well-known in the art world and get noticed in order to earn the money to pay the more expensive rents and be able to maintain created connections.[26] Goegrapher David Ley cites a sulptor:

“Artists need authentic locations. You know artists hate the suburbs. They are too confining. Every artists is an anthropologist, unveiling culture. It helps to get some distance on that culture in an environment that does not share all of its presuppositions, an old area, socially diverse, including poverty groups.”[27]

[16] Jacobs, J., 1992, The Death and Life of Great American Cities, New York, Vintage Books, Random House, Inc, p.9

[17] Ibid., p.8

[18] Ibid., pp. 9-10

[19] Ibid., pp. 10-11

[20] https://nos.nl/artikel/2362458-zorgen-in-rotterdam-over-tekort-aan-ateliers-kunstenaars-in-de-verdrukking (accessed 19.04.2023)

[21] https://zohorotterdam.nl/over-zoho/ (accessed 19.04.2023)

[22] https://www.archdaily.com/10775/quinta-monroy-elemental?ad_medium=office_landing&ad_name=article (accessed 19.04.2023)

[23] https://dictionary.cambridge.org/dictionary/english/gentrification (accessed 19.04.2023)

[24] Miles, M., 2015, Limits to Culture, London, Pluto Press, pp.27-28

[25] https://www.wbs.ac.uk/news/does-more-art-mean-higher-property-prices/ (accessed 19.04.2023)

[26] Miles, M., 2015, Limits to Culture, London, Pluto Press, p.27

[27] Cited in Ley, D., 2003., ‘Artists, Aestheticization and the Field of Gentrification”, Urban Studies, p. 2534

As long as we think in terms of creative spaces as segregated areas in the city, these circles seem impossible to break. In order to be able to change the gentrification of art spaces, designers should start thinking on an urban scale, so that the whole city becomes one big creative space - a true creative universe.

Conclusion - Vision of a Creative City

"Shall we consider everything as art? What if bridges, buildings, gardens, or public squares – in short: the entire built environment – had artistic value?" [28]

- Winy Maas (urban planer, founding partner of MVRDV

Imagine a creative city. A city that is vibrant, colourful and full of inspiring art. A city that encourages creative freedom all around and allows everyone to express themselves freely.

As architects and urban planners, we need to rethink the way we design our cities. As art has the incredible ability to improve people's lives and change our surroundings, ultimately changing the quality of our lives for the better, we should embrace it and strive to create an absolute creative city.

There is still much to be done in the world of art. The first step is to de-industrialise art museums and change the perception of street art. When it comes to art institutions, as designers we should think on a more urban scale. We should open up museums so that the artworks on display become one with the urban texture. Wouldn't it be great if art surrounded each and every one of us on a daily basis, rather than being enclosed in an intimidating building that only a small group of people visit. A city where art is easily accessible and well-known works of art would mix with street art, while also becoming it. Then the whole city would be transformed into an exhibition space - an urban museum.

Next, to create a creative city, we need to tackle the shortage of affordable studios and the gentrification of the creative spaces. By creating a dynamic, artistic interface stretching across the city, we can solve the problem of neighbourhoods being taken over by high society. The aim should be to mix different social groups and allow them to emerge, by creating an environment that allows them to do so. I am not necessarily against building new buildings, but it is important to think of everyone and not just one demographic group. If all neighbourhoods are equally inspirational, there will be no reason for gentrification. When designing an urban structure we should seek to meld the whole city together. I imagine it as a structure that organically expands in all directions, creating new housing to cope with the crisis, but at the same time creating porosity in the urban fabric, letting the sunshine into the densely urbanised city and maintaining the feeling of an artistic village. By adding an extra layers of housing and in between, free space for artists to create their own and unique working space, that is dynamic and easy to change, is firstly affordable but most importly encourages creativity.

Just as art inspires, the vision of a creative city motivates to change. The goal is to create a happy city and create an environment that inspires. To create a city that is art - a creative city.

Figure 3
Collage of future art in the city by Anna Sujkowska. Private collection

[28] https://thewhyfactory.com/news/artcity-everything-is-art-pan-amsterdam-2022/ (accessed 19.04.2023)

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HOME AS A PERSONAL MONUMENT

A Storage of Emotional Memory

Based on Alois Riegl's Essay, The Modern Cult of Monuments: Its Character and Its Origin

Haeil Seo

Introduction

Why should it matter what our environment has to say to us? Why should architects bother to design buildings which communicate specific sentiments and ideas, and why should we be so negatively affected by places which reverberate with what we take to be the wrong allusions? Why are we so vulnerable, so inconveniently vulnerable, to what the spaces we inhabit are saying? (de Botton, 2014, p. 106)

In an era when economic value is being emphasized in all areas of society, architecture is no exception. In my home country of South Korea, the capital value of architecture is especially valued over its cultural and social value. In the center of Gangnam, one of the most economically valuable areas of land in Seoul, the country's capital city, is Seonjeongneung. It is one of the royal tombs of Joseon, the country that ruled the peninsula for nearly 1,000 years before South Korea. In the 1960s, when land development began in earnest in the country, the government bought up quite a bit of land in the area, threatening the existence of this cultural and historical heritage site, but in 2009, it was listed as a UNESCO World Heritage along with other royal tombs, and thankfully, it still stands amongst the skyscrapers.

From cherished historic monuments and museums to living heritage practices and contemporary art forms, culture enriches our lives in countless ways and helps build inclusive, innovative and resilient communities. (UNESCO)

UNESCO outlines their overall view of monuments above. They argue that monuments enrich our lives, that they are necessary for a resilient community, and even that heritage protection is essential to resolving future conflicts and many of the Earth's problems. However, we see that these values they advocate are inevitably in conflict with the economic and capitalistic values in modern society.

In Korean society, real estate has always been a good investment. The difference with other European countries is that apartments are the most popular place to live, partly because during the aforementioned period of economic development, apartments became the first place to live for celebrities and the upper echelons of society, creating a perception of sophistication and luxury, and partly because of Korea's high population density. For all of these reasons, apartments have been perceived as a lucrative residential asset, and in this Korean social, cultural, and economic environment, "home" is more like to be seen as a property for investment, an object for development, or a part of an asset as a house, rather than a place to live. However, a home should still be a place to live, enrich, and restore an individual's life.

In that sense, home is similar to monument. In modern history, cultural and historical monuments still seem to be the subject of restoration, preservation, discourse, and debate. However, at least in my home country, there seems to be a lack of attention to how the place of home matters to and affects individuals beyond its capital value. In this essay, I would like to consider home as a personal monument and how it can help us in our lives. In doing so, we will first look at the architectural, historical, social, and cultural values and characteristics of public monuments, using Alois Riegl's well-written writing on the value of monuments. We will then look at a home as a personal monument and examine its values and characteristics as a monument. I hope that this essay will help you to think of a home not only as a piece of real estate, but also as a personal monument with values that help you live your life.

Monument and Its Value

Therefore, the images we have before us of monumental structures of the past cannot live again with the same intensity and meaning. Their faithful duplication is irreconcilable. But we dare not discard the lessons these buildings teach, for they have the common characteristics of greatness upon which the buildings of our future must, in one sense or another, rely. (Kahn, 1944)

There is something about a monument from the past that affects this point in time in the present, and that is probably the value of a monument. The Longman English Dictionary defines a monument as "a building, statue, or other large structure that is built to remind people of an important event or famous person." And the second definition is "a very old building or place that is important historically" (Pearson Longman, 2009). Also, "monument" comes from the Latin word "monumentum", whose root word is "monere", which means to remind (Lea & Bradbery). So, we can see from the definitions "to remind people of an important event" and "important historically" that a monument is something that reminds people of something of the past. Alois Riegl, an Austrian art historian who was deeply involved in the protection and study of monuments, describes the origin and characteristics of monuments in his famous writing, "The Modern Cult of Monuments: Its Character and Its Origin". In the title of the book, "Monument", is "Denkmal" in the original German version of the writing. Here, "denken" means to think, and "mal" means mark, imprint, and "Denkmal" is a combination of the two and can be understood as something that reminds a person of their inner self. Therefore, we can think of monument as referring not only to the physical thing of what it reminds us of, but also to something internal and intangible (Riegl, 2013, p. 11).

When we think of a place called "home," we are not consciously trying to remember it, but rather it is something that has subconsciously imprinted on our memory. Home is what reminds us of ourselves. According to Riegl's distinction, home is more like an "unintentional monument" than an "intentional monument," We do not build our home to commemorate us, but rather our lives with our home make our home monuments, so most of what we will be thinking about in this essay will be more about "unintentional monument." Based on Riegl's original text, the Swiss art historian Heinz Horat illustrated the value of monuments as follows.

Heinz Horat breaks down Riegl's classification of values further by type of monument: monuments, which are divided in to "intentional" and "unintentional monuments," are divided into "historical and commemorative value" and "present-day value", which are further divided into "age value", "historical value", "deliberate commemorative value", "use value", and "artistic value", which are further divided into "newness" and "relative art value". Before we look at how these values relate to the present, let us first look at what each of them means.

First, "age value" is simply a value that is characterized by its age. Riegl (1982) describes it as a value that does not presuppose academic experience, does not require knowledge gained through historical education, and is only stimulated by the senses and immediately expressed as emotion (p. 24).

These monuments are nothing more than indispensable catalysts which trigger in the beholder a sense of the life cycle, of the emergence of the particular from the general and its gradual but inevitable dissolution back into the general (Riegl, 1982, p. 24).

On the other hand, when looking at "historical value", the meaning of the word historical is something that existed in the past but does not exist now. At the time of his writing, references to the modern cult of monuments or the protection of monuments in Austria were to artistic and historical monuments, not to intentional monuments, i.e. means of communicating an event or person to posterity (Riegl, 1982, p. 21). Explaining the meaning of the word historical in this context, he says: "What has been can never be again, and that everything that has been constitutes an irreplaceable and irremovable link in a chain of development". This reflects the developmental view of process of history.

In the same book, Riegl refers to a monument's "present-day value" as "use value," "newness value," and "relative art value." "Use value" refers to its practical utility. He notes that a monument's "age value" is always in conflict with its "use value," but because practical consideration is more important than the intangible, "use value" eventually wins out over "age value" (1982, p. 39). "Newness value" is judged by its completeness, as if it had just been made. "Relative art value" is artistic value viewed in light of the modern notion that objective, universal artistic norms do not exist.

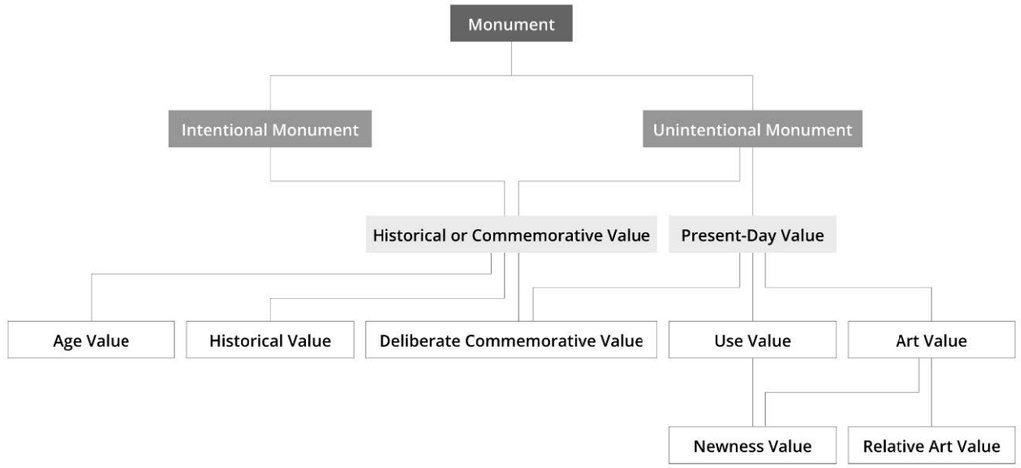


Figure 1
The Monument Values According to Alois Riegl at Glance. Own work. Note. Translated and reproduced from Heinz Horat's illustration.

What Monuments Do to the Present

The traditional monument is understood by its symbolic imagery, what it represents. Such monuments are not understood in time, as in traditional architecture, but rather as an instant in space. They are seen and understood simultaneously in architecture that requires a time experience, such as labyrinths and mazes, there is a space-time continuity between experience and knowing. (Eisenman, 1999)

Peter Eisenman in writing about the monument, describes the traditional monument as above, he emphasizes experience and perception in our present relationship to monuments. This is where we can think about the value of a monument in relation to the present. If we don't discover what the values, especially those of the past, mean in the present, including the "present-day value" that Riegl mentions, there would be no reason for us to discuss them. Let us look at one example of monumental architecture to see how it relates to our lives today.

The reason why the following example of architecture is appropriate for comparison to a personal place such as a home is that, unlike other very old monuments, which have been repurposed over time, or have become unusable, people have a direct experience of the original use of the building, since it is a monument and is not too far from the present day. This makes it possible to find common ground between a personal place such as a home and this monument.

The Neue Nationalgalerie, located on Potsdamer Strasse in Berlin, Germany, is arguably a monument and an icon of 20th century architecture. This great building was designed by Ludwig Mies van der Rohe in 1968 and refurbished and reopened in 2021 by David Chipperfield. We will examine this project in terms of Riegle's "past value" and "present-day value," and see which parts of this monument align with which values, and how they affect current users. David Chipperfield describes the building in the foreword of a book chronicling its refurbishment history.

The outcome represents a deep respect not only for the building, but also for the idea of the building, invisibly restoring its original, optimistic spirit, which reminds us of the physical and social power of architecture (von Marlin et al., 2021, p. 27).

He notes that the building reminds us of its physical and social power. In another book documenting the building, Cedrik Neike, CEO of Simens Digital Industries, who identifies Berlin as his hometown, writes:

Transparency, openness, and modernity – these terms come to my mind when I think of the Neue Nationalgalerie in my hometown, Berlin. For many years this simple beauty of steel, glass, and granite was separated from us Berliners by construction fences. Now I am very pleased that we will be able to visit the Neue Nationalgalerie again. (Jäger & von Marlin, 2021, p. 8)

Perhaps the common element in both of these stories is that the monument "reminds" people of something. Let us look at the building in terms of its value of Riegl. Given that the monument is only about 50 years old, and that much of the refurbishment was done against the "age value," it may lack the "age value" of other very old monuments. However, it is undeniable that the appearance of the exterior, which brings together the features of the International Style, such as transparency and openness, is reminiscent of the 20th century and the time that has passed. Although the "age value" has decreased, it is not insufficient to

Figure 2
Neue Nationalgalerie Shortly Before the Opening (Left). From "David Chipperfield Architects," by Friedrich, R. 1968 (https://davidchipperfield.com/project/neue-nationalgalerie-refurbishment).

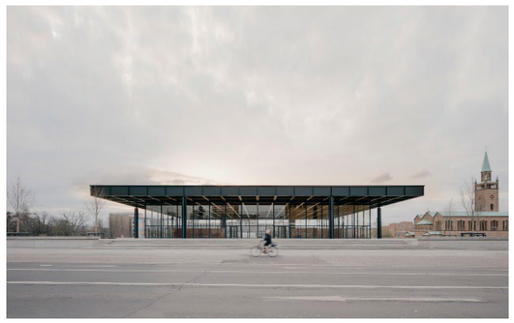


Figure 3
Neue Nationalgalerie View from Potsdamer Strasse (Right). From "David Chipperfield Architects," by Menges, S. 2021 (https://davidchipperfield.com/project/neue-nationalgalerie-refurbishment).

evoke memories, nostalgia and emotions of that era. The "age value" is related to what is actually seen, the image.

Meanwhile, in David and Cedrik's wordings, words like "Social Power" and "Modernity" give us a glimpse into the social context of the building and the historical aspects of its development. Understanding the time period in which it was built and its environment in the architectural industry at the time, we can understand the "historical value" of the monument. David notes that "The refurbishment project does not represent a new interpretation, but rather a respectful repair of this landmark building of the International Style" (David Chipperfield Architects, n.d.). This is a respect for the existing monument and its architectural intentions of the original architect, but it is also an attitude of wanting the existing monument to be remembered by future generations. Here we see the "intentional commemorative value" of a monument, which aims to keep a moment in time alive in the consciousness of future generations, rather than treating it as something from the past (Riegl, 1982, p. 38). This refurbishment project will serve to convey and share the history and identity of a community to the next generation that will come through the monument.

Next, we can think in terms of "present-day value". This refurbishment project was aimed at improving the current usability of the building. In the process, existing things were replaced, repaired, and reused, so it can be said that it naturally gained "use value" and "newness value". On the other hand, the "historical value" of the building can also be considered as an "art value" because it has an important position in the architectural and artistic history of the time.

The connection between the monument and the present that we have seen in this example so far can be seen in the next part by bringing it "home".

History and Emotional Memory

We seem incapable of looking at building or pieces of furniture without tying them to the historical and personal circumstances of our viewing; as a result, architectural and decorative styles become, for us, emotional souvenirs of the moments and settings in which we came across them (de Botton, 2014, pp. 93-94).

The connections between monuments that originated in the past and their current users are called history and memory. History and memory exist not only between monuments and people, but also between "home" and individuals or families. If a public monument captures the history, values, and memories of the public, a home captures the history, values, and memories of an individual. The "historical value" of a home is embedded in the traces of the many hours spent there. We have to contend with the passage of time as parts of our home become old, worn out, and broken, sometimes with discomfort, but there is an "age value" in that. On the other side of the discomfort with old things is familiarity and comfort. In the process of repairing parts of the home that have "age value", new "historical value" is created.

As we fix up our home, we may be reminded of a time in our family's history through the furniture we once sweated to install and the nails we once hammered in to hang pictures. Riegl notes that "historical value" is more robust than "age value" and can be more easily applied to the demands of "use value" (1982, p. 42).

Fixing up an old part of the home, a parent might feel “historical value,” but a child who doesn’t know the history might see the same thing and feel “newness value.” It is like the retro fad: to those who lived through it, it’s memory and history, but to those who didn’t, it’s newness. Over the course of time and events in our home, the “historical value” that we and our family have created will shift from “use value” to “newness value” to “relative art value.” Our home’s history and our memories will mediate between these values.

Age value manifests itself immediately through visual perception and appeals directly to our emotions. To be sure, the scientific basis of historical value originally gave rise to age-value, but in the end age-value conveys the achievements of scholarship to everyone, as it spends in emotion what intellect has fashioned (Riegl, 1982, pp. 33-34).

We value certain building for their ability to rebalance our misshapen natures and encourage emotions which our predominant commitments force us to sacrifice . . . As we write, so we build: to keep a record of what matters to us (de Botton, 2014, pp. 121-123).

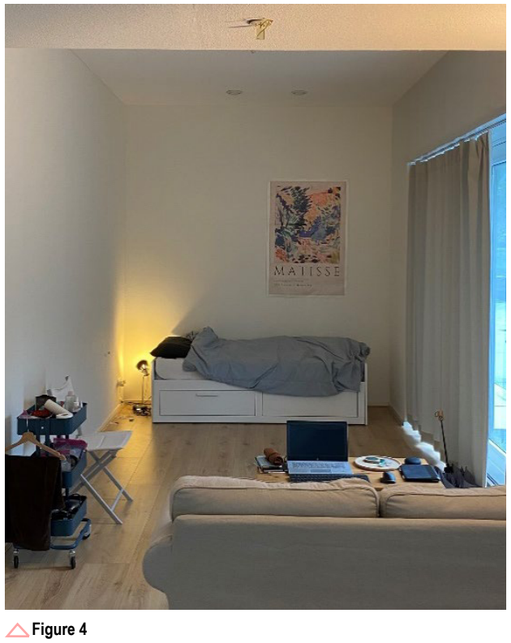
Meanwhile, what we can note in this process is that just as historical monuments allow people to remember certain periods of time, and people feel certain emotions when they experience them, so too do “home” allow the families who live there to remember certain periods of time, to remember, to feel emotions, and to remember emotions. As Cedrik mentioned earlier, the user’s knowledge of the history of the monument, and the memory of the experience of the monument, creates “emotion” between the monument and the person, and that is what ultimately happens between the monument and the person, the family.

Home, A Storage of Emotional Memory

Our love of home is in turn an acknowledgment of the degree to which our identity is not self-determined. We need a home in the psychological sense as much as we need one in the physical: to compensate for a vulnerability. (de Botton, 2014, p. 107)

It’s a well-known scientific fact that people remember images much more easily and for longer periods of time than text. Meanwhile, some images are even easier to remember than others. According to Anne Trafton (2011), a science writer at MIT, images with people are generally the easiest to remember, followed by images of human-scale spaces and close-ups of objects. In that sense, “home” has a lot of qualities that make it be stored in our memory.

In his book, The Strange Order of Things: Life, Feeling and the Making of Culture, neuroscientist Antonio Dimasio (2017) writes that memory and emotion are inseparable. Our memories, or images, come with an explanation, like an annotation. But it’s such a natural part of our lives that we’re not conscious of it. Even if science does not explain it, we know from our own



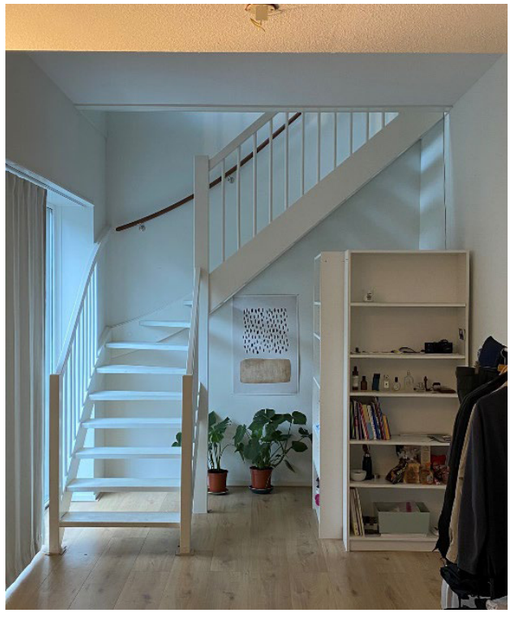


Figure 4
Monumental Moments of My Home (Left & Right). Own work.

experience that memories and emotions are connected, and “home” is where our myriad memories and their myriad emotions are stored.

The desire to remember unites our reasons for building for the living and for the dead. As we put up tombs, markers and mausoleums to memorialise lost loved ones, so do we construct and decorate buildings to help us recall the important but fugitive parts of ourselves. The pictures and chairs in our homes are the equivalents – scaled for our own day, attuned to the demands of the living – of the giant burial mounds of Palaeolithic times. Our domestic fittings, too, are memorials to identity (de Botton, 2014, p. 124).

We have explored the place where we spend the most time in our lives, “home”, focusing on the different values that monuments have: from an individual perspective, “newness value” can be thought of as the architectural signs of age at home, which we can associate with images; “historical value” can be associated with an individual’s memory of a point in time in the past; and home still has, and creates, “present-day value”. In the words of de Botton (2014), home is where we remember who we are, and where we don’t lose our identity (p. 121). It’s a place where we remind ourselves of our identity, but it’s also a place where it flows and is shared, both with the individual and with the family community. Eventually, many of the events that take place in the home will be etched into our lives, from image to memory to emotion, and back to memory to image. Thus, the home becomes a storage of emotional storage, a “personal monument”. Without honoring any gods, a piece of domestic architecture, no less than a mosque or a chapel, can assist us in the commemoration of our genuine selves. (de Botton, 2014, p. 119)

This essay begins with a personal experience of mine. In South Korea, there is a district I used to visit often called Seongsu-dong. It’s a neighborhood similar in character to SoHo in New York City. It started as an industrial area and has grown into an interesting mix of commercial, industrial, and artistic neighborhoods. At the same time, there are a lot of great examples of so-called industrial design, whether it’s because of the monumentality of the monuments in the industrial area or because of economic compromises. The history and memory of the past embedded in the design enriches the story of the place and impresses users like me, which is why I love the neighborhood. However, this good trend has also led to imitations and fake sub-designs, such as installing pipes and machinery to make it look like it was a factory when it wasn’t, creating a history and memory that never existed. These designs are personally offensive to me.

It is time when there is more focus on the economic and capital value of architecture, and on architecture as an image in the social media industry represented by Instagram and YouTube, than on the stories that architecture really tells people, but the essence of architecture is that people live in it. In a time when architecture has become a consumer product, I hope that this essay will encourage those who enjoy architecture to think about the “home” as a “personal monument”, a place where history and memory are built up, and a place where individual lives are cultivated.

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CAPITALIST TRANSITIONS OF SUSTAINABILITY IN THE POST-GROWTH ECONOMY

Junhyeon Song

1. The New Normal

The discourse of sustainability and architecture has been continuously marked by the tensions between the need for imperative environmental responsibility, holistic design solutions, and innovative technology. The statement of Sally Uren, the influential CEO of Forum for the Future becomes the departing point of the paper:

"Marketing sustainability is now a business strategy, as opposed to a corporate responsibility strategy. It is not only an opportunity to reduce costs, but also a means to tap into new market segments, differentiate products and services, and gain a competitive advantage" (greenbusinessbureau, 2022).

The contemporary perception of sustainability has shifted from a corporate responsibility issue to a strategic marketing opportunity, where businesses in a capitalist economy can implement the concept of sustainability as a catalyst for a strong market value. This becomes the driving force of the capitalist transition of sustainability. The stated competitive advantage can be translated into a greater profit through increased market share which implies that the pervasive trend to 'heal' the planet is beyond the boundary of environmental awareness, and reached the point where the embracement of sustainability in architectural businesses became an integral part of a value proposition.

Within this value-focused capitalist market, the architectural industry is continuously expanding within the finite system of the Earth, shifting our ways of positioning the concept of sustainability towards the optimal way to comply with economic development and capital accumulation. In the present postgrowth economy, this economic development has been majorly carried out by the advancement of technology and greatly transformed the global trend of production and consumption to utilize technological interventions to achieve financial prosperity (Brynjolfosson&McAfee 2014). Thus, the impact of the profit-driven nature on collective values of sustainability leads to the natural focus on lucrative opportunities: technological interventions as a conspicuous marketing strategy in combination with the demand for positive environmental impact. This has resulted in a limited view of the concept of sustainability, which is narrowly defined by technological interventions aimed at generating profit, superficially neglecting the social and environmental choices that are truly necessary to achieve the original objective.

This paper problematizes how the contemporary view of sustainability as a business strategy and a new market segment resulted in the architectural industry's over-reliance on technological interventions. The present capitalist market system has therefore caused a colossal shift in the definition from the historical meaning of sustainability, that was first reported in 1987 United Nations' World Commission on Environment and Development (WCED, 1987). Overall, through the comparison between the historical and present modes of sustainability, the paper generates a novel perspective that the fundamental contradictions between the profit-centered market system and the concept of sustainability have occurred in the post-growth economy, as capitalism is predisposed to an overemphasis on technological intervention as a way of achieving sustainability because it is seen as a source of profitable innovation.

The reciprocal relationship between three actors: sustainability, capitalism, and technology is elucidated to be inseparable in the contemporary trend of environmental awareness and capital accumulation. The technological intervention itself is certainly a strong asset for humanity to withstand the symptoms of climate change, regardless of the business objective. Thus, the direction of the paper is not aiming to strongly disapprove the ineffectiveness of the current model of sustainability in capitalism nor to criticize the insufficient technological solutions in sustainable built-environment but rather aims to critically re-think how the complex nature of sustainability has been simplified to technological advancement per se, in order to be adjusted to the contemporary development of the capitalist ecology. Eventually, in addition to the existing technological intervention addressing the "symptoms", a novel alternative to amalgamate the collective values of sustainability with a profit-based economy can be speculated.

2. The Transition: Evolution or Distortion?

Almost everything in the finite system evolves through the dynamic interaction between organisms and chronological development. Humans evolved, and so did language, culture, bipedalism, and the brain. Mention a further example, the evolution of the peppered moth, where the pollution caused the trees to become darker, making the light-coloured moths change darker to be camouflaged. This resembles the current situation of humanity, finding a route to evolve systemically, within the polluted environment of the finite planet. However, is this an evolution? Whether it is a biological or systemic alteration, it has already been broadly proven that living things and conditions evolve in the finite world due to natural selection, as Darwin's Theory of Evolution describes: which is the process by which organisms that are better adapted to their environment are more likely to survive and reproduce (Infinitylearn,2023). Distortion and evolution are both concepts that involve change over time, which forms the transition. To be specific, distortion shares a common feature as the concept of evolution due to the common alteration in the appearance, shape, sound, and interpretation of a certain target. The boundary between evolution and distortion is shallow enough to be simply regarded as a cause-and-effect, where the evolution is caused by the distortion or vice-versa. However, we should not under-estimate this shallow boundary between these two concepts as the main difference is the "intention". The paper first begins with questioning the intentions of sustainability to examine whether it has been distorted to be interpreted to suit the ecology of capitalism and contemporary built-environment or naturally evolved as a result of the purpose of adapting to rapidly changing climate and living conditions, for the survival of human-being, in response to changing environments just like the moths.

Let's first expand the chronological sequence of the term market in order to identify the intention of sustainability under the ecology of capitalism. The introduction of money as a medium of exchange helped to overcome the limitations of bartering, which emerged as early as 3000 BC, as it allowed for more efficient and convenient trade. Markets, therefore, emerged as a way for buyers and sellers to come together and exchange goods and services at agreed-upon prices. Markets facilitated the growth of trade and commerce, as well as the development of complex societies and economies (Niall Ferguson,2008). Today, money and markets are integral parts of modern global economic systems that operate the capitalist economy. Undoubtedly, this is an evolution of trading methods to intentionally solve the limitations of the previous generation. How about the term sustainability?

"It is a notion that is everywhere, but no one seems to know exactly what it means." This is adapted from Joshua Bolchover who provides a critical perspective on sustainable design through "Vitamin Green", to elucidate the starting point of the transitions of the term sustainability. His statement of "no one knows" already foreshadows that the definition of sustainability has been distorted. The missing intention of the change is clear evidence. Followed by the introduction of the term sustainability by the United Nations in 1987, the US Environmental Protection Agency defines the term as:

"to create and maintain conditions under which humans and nature can exist in productive harmony, that permit fulfilling the social, economic, and other requirements of present and future generations" (EPA,2023).

Thus, the original concept was holistically human-centered, and the term was predominantly used among ecologists and environmental economists for the preservation of civilized humanity rather than the protection of the capitalist framework per se. However, the pervasive use of the term "sustainability" in the field of contemporary architecture as part of the new marketing strategy, has resulted in distorting the original meaning to the point where it has become almost synonymous with "good," while adding multiple definitions when the term was adapted to architecture from the economic development, specifically adjusting to the capitalist context. The "sustainability" and "green" labels are increasingly found on the websites of architecture firms. Eventually, the misuse and abuse of the concept of "sustainability" have led to its vagueness, allowing the term to be freely used in architecture, and the diversity of definitions has

resulted in various ways to achieve them (Lance.H, 2020). This is seen through the post-growth economy's inability to tolerate the meaning of truthful sustainability, using the word as a vague reference to resource conservation alone through technological advancements and for the increased value of their projects.

Our current understanding of sustainability has evolved intending to adapt to and survive within the framework of capitalism, simultaneously progressing naturally with economic growth over time. The paper also identifies the inauguration of the concept of sustainability by the WCED in 1987 as an introduction to the evolution of human behavior, intentionally adjusting the economic condition to a rapidly changing climate. Unfortunately, it is the definition of sustainability that has been distorted, resulting from its unintentional alteration by the market system, which has superficially repositioned the meaning of sustainability to create a new market segment for profit, thereby becoming influenced by capitalist principles and contributing towards the capitalist transitions of sustainability.

3. Core Market Systems: The Barriers

The core of capitalism is operated based on the form of "Markets". Mankiw's seminal principles of economics define the markets as "groups of buyers and sellers of a particular good or service" (Mankiw, 2014). From the interpretation, the buyers determine the demand, and the sellers determine the supply, which is a common form of architectural business. From a contradicting perspective, one could regard this broad statement as an oversimplification of the vast plurality of market-mediated social relations through a theoretical lens. However, the paper is not aiming to elucidate a complex market system through a detailed analysis - which has been already carried out by others such as Marx - but rather aims to identify fundamental features that define market systems. Through this identification, it becomes possible to problematize how these features affect the potential of sustainability in the capitalist built environment -leading to the capitalist transitions of sustainability while proposing alternative perspectives on root causes of the critical failure of harmonizing two actors: sustainability and capitalism. Following the form of a supply and demand chain, it is vital to understand how the industry operates within the post-growth economy in relation to the original objectives of sustainability. The paper suggests that the fundamental market system in architecture is divided into 4 sectors, which in combination become a backstage for the contemporary transition of sustainability: private property, competition, human labour, and price, which is determined by the level and urgency of demand and consumption.

The first core system, the protection of private property is potentially the most visible pillar to exist in the post-growth economy because the capitalist framework identifies this as a general foundational axiom of human rights. In the context of architecture, private property protection can lead to a significant challenge in achieving sustainability. It limits the ability of communities and governments to regulate the use of land and buildings for the public good. In this sense, private property protection can be seen as an obstacle to the long-term objective of sustainability in the built environment. Ultimately, the protection of private property led to the new transition of the sustainability concept, to be adjusted following the logic of passive revolution. This eventually led to the transformation of the sustainability structures without strong social processes for their self-preservation.

The second core system, competition defines market dynamics in the architectural industry and forms an equilibrium in the prices of services, materials, and labour. The aggregated behavior of the architectural industry intensifies competition between businesses in the capitalist economy, becoming a catalyst of technological interventions. This intervention is highly emphasized by corporations for self-preservation and distinctive market features to gain an advantage.

Human labour in capitalism plays a vital role as a third core system. The previously mentioned two cores are understandably linked with the transitions of the objective of sustainability, but it may be challenging to identify the conspicuous impact of labour towards the current model of sustainability in the postgrowth economic system. However, the way the capitalist framework treats the market leaves a clear hint. Human labour is visible as a tradable good, where the combination of time and skills are exchanged for wages. Therefore, it is inextricably associated with human lives - specifically financial stability. For instance, if a business faces a severe financial crisis, the lives of employees are at stake, highlighting the extreme fragility of human life. Thus, labour is highly dependent on workers' own financial sustainability before prioritising the value of nature and holistic development. This reflects the Darwinian evolutionary theory of "survival of the fittest", which in capitalism, superficially transforms the concept of sustainability to a simple cause-and-effect relationship between survival and finance.

Lastly, price is another core system, which is majorly determined by the level of supply and demand. Within a capitalist system, value is only limited to products that possess market prices. This is one of the major reasons for sustainability's emphasis on technology because it has a strong market value. As a result, the post-growth economy's inability to assign value to a system that has no market prices is a critical issue, which raises a critical concern towards the current implication of sustainability, transitioning into a market efficiency against its original objectives. In the next subsections, the paper will examine these four core systems and problematize that the current model of sustainability is transformed by the capitalist framework, which results in narrowing the complex collective values of sustainability to a technological intervention alone in contemporary architecture.

4. Market Drives the Superficial Trend

Calls for addressing climate change, global warming, carbon emissions, and environmental catastrophes can be increasingly heard in the public sphere nowadays (BBC, 2019). Potentially, it is almost hypocritical as these calls are seemingly contradictory to what humans have been developing so far: the economic system that naturally exploits nature. Media outlets and corporations are all advocating for action, boasting to be the positive protagonist against this crisis. These so-called influencers largely affect the market force, shaping a direction in which industries are developing into sustainable projects, showcasing their innovative technological solutions and designs, and attracting public attention. This is where a "trend" begins.

As addressed by the second core system of competition, capitalism is sensitive to where people focus, because it operates on the basic principle of supply and demand. Specifically in architecture, designs typically emerge from where a problem arises, in which the problem becomes the demand. Businesses naturally seek to maximise profits by directly responding to services that are in high demand, because this is how they remain competitive and profitable. Figure 1 demonstrates the close relationship between the different technological eras and economic activity, and it is observable that the new technological intervention elevates economic activity, leading to infinite financial influx through the continuous generation of new phases of technological limits. Thus, the trend is undeniably dependent on technology, because it is the biggest driving force of economic expansion, but also an indicator of a new capacity. Steam and steel railway introduced the radical transformation of material transportation trends in architecture, digital networks, and software opening a new trend of social media and online communication for collaborative design, virtual reality, and online training. Demonstrated by the alteration of trends, technology is the creator of new opportunities, where sustainability is the next phase of not just architecture but the entire human evolution. However, this raises a critical concern because the capitalist economy operates through the motivation of profit. It is crucial to consider technology as a collaborator rather than a panacea due to the inherent character of capitalist technology, which tends to focus on addressing symptoms rather than root causes, in pursuit of perpetual growth. The reluctance of capitalist technology to address underlying causes stems from the absence of causative factors, which translates into a lack of profit motive.

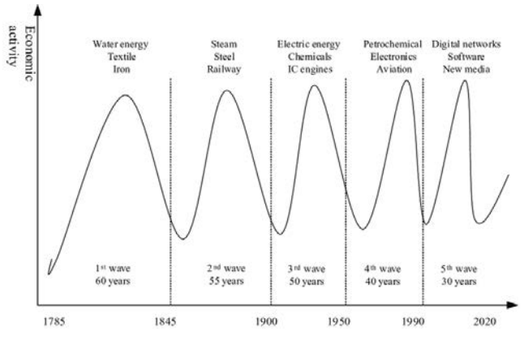

Figure 1
Economic Activity Based on Technological Interventions -Schumpeter's long Waves of Innovation (Sokolov, M. 2019)

Innovative technology has been implemented far decades to tackle the global issue of excacerbating climate change, ranging from electric transport and eco-friendly materials to renewable energy and energy storage. However, the notion of sustainability embedded within the capitalist architecture is a complex matter that cannot be addressed solely through technical methods. Therefore, the underlying social, economic, and political systems are deeply intertwined with the framework of capitalism. For instance, athough renewable energy sources can greatly contribute to decrease d greenhouse gas emissions and mitigate continuous symptoms of climate change, the fundamental causes of this problem necessitate significant alterations in the economic and social systems that rely on fossil fuels and perpetuate the linera economy of unsustainable consumption and production. Relatedly, waste management can be improved by reducing waste through recycling and other means. However, to truly alleviate the underlying causes of this issue, the economic and social systems that prioritize disposability and single-use products must be transformed. Therefore, the integration of sustainability and capitalism necessitates a complete economic system overhaul, with a shift from independent technical advancements towards a circular economy. The approach should prioritize collective values of sustainability, economic development, and the global trend towards climate urgency.

5. Infinite Growth is a Paradox

The mutual development of capitalism and technology implies that the relationship between the growth of the economy and technology is directly proportional. The previously-mentioned four market core systems reveal the problematic outcome of the architectural industry within the capitalist ecology: the system of continuous production through exploitation and infinite growth. The current intervention in sustainability certainly expands the market opportunity and is widely implemented as a response to the global trend of climate awareness. However, infinite growth is incompatible with the finite planet Earth and antithetical to the nature of sustainability because natural systems do not grow infinitely, but reaches the equilibrium with the ecosystem (Siderius&Zink, 2022). The current economic system is built upon the concept of planned obsolescence, which encourages consumers to continually replace their products for the infinite growth of the market through the loop of consumption and production, resulting in a massive waste stream that exacerbates the environmental crisis in a linear economy. This is where the technology is even more favoured in this market system because it continuously gets updated as the trend evolves, naturally attracting the public attention to replace the latest innovative technology, which is a paradoxical behavior of so-called sustainable product users and suppliers (Figure 2), replacing a sustainable device for the "better sustainability". Consequently, the truthful values of sustainability cannot be achieved within the capitalist system that requires infinite growth and the preservation of financial accumulation, without the colossal transition of the meaning of sustainability itself to comply with economic growth. Highlighting behind the scene of capitalist transitions of sustainability.

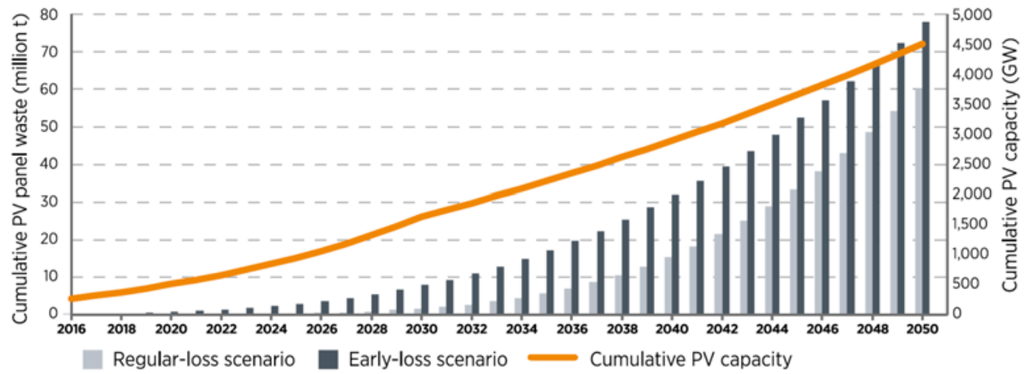

Figure 2
Increasing PV Panel Wastes as PV Capacity Increases in the future (PV Magazine, 2022)

It is therefore critical to understand from the perspective of capitalism: why the original objective of sustainability has to be shifted rather than the economy itself. Firstly, growth is addictive. Due to the perception that human consumption desires are infinite and insatiable (Fisher, 2017). secondly, the second market core system of competition promotes the desire to grow and compete against the "rivals". Lastly, the concept of sustainability will naturally obey the logic of profit and capital accumulation as Marx stated as "passive revolution"[1] in the context of the capitalist framework (Wanner, 2014).

6. The Influence on Building Codes

Following the supply and demand system in capitalism, a new challenge for the architectural industry was to embrace sustainability as an integral part of their value proposition. To combat the ambiguity of sustainability and quantifiably authenticate a building's green impact, eco-friendliness, and well-being, rating systems such as BREEAM, DGNB, and UK Approved Document L1: Conservation of Fuel and Power have been developed. However, these systems often put less emphasis on soft issues such as cultural and social values, including equity, and oversimplify the complexity of sustainability into a technological tick-box, only requiring it to satisfy the environmental criteria that those systems demand - the quantifiable standards. There is a distinctive common feature among these sustainable building codes: the predominant emphasis on technological solutions based on the scientific and statistical data of energy consumption, which are emphasizing addressing the symptoms of climate change. The paper does not intend to criticise the technological interventions but rather suggests that technology itself should not be treated as the only definition to reach the objectives of sustainability like the existing codes demonstrate. Thus, in addition to technological interventions, sustainable building codes should address the economy of consumption and production, to deal with the causes - not only the symptoms- of climate change.

The problematic consequence of the capitalist market system is certainly affecting the way we assess and envision sustainability because the market favours technically suboptimal systems. As mentioned above, this is due to the principle of competition for cost benefits that prioritizes net present value. The most popular sustainability certification system for the architecture and real estate industry is BREEAM or Building Research Establishment Environmental Assessment Method. In the current market, BREEAM-qualified buildings are strongly defined as 'Sustainable'. The assessment method includes six certification levels: unclassified to outstanding, to quantifiably assess the contribution to the environment. The intention of this system is not only to assess the environmental contribution but also simultaneously add value to each of the project's stakeholders. This characteristic has been already pointed out by the second and fourth market core systems of "Competition" and "price", which is proven by such an assessment system that the highest weighting in the BREEAM ranking is completely energy-related (Eric.R, 2022) - 9 factors called ENE01 - ENE09. This assessment system specifically focuses on the active analysis of energy use and emissions (figure3), requiring the implementation of low-consumption devices to achieve their definition of sustainability. Thus, the majority of energy use in a commercial building is accounted for by HVAC, refrigeration, and lighting systems. As a result, the developers' attention to these issues becomes the top priority, regardless of their environmental awareness, simply because it adds to the Market Prices. Smart technologies combined with a sophisticated design concept is, therefore, the key solution to the highest BREEAM level within the linear economy of capitalism, completely neglecting the complex circular economy of consumption and production. In addition to missing consideration of the circularity of a building, BREEAM's lack of consideration for disabilities and affordability for low-income populations is the key evidence that it targets the financial accumulation behind the facade of sustainability.

[1] Passive revolution refers to a process in which the ruling class is able to maintain their power and control by adapting to the changing social and economic conditions through minor reforms that preserve the existing power structure (Heller, A., & Feher, F. (1987). Gramsci and Foucault: A Reassessment. Humanities Press Intl)

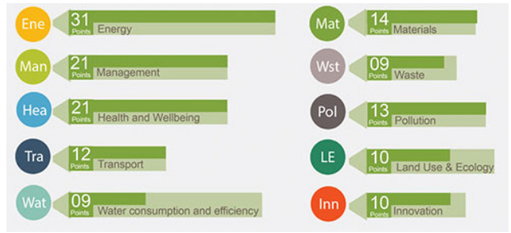

Figure 3
BREEAM Credit Categories & Credot Points: High Priority on Technological Solutions

As an example, the over-emphasis of sustainable projects on technology can be explained with one of the most ambitious sustainable projects by a leading architectural practice: The Masdar City by fosters and partners. The plan included a tremendous amount of PV panels and the area was carefully designed for pedestrians where roads are technically designed to catch the wind that moves between the desert and the Gulf, providing a streetscape that does not require vehicles and air-conditioning system. This innovative design is based on the plans of old Arabic cities, which questions the necessity of expensive high-tech systems to imitate traditional sustainable urbanism.

Despite the aim of carbon-neutrality, the construction required tremendous amount of energy, imported materials and sustaining the city will be unsustainable due to the location that is limited to freshwater (McArdle, M. 2018). The Masdar City satisfied most of the quantifiable building codes such as "self-sufficiency" of energy through the required amount of PV Panels, green roofs and water-harvesting system but not necessarily satisfying the original definition of sustainability - "holistic development for the future generation". It is clear that the certification is not truly addressing the collective values of sustainability. Thus, the paper speculates a mediation solution by including the assesment on the level of circularity in addition to technological criteria within the building codes. This may significantly raise the difficulties of achieving BREEAM in the architecture industry, but this implies how we have been broadly generous with over-simplifying the collective values of sustainability as a result of favouring capitalist backstage. Furthermore, this paper anticipates that this increased difficulty will in fact, add even higher market value to the new BREEAM-certified buildings, as they will posess more distinctive high-standard features to stand-out in the competitive market, demonstrated by the second core market system of competition. Therefore, this novel mediation solution of applying circular economy concept to qunatifiable assesments will not only increase the market prices but address both symptoms and causes of the anti-sustainable behaviour of existing capitalist economy.

7. The Dangerous Comfort

The prevailing market assumption that technology will always be the panacea for social and environmental challenges is a critical concern in contemporary sustainability discourse. This belief system is prone to trigger a fundamental breakdown in the implementation of collective values of sustainability. The paper has been elucidating that the notion of sustainability in capitalism certainly overlooks the social and cultural aspects of sustainability, hence failing to acknowledge that holistic alterations to achieve truthful sustainability require shifts in values, beliefs, and lifestyles, rather than the mere adoption of innovative technological advancements in the finite system of our planet. Secondly, this premise dangerously nurtures a false sense of security, which would eventually lead to complacency about the scope and urgency of the environmental and social challenges confronting humanity. Finally, it strongly reinforces the very problems that it aims to resolve by emphasizing the perception that economic growth, financial prospertity and technological innovation are the sole solutions to social and environmental problems, while sidelining alternative approaches centered on sufficiency, equity, and resilience (Tim Jackson, 2017).

Therefore, the capitalist transformation of the notion of sustainability is not just a matter of simplifying complex values. This process of simplification may not be the most optimal approach in the finite system as it overlooks the collective values of sustainability that are crucial for realising a sustainable future.

8. Re-thinking Priorities

The contemporary economic system, which is rooted in capitalist ideology, has been structured to prioritize market efficiency, competition, infinite growth, and profit maximization. As a consequence, collective values of sustainability have been subjugated to meet the needs of the market, rather than addressing the genuine needs of humans such as human well-being. Although technological advancements have been proposed as the most influencial solutions to sustainability challenges currently, their effectiveness is directly limited by the capitalist economy of the current economic system, prioritizing market sucess. Therefore, it is speculated that a paradigm shift in priorities is necessary, moving away from the emphasis on market efficiency and towards prioritizing human needs rather than market needs, and endorsing non-market and democratic methods of achieving sustainability.

The example of the NASA Apollo program demonstrates how collective values and objectives can be achieved, even in the absence of clear market demand. Harrison Schmitt, the astronaut even stated that governments are too inefficient for a return to the moon, which he was referring to market inefficiency (Ghosh.P, 2012). The Apollo program was not motivated by profit, because there was no existing supply or demand curve, but rather operated by the collective goal of sending a human to the moon. It exemplifies the potential for collective values to drive innovation and progress, independent of market forces. In the context of sustainability and capitalism, this example underscores the need to prioritize collective values over market forces and to challenge the current economic paradigm to achieve a more holistic approach to sustainability that acknowledges and incorporates fundamental human values.

Conclusion

From this fundamental premise, it is apparent that the existing capitalist system has evolved over the centuries with a specific intent of promoting behaviors that yield optimal outcomes for the market. As initially described by the four core systems of the capitalist market, the market-based system thrives on incentivizing competition rather than cooperation, prioritizes cost reduction and profit maximization, mandates growth, favours disaggregation over systemic design, and conflates price with value. The paper admits that the inauguration of the concept of sustainability is indeed a colossal step towards the preservation of human civilisation and certainly actively assists the economic expansion to be more responsible for the future generation and nature. However, the collective values of sustainability have been missed or at least greatly simplified to the stage that favours the preservation of capital accumulation, unconsciously shifting our beliefs that technology is the key answer to a sustainable built environment. Therefore, the current capitalist system of production is inherently at odds with the values of sustainability. The distortion of the definition of sustainability eventually led to the stage that favours technological intervention as a means of continuous capital accumulation. Consequently, this hypocritically exacerbated the gradual exploitation of linear economy of consumption and production in the pursuit of financial opportunities for the stronger relationship between humans and market prices, rather than the true reconcilation of humans and nature. Consequently, the paper concludes that the existing pillars of capitalism are inevitably designed to perform to the utmost through exploitation, which makes it completely unsustainable in the limited system of our planet. The sustainable technological intervention itself is only an attempt to sustain the unsustainable through addressing the continuously generating symptoms of climate change and it is vital to realize that this phenomenon only favours continuous economic growth rather than the collective aims of sustainability for the actual preservation of human-being.

Therefore, the study proposed a novel perspective on how we perceive and define sustainability in the built environment. It suggests that differentiating between the principles of market and technological interventions is necessary for establishing genuine sustainability in addition to moving away from the market forces. The challenge is to prioritize circularity in consumption and production while preserving the desired economic interaction, which will require a fundamental transformation of the current capitalist system. In conclusion, this study highlights the problematic interrelations between the features of the capitalist market and genuine sustainability values. It underscores the urgent need for a fundamental transformation of the current system and proposes potential solutions that prioritize circularity in consumption and production.

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UNDERSTANDING PAINFUL HERITAGE TRANSFORMATION

A concept of operating painful heritage within the new western heritage dichotomy

Lucas Tirion

1 Introduction

Within the last three decades, a shift of dichotomies in heritage fields has developed. Heritage was typically defined with an emphasis on the tangible object referring to its physical structure. For example, monuments or artifacts. This definition was directly related to history and one can argue was a direct representation of the historical or cultural identity of a place (Smith, 2006). This traditional definition of heritage developed out of the discipline of archeology which heavily focused on material remains. The definition of heritage and its views on how to preserve it eventually carried over to disciplines such as architecture and cultural studies emphasizing more the aesthetic rather than its cultural and social values to societies (Smith, 2006) (Lowenthal, 1996).

With the modernization of society and emancipation of minorities a shift within the dichotomies of the heritage specialization took place. (Harrison, 2013). Heritage academics recognized the impediments that were created by using the traditional definition of heritage, predominantly within disciplines such as architecture, which have a great social effect. The traditional dichotomy of heritage was argued as not having a big enough scope to elaborate on the effect that heritage had or can have in a broader societal sense (Smith, 2006). This new form of heritage perspective describes heritage not from a tangible aesthetic point of view but sees heritage as a product of cultural social, political, and economic components that together define heritage. (Harvey, 2001). With this new perspective on heritage, a broader scope of heritage and the way it can or should be preserved can be discussed, and so too within the onerous branch of painful heritage.

Painful heritage is the heritage that is often associated with traumatic events in the past and may carry on these traumatic events in some form to individuals or communities in the present. This heritage may not only be a tangible present functioning as a memory of a traumatic past in the present but can also function as a way of carrying on this trauma within the present and future. Moreover, it can contribute to social, economic, and political inequalities. It is thus clear that painful heritage is something that cannot be threaded lightly on and must be looked at with the most gentle and precise touches. In combination with the new dichotomies in the heritage field, it is consequently interesting to reestablish a new framework on how to handle or discuss heritage with painful connotations that are located within innately positive places. This leads us directly to the question:

How can painful heritage in innately positive spaces be operated within the new heritage dichotomies of the present?

This question can be devised out of different sub-questions that together can be addressed when trying to shape a new concept of operating difficult heritage. Firstly, the historical narrative of heritage concept development must be understood. Both the way heritage is viewed from an academic stance as well as it is in societal standards. After that, the way tangible structures can influence emotional aspects can be discussed. Furthermore, the way memories and identities can evoke emotional responses is what logically follows. Lastly, a concept of operating heritage with painful historical connotations is presented in which the concepts of memory, identity, and tangible aspects are combined.

2 Heritage dichotomies

For most of recent history, an unrefined view of heritage has been entrenched in Western society. A view that separates the tangible from the intangible. Using this concept which prefers the tangible over the intangible heritage has been preserved, studied, and appreciated over many decades. However, in the last decades, a growing shift towards a more complete heritage has taken place. One that acknowledges not only the tangible value existent in heritage but the connection of these tangible aspects to the intangible one.

The division of the tangible and intangible aspects of heritage finds it origin in the height of archeological discovery. During this area tradition and cultural aspects were less considered while rationality was a way of life. This mentality resulted in tangible heritage being the sole representative of heritage since it was rational and palpable. Intangible heritage was seen as stories that gave little to no value to the actual heritage product. This mentality was persistent well into the 20th century and still has roots in heritage preservation today.

However, in the latter half of the 20th century, a shift in this mentality started to take place as scholars and practitioners in the field of heritage studies started to recognize that the heritage concept is a layered one rather than a singular definitive one. A shift that was influenced by a broader social and cultural shift (Smith, 2006). Matters such as the growth of multiculturalism and diversity and the increasing recognition of cultural perspectives have had a great impact on the shift in the heritage field as well. Academics started to ask questions about societal impact but mostly debated about heritage ownership (Ashworth & Larkham, 2014). While the shift has been gradual it can be said that the most notable start of this concept was around the 1970s, a time in which the cultural and social shift also started to take place. Moreover, the realization that intangible heritage is as prone to loss and destruction as tangible heritage (if not more), was also a driving factor behind this change of ideas (Smith, 2006).

The UNESCO World Heritage Convention which took place in 1972 was an important starting point for the preservation of cultural and natural heritage and understanding of their value. This meeting was important for the universal equalization of the value that heritage holds towards the culture of a place. It emphasized a more holistic understanding of heritage and the interconnectedness of tangible and intangible heritage. The dichotomy shift to a more complete perception of heritage has also created more appreciation towards the relationship between tangible and intangible. It is generally accepted in this new dichotomy that the value given to the tangible is that of the intangible. The intangible are events that happened over great periods. By preserving both the tangible and intangible elements a better understanding of the significance of these elements can be created. Moreover, and maybe even more important, it can address and create a better understanding of the cultural identities of a whole place.

However, despite the acknowledgment of the interrelated concepts of tangible and intangible heritage, there are challenges too. The biggest is the lack of resources that are assigned to heritage preservation purposes. With contemporary society being mostly based on revenue models, securing funding for the preservation of intangible heritage proves to be a hard challenge (Anico & Peralta, 2008). This is mainly due to tangible heritage being seen as easier to monetize and thus as more valuable. Consequently, essentially grasps back towards the traditional heritage concept.

Moreover, due to the interconnectedness of the tangible and intangible aspects, there is a great need for collaboration between multiple stakeholders in heritage preservation. Not only between governments and experts but also between communities and sectors such as tourism and education. This collaboration is crucial due to the innate nature of heritage in the new dichotomy, namely the intangible cultural aspects.

In conclusion, the shift of dichotomies present in the heritage field has refuted the idea that heritage is merely tangible. The new heritage dichotomy recognizes that heritage is not set in stone but rather a concept without a predetermined definition. A process connected to time, shaped by it but not set onto a definitive point. This process, is shaped by cultural and social effects that existed throughout history, in the present and in the future (Vecco, 2010) (Smith, 2006). Within this concept of heritage designation, it is logical to conclude that heritage is not owned by anyone but at the same time owned by everyone and that thus people first and foremost also preserve heritage for themselves (Howard, 2003). Not only in the present but also in the past and in the future. It is thus critical to question the decision made within heritage policies and look at them not only from a present point of view but also from a historical sense and how it can be used or looked at for generations after.

3 Painful Heritage

When we address heritage, we mostly seem to refer to the heritage that shows the glory of the past. Tangible structures often seem to represent a lost glory that should be restored to its original situation. History is repeatedly celebrated using these structures or artifacts (Logan & Reeves, 2009). Smith debates

this by addressing that heritage is often used to reinforce existing power structures and to promote political or ideological agendas. For example, the representation of certain historical events or figures may be used to justify current political or social inequalities. (Smith, 2006).

However, while heritage frequently has these positive connotations attached to the concept it is crucial not to forget the heritage that possesses more negative connotations. This kind of heritage relies heavily upon the intangible aspect of heritage since it is defined by the emotional impact that past events have on individuals and communities. It is, however, often attached to a place or building. The impact of painful heritage can be seen in various aspects of society, including social, cultural, political, and economic domains.

It is on this aspect that painful heritage deviates from the general perception of heritage. That of heritage often has positive connotations attached to it. This deviation of experience also carries with it even more nuance than heritage already has. Some important aspects that apply to the painful heritage might not or to a lesser extent apply to “normal” heritage. Besides the emotional response that heritage with these painful connotations can trigger it can also play a role in contemporary societal occurrences. For example, the representation of certain historical events or figures may be used to justify current political or social inequalities (Smith, 2006). Moreover, this use can trigger not only emotional responses of the ones that might have fell victim to the connections of this heritage but might also be utilized by groups promoting the idea to repeat these actions connected to it.

Lowenthal discusses the danger of romanticizing painful or traumatic events in society’s history, as this can lead to a distorted understanding of the past and contribute to social and political tensions (Lowenthal, 1996). Lowenthal describes this by exemplifying the problematic rise of Holocaust tourism in Europe as this can sometimes obscure the complex historical and political factors that led to the genocide and can make it difficult for people to confront the ongoing legacy of anti-Semitism and other forms of prejudice (Lowenthal, 1996).

This example formed by Lowenthal is a direct demonstration of the challenges that consist of the new heritage model. Tangible heritage is seen as easier to monetize does decrease or negate the intangible value of this heritage. When addressing painful heritage this is extra problematic since it can lead to emotional responses due to misunderstanding. Moreover, it can lead to social and political tensions created and supported by misconceptions of historical events thus leading to a direct negative impact on minorities in contemporary society.

When listing the way painful heritage is associated. Being that it can trigger emotional responses, be used for political purposes, and be used to suppress minorities the question that would logically result is why don’t we just get rid of tangible heritage structures with these painful connotations? When these structures are not present anymore, we have a blank canvas that would be unable to trigger negative responses but rather allow for a more positive outlook.

However, due to the complex nature of heritage, such a statement can easily be discarded as dysfunctional. While it can be said that destroying tangible structures will result in a decrease in intangible associations of the painful heritage it fails to recognize the way that these very structures can also be functional as a place of healing and education. For example, consider a memorial site dedicated to victims of a historical atrocity. This site may be painful to visit, but it also serves as an important reminder of the atrocities committed and the need to prevent them from happening again. Destroying the site would erase the physical reminder of the event and disrupt the community’s ability to honor and remember those who suffered. It could also erase the intangible heritage associated with the site, such as the emotions and memories that are attached to it. Similarly, getting rid of these tangible structures with painful connotations can thus be understood as erasing the history attached to them, which subsequently can have significant social and political implications. It could perpetuate harmful narratives and ideologies and deny marginalized communities the opportunity to reclaim their history and heritage.

In conclusion, while dealing with heritage with painful connotations can be challenging, it is important to recognize the intangible value that these sites hold. Destroying or erasing them can cause significant harm to the cultural and social fabric of a community and disrupt the ability to remember and learn from past events. Instead, efforts should be made to preserve and protect these sites, while also addressing the emotions and sensitivities that they evoke. This can involve careful management and interpretation, as well as efforts to promote healing, reconciliation, and social justice.

4 Experiencing Places

Heritage and a sense of place are two concepts that are intrinsically linked to one another. The way a place is presented in its tangibility can be the cause of different emotional responses. These responses can be positive of nature, something that is ultimately desired when designing places for people but can also be a reason for an emotional response with negative connotations such as dread or pain. Examples of emotional responses in places can be the feeling of nostalgia when one visits a place, they have an affinity towards in their youth, or how a place that is particularly cultural in sense can evoke feelings of belonging and pride (Krier, 2009). Moreover, a place that is associated with negative intangible aspects in history can evoke an emotional response of dread.

The way that places can evoke emotional responses knows different causes. Most notable in the case of heritage are the emotional responses that are caused by intangible connections to tangible places. Places are not just tangible spaces but rather

are instilled with cultural, social, and historical narratives that can affect the way people experience them. The effect of these spaces can be both conscious and unconscious and cause a wide range of different emotional responses.

Moreover, these intangible connotations towards a place can be influenced by the tangible structure and how this tangible structure is perceived by the general population. This perceiving can be created in multiple societal, cultural, and historical narratives. A great example of this is the way the incorporation of different elements in structure can evoke different feelings. The use of classical elements in a building can trigger feelings of authority and tradition (Giedon, 2009). These feelings are not triggered because of the way they tangibly present themselves but rather because of the way that we perceive them. The way their narrative has been presented in cultural, societal, and historical narratives has associated them with these feelings that they can trigger. Moreover, Giedon mentions that architecture affects our perceptions of time and that architecture, and the pace of daily life are deeply confounded with each other (Giedon, 2009).

Tangible elements in structures have a direct impact on the way people experience places. Physical aspects such as the use of color, lighting, and texture can evoke several emotional responses. Multiple studies show that the way these constructions present themselves to people can be of great influence on how they experience the spaces that they are in (Bachelard, 1957). Architectural features such as stairs, windows, and doors, Bachelard argues, can trigger imagination and open up the feeling of new perspectives and possibilities. These responses can be triggered even without the intangible connotations that are crucial when addressing heritage sites. Architecture for example can evoke positive emotional responses through aesthetic qualities, emotions such as joy and pleasure (De Botton, 2008) (Giedon, 2009). Moreover, De Button suggests that through carefully designed architecture that stimulates social interactions and community stimulation a positive impact on emotional well-being can be generated (De Botton, 2008) (Krier, 2009). In this way, architecture has the power to influence our perception of the place and even our sense of identity (Giedon, 2009). A well-designed (public-)space can create a sense of balance and tranquility (Krier, 2009).

Ultimately, spatial elements and perception of space are innately connected. Emotional responses are shaped by the surroundings and can have a great societal, cultural, and historical influence. Places can never be singled out as pure physical presence without addressing the deeper impact that they can have since architecture and designing places should prioritize the well-being of users and the community (Krier, 2009). By understanding the emotional impact that the design of space can have on users and communities the challenges can more easily be addressed when confronting spaces that might already have emotional connotations attached to them.

5 Memory and Identity

Intending to provide a framework for operating painful heritage in the public space, it is important to define a clearer view of how painful heritage is experienced. As devised in earlier chapters, intangible aspects are an innate part of what defines heritage. But to be able to develop a framework of operating heritage it must be understood what exactly triggers the emotional responses when confronted with this type of heritage.

One of the key components in the painful heritage is the concept of memory and the way we experience this memory when dealing with heritage. While memory seems to point towards individual recollections of historical occurrences that are tied to certain heritage places, Halbwachs argues that a communal memory is what actually triggers the emotional responses. He notes that the collective shared experience plays an important role in the forming of memory since it provides a shared reference frame (Halbwachs, 1992). Moreover, the memories experienced are not simply stored in an individual’s mind but are constructed and reconstructed through social interaction and communication. (Halbwachs, 1992). In this way, memories are shaped and altered by the collective rather than the individual. These memories can then sequentially be used to construct collective identities (Anheier & Isar, 2011). Moreover, these collective identities shaped by collective memories can evoke not only an emotional response but can also be a lifeline of a sense of belonging in a time of social and political change (Anheier & Isar, 2011). Such, the collective shared memories can also function to create a feeling of belonging to a place that might be rather hostile to your identity otherwise (Ashworth & Graham, 2005).

This notion that memories are connected to a collective rather than the individual is also something that Smith discussed. However, Smith also adds that due to the context in which these memories exist they are always shaped by power relationships within society (Smith, 2006). In this way, dominant groups have more control over the way these memories are presented and thus also the way they are perceived and activated in society. This also means that these memories can be used by power structures to argue on a certain narrative which might negatively affect vulnerable minorities (Anico, & Peralta, 2009). This is why, specifically in the case of heritage that can greatly affect minorities, communal and collective participation is necessary (Whelan, 2016). This is to try to diminish the misuse of this heritage as much as possible. By creating a dialogue between diverse stakeholders, the ones that created the intangible value of this heritage can take claim of the narrative that they help shape. In this way, the overshadowing of the power narrative can be prevented (Ashworth & Graham, 2005).

It has now become clear that painful heritage can be of great function towards the identity of marginalized groups (Smith, 2006). Through collective memories activated by heritage with a difficult historical past communal identity can be shaped (Halbwachs, 1992). Moreover, these identities can add to the

emancipation and preservation of collective values and beliefs (Anheier & Isar, 2011). As we have devised in an earlier chapter heritage is not just defined by the tangible structure but is an interplay between both tangible and intangible values (Smith, 2006). And because marginalized groups are the ones most greatly affiliated with difficult heritage, it also is crucial that they play a big role in both the preservation and presentation of this heritage (Ashworth & Graham, 2005). However, in public spaces, the greater communal impact is maybe even more important to consider since the well-being of communities and individuals residing in it should always be prioritized (Krier, 2009).

Conversely, Macdonald presents in her article "Is difficult heritage still 'difficult'" the idea that the concept of difficult heritage is one that is less relevant in contemporary heritage discourses. She even suggests it to be problematic as, Macdonald argues, the term suggests a universal consensus about what is difficult (Macdonald, 2016). And since it is concluded that memories are collectively shaped using social, cultural, and historical narratives this can also differ in different cultural and social norms. She argues that the focus of 'difficult heritage' should thus not be on the direct recitation of historical facts but rather on the challenges facing communities and practitioners, and in this way promote representation, inclusivity, and access (Macdonald, 2016). Moreover, Macdonald also remarks that the term difficult heritage suggests that heritage is innately difficult or negative, when in fact this heritage can also be positive or healing (Macdonald, 2016).

Ultimately it has become clear that memory and identity are centralized when we discuss heritage that has difficult historical narratives attached to it. The way we remember and represent difficult aspects of our past can have significant implications for how we understand our cultural identity and collective memory. Moreover, these structures or places can be of great impact on contemporary views of societal, political, and cultural issues and can shape the identity of community groups in the present and in the future. It is thus important to not step on this identity and treat it with respect towards both the historical narrative as well as the present communal impact. However, since the well-being of community groups and the individual part of it should always be prioritized it is important to find a balance between engaging with this difficult memory while at the same time creating a positive atmosphere. This is particularly important when addressing this heritage situated in public spaces such as cities.

6 Shaping Narratives in public space

The multilayered concept of heritage has shown that the concept is shaped by an interplay of different societal, cultural, and historical narratives. The shift of the heritage concept from the traditional heritage dichotomy towards the new modern one has allowed for a more holistic understanding of the forces at play that can shape the way we perceive our surroundings. Moreover, it has allowed us to place heritage better in society and show the way it can be addressed to increase the value of both tangible places as well as increase communal well-being in the form of identity and recognition.

Heritage with difficult historical narratives attached to it also adheres to these new heritage dichotomies in that they are shaped by communal collective memories (Halbwachs, 1992). In the last chapter, we have seen that this kind of heritage is very vulnerable. The way to preserve it is greatly contested by multiple different viewpoints and challenges (Smith, 2006). Academics generally have come to an agreement that the preservation of historical narratives is crucial when addressing this kind of heritage since it allows for a deeper understanding of the impact that the attached narrative has had on societal and cultural aspects (Ashworth & Graham, 2005). The way to convey this message, however, is a challenge due to the dynamic nature of heritage. While it is generally agreed that the narrative has the highest value due to the impact that it has it can be heavily contested in situations where the very nature of a place and its innate goal can differ greatly from that of the historical narrative. For example, public spaces innately try to be open and positive, while this might contest heavily when heritage with difficult narratives is situated in or around it.

When preserving the historical narrative of a place that is separated from places that innately try to be positive and inviting the representation of narrative becomes much easier. Places such as the concentration camp Auschwitz in Poland is not situated in a place that needs to be inviting and positive and can thus directly present its narrative to visitors. While the representation of narrative in the "museumifacted" area presents a challenge in itself. It does, however, never feels the need to create a positive and inviting atmosphere (MacDonald, 2006).

Logically the question of how to preserve this heritage that is situated in innately positive environments can be preserved but also represented in a way that it is not overshadowed by positive experiences since this would create an unwanted perception that can negatively impact marginalized groups. As such this would allow for the heritage to become the background more easily for political and socially motivated narratives (Lowenthal, 1996) (Smith, 2006). Moreover, when addressing these public spaces and how to situate a certain narrative in them we must remember that we are placing this narrative in a bundle of an unlimited number of narratives. When the focus would then be on one narrative within this mix of multiple narratives different values are contested. Krier mentions that communal well-being is always to be centralized (Krier, 2009). And thus, when one narrative is singled out other narratives might be overshadowed resulting in the neglect of a mix of different identities and memories. It is so that a balance between the 'negative' historical balance and the innately positive character of a public place is crucial.

As was discussed in this paper, our emotional responses heavily rely on associations we consciously or unconsciously make. Certain tangible elements can evoke different feelings and thoughts (Giedon, 2009). Moreover, the use of tangible elements such as texture, color, or lighting can affect the way we experience places (Bachelard, 1957). It is recognized that the intangible association with heritage, and difficult heritage is a collective one (Halbwachs, 1992). Individual recollections are then mostly shaped by the way the collective experiences are lived through. It is also the combination of concepts that can add to a more balanced experience of heritage in the public space. By building resilience and promoting positive change trauma of individuals and communities can be remembered (Ginwright, 2016). Approaches towards this resilience should be inclusive and culturally responsive so that it can both add towards healing processes while also stimulating the sharing of cultural and social aspects, something that is agreed to be the stimulants of heritage value (Ginwright, 2016). Moreover, since it is concluded that the shaping of memories is a collective one it makes sense that the healing and sharing processes should be designed to be a collective one as well (Ginwright, 2016).

Now that it is clear what the main concepts are within the experience of difficult heritage a distinction can be made to address this in public space. Three different main concepts can be devised when addressing this heritage in the public space:

1. Participation

    The partnership with stakeholders that are part of both the historical narrative as well as the narrative of the community. In this way, ownership is defined more logically towards the ones that are most connected to the heritage object. It also decreases the risk of the heritage becoming tangible focused.

2. Communal collective

    Different design choices should be community focused rather than individual. Allowing for a more collective design that stimulates social and cultural aspects is in line with what defines the value of the place.

3. Positivity aimed toward healing

    Due to the innate value of the public space design choices should be made that stimulate this positive. However, in combination with points 1 and 2 the use of different materials, textures, and lighting should also stimulate the historical narrative.

The balance between positivity and remembering can thus be found in the healing process. By stimulating the contact between social and cultural groups the narrative of the heritage with difficult historical narratives is not overshadowing other narratives but rather stimulates the creation of new narratives while at the same time educating about past narratives.

7 Discussion

This research tried to create a conceptual idea on how to operate heritage with difficult historical narratives in innately positive environments. The first part of the paper discusses the way that the heritage dichotomy has shifted from the traditional concept to the contemporary concept of dynamic heritage perception. This shift is important to understand the way heritage functions in contemporary society. While heritage was originally seen as only the value of the tangible structure, which sees the historical narrative as the ultimate value (Smith, 2006). The new heritage dichotomies introduce the idea that heritage is rather a product of societal, cultural, and historical narratives combined, Heritage is not a direct representation of the historical or cultural identity of a place but a product that draws on the past and is directly related to people and their identity in the present (Howard & Graham, 2012).

This part was followed by addressing the way painful heritage has its own place within this new heritage dichotomy. In this chapter the challenges that arise when dealing with painful heritage are discussed. Lowenthal discusses how painful heritage functioning the way it does in contemporary faces the challenge of a romanticized version of historical events (Lowenthal, 1996). Moreover, Smith mentions that these romanticized narratives can then coincidently be used for political goals (Smith, 2006). It is thus clear that the challenges that arise when dealing with loaded heritage are much more challenging than with heritage that does have fewer heavy narratives attached to it.

After heritage perception is more clearly understood the way that emotional responses are triggered by this heritage is explained, both tangibly as well as intangibly. Giedon that tangible elements can heavily impact the way we perceive certain things. However, he mentions that these things don't innately trigger these feelings but rather are a product of conscious or unconscious associations we have with these elements (Giedon, 2009). This shows the practical applications of how heritage can be shaped by societal, cultural, and historical narratives. Moreover, Bachelard argues the way that different design choices can directly trigger emotional responses. Things such as lighting, color, and texture can make us feel different feelings (Bachelard, 1957). This ultimately shows the way that spatial elements can be of great influence on the way we experience a place.

Maybe even more important when speaking about painful heritage and emotional responses are the way that intangible aspects can trigger emotional responses. Halbwachs elaborates on the way that these experiences happen. He argues that the way memories are always collectively formed and experiences (Halbwachs, 1992). The collective memories are used to create a collective identity (Anheier & Isar, 2011). When this collective identity is being addressed in a negative way such as a painful historical narrative, the communal collective feeling can cause an emotional response (Anheier & Isar, 2011).

By understanding how the heritage concept functions and how emotional responses can be triggered in different ways a concept can be created in which painful heritage can be operated in

innately positive spaces. The emotional responses that are tied in with this painful heritage are collective associations with a place. To answer this in the public space resilience can be created that stimulates sharing of cultural and social aspects. Since collectiveness and its connection to identity are what triggers the emotional responses, the solution can also be found within this collective understanding. This idea can be represented by 3 main concepts: Participation, communal collective, and positivity aimed to healing. The balance between remembering and living can be found by addressing collective action and healing in the form of sharing.

8 Conclusion

The research in this paper revolved around the question; How can painful heritage in innately positive spaces be operated within the new heritage dichotomies of the present? To find the answer to this question a more thorough understanding of the heritage dichotomy was required. By understanding the holistic contemporary views that are countering the traditional views originally present in heritage concepts it was visible that heritage is a product of dynamic societal and social aspects rather than one historical narrative. The way heritage is a product of societal and social aspects also managed to be the main central concept on how to address painful heritage in the public space. By using the cultural and social aspects that have formed the identity of the marginalized groups affected by this painful narrative, more incorporated design choices the narrative and identities can be shared. By sharing these aspects, a new narrative can be shaped that can greatly help in the healing process of the painful heritage narrative.

In conclusion, this research has highlighted the importance of understanding the new concept of dynamic heritage perception and how it is related to societal, cultural, and historical narratives. The challenges that arise when dealing with painful heritage have been discussed, including the romanticized versions of historical events and how they can be used for political goals. Additionally, the ways in which emotional responses can be triggered by both tangible and intangible elements have been explored. By understanding these concepts, a concept is created to operate painful heritage in innately positive environments. This can be achieved through participation, communal collective, and positivity aimed to healing, which can promote sharing of cultural and social aspects and help find a balance between remembering and living. This research thus places the effect that painful heritage has in the paradigms of healing adding towards the branch of trauma and healing. Nonetheless, the scope of this research has taken the broad concepts that are currently prevailing in these fields to connect them. More extensive research into both heritage value and the healing process of collective groups might create a more in-depth and detailed view of the forces at work in societies. Case studies might be a good addition to (practical) research in the future since the way things are designed might not always be the way that things are ultimately used.

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SCALE FIGURE CATALOGUES

The outlines of a spatial exclusion

Romain Touron

Introduction

Launched in the 1990s by AutoCAD, blocks have made the life of architects easier, starting with the case of architectural figures. Easy to duplicate and paste, they are found within the majority of contemporary architectural drawings. Criticized by the Spanish collective Hipotesis as an outdated representation of a binary and polarized society [1], CAD blocks scale figures are merely acknowledging the changes our society is facing. Anchoring their agency on that observation, Hipotesis decided to hijack the production of CAD blocks by making a series of "non-compliant" figures libraries. Instead of presenting, as many before them, women in miniskirts and men in formal attires, the collective depicts the society through the minorities often obliterated from such drawings. Not simply representing the fringes, Hipotesis intends to disrupt and raises questions on the representational process itself by making downloadable thematic "catalogues" from their drawings. Such a method is not merely naïve. In fact, it would seem inconsistent to approach architectural scale figures not from this perspective, as they become nowadays inherent to catalogues, and the sole results of their contemporary production. Yet, using the assemblage or collage as a way of composition, the agency of scale figures catalogues might be more easily comprehended from a micro perspective, i.e. through figures. Interacting with each other's in the white page of a catalogue, scale figures are doing as much with the architecture when placed in drawings. Wherever they are found, the interplays scale figures are enduring is what gives them a definition. One strong example that displays such interactions with the architecture would be "Berta: Le Corbusier's blogger" by Hipotesis. Berta, as an overweight female figure, is placed within the plan of a room designed by Le Corbusier for one Unité d'Habitation. Choosing to represent an overweight figure is a political choice that firstly highlight the role of people within drawings. Enunciated by theoreticians such as Frascari [2], scale figures are indeed giving a sense of deepness and scale to the architectures they are placed in. In fact, the example of Berta having a "non-compliant" body is casting and shifting the limelight on such a topic. Since then, scale is maybe becoming more obscure, or seen as a variable and subjective element. It is not perceived the same depending on your body type. On a general manner, architectural apprehension is contingent to one person's identity. The interaction or clash between Berta's singularity, and the architecture of Le Corbusier give a critical overview of the space represented. A new role of scale figures seems to surface: creating narratives.

Drawing scale figures, and bringing them together in catalogues, Hipotesis practice could be seen as a milestone, an exception almost, within the history of scale figure catalogues. Having tried to accommodate and please the higher scope of people from clients to users, catalogues have so far been gathering figures defined by an absence of peculiarity. Traits and off-road behaviors have always been wiped out. Telescoping the infinity of identities within the size of a catalogue means shrinking the images resolution down to the bare minimum. Exhaustivity is key. From that, a given society is made captive within a few pages, by the representation and fabrication of archetypes. Reading these, one could interpret that as an almost anthropological methodology. Yet, the ambivalence brought by the juxtaposition of Hipotesis' agency with the history of scale figure catalogues on the background is raising questions about a plausible historical shift. Using catalogues as a support, the aforementioned collective chose against common intuition not to be exhaustive through an erasure process. Instead, they select and create partial tableaux of our world, as to say that society cannot be comprehended as a unified whole. The eccentricity of each block, as opposed to the conventional normative figures, interact with the architectural drawings in a new fashion, leaving behind their only classic prerogatives of a scale and deepness agent. Discovering a new posture, we tend to qualify; we could ask ourselves the extent of scale figures catalogues as a tool and agent of spatial inclusion/exclusion dynamics through a thorough understanding of their operation modes.

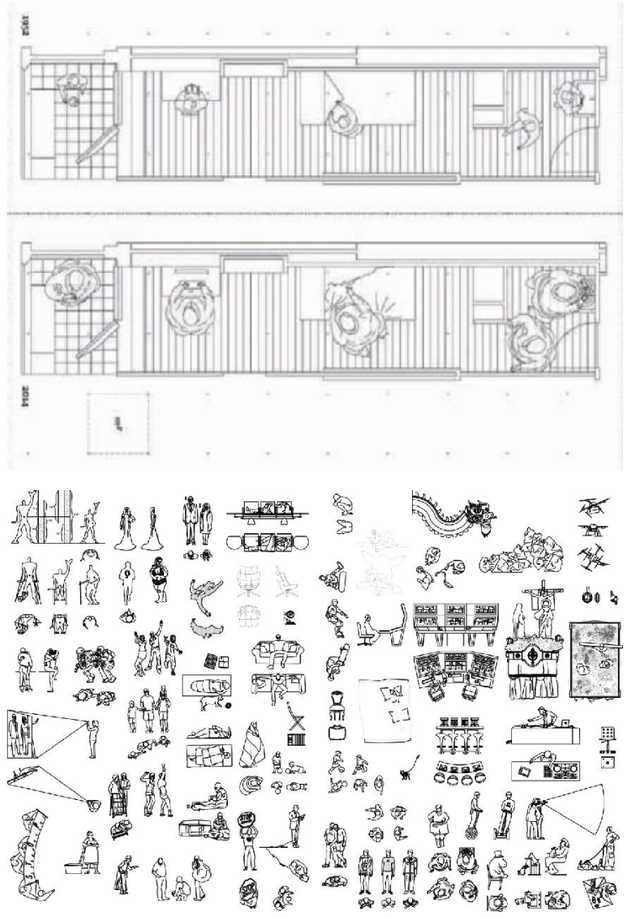

Figure 1
Berta placed in the architecture of LeCorbusier
(Hipotesis 2019)

Figure 2
Volume 2 of Hipotesis' catalogue
(Hipotesis 2019)

A distorted virtual space

Juxtaposed to one another, scale figures catalogues are not simply opposed or the negative of the physical space. Its components or inhabitants are extracted from the physical realm, and brought up through a series of transformation in the virtual one; becoming a complex interpretation of reality. Gathered in a blank page, aligned throughout a grid, figures can solely speak through their appearances; making their identities sometimes simplified and lurid.

Example of such, Wajiro Kon, architect of the Showa Era in Japan, felt the necessity to document, through scientific drawn catalogues [3], the urban life of Japan. Focusing on seemingly insignificant details such as the kitchenware and women stockings, his obsession is merely the naïve expression of an ontological take on architects' agentivity. Examples of human catalogues made by architects like the latter can be found elsewhere within history, and enlarge an understanding of them being the sole output of contemporary technological impetuses.

[1] Allen, Laura, and Luke Caspar Pearsen. Drawing Futures: Speculations in Contemporary Drawing for Art and Architecture. London: UCL Press, 2016.

[2] Frascari, Marco. "The Body and Architecture in the Drawings of Carlo Scarpa." Res: Anthropology and Aesthetics 14 (1987): 123–42. https://doi.org/10.1086/resv14n1ms20166778.

[3] Silverberg, Miriam. "Constructing the Japanese Ethnography of Modernity." The Journal of Asian Studies 51, no. 1 (1992): 30–54. https://doi.org/10.2307/2058346.

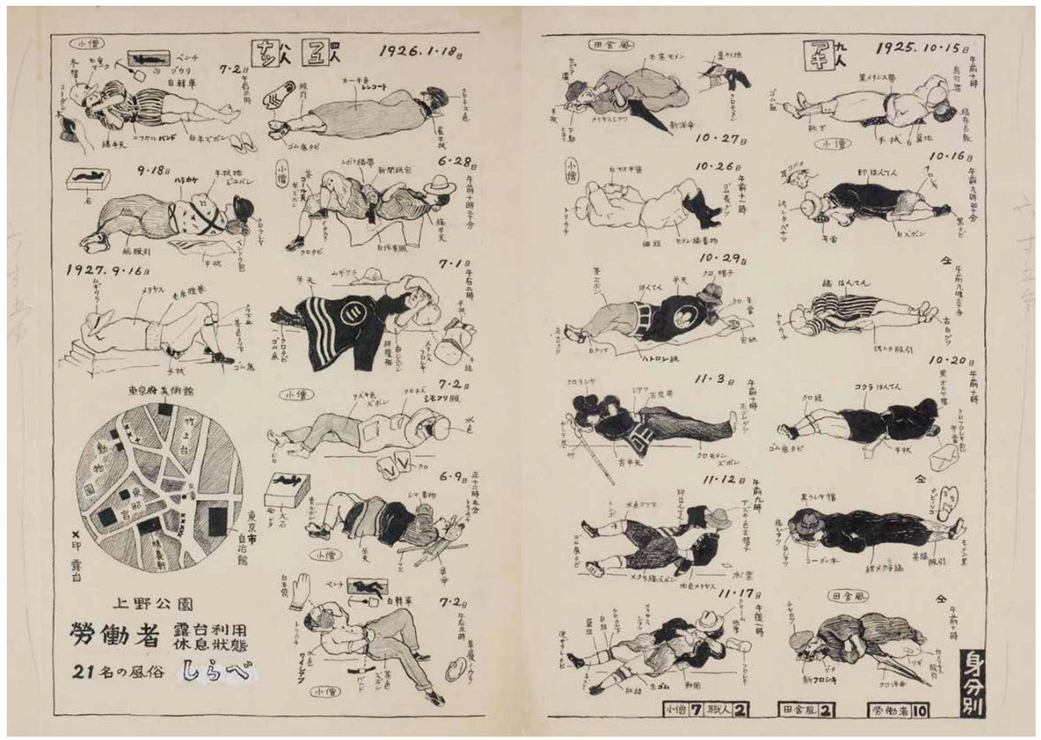

Figure 3
Inventory of workers sleeping in thecity. (Wajiro Kon 1926)

Since the technological input in the field in the 1980s and 1990s which allowed the architects to gain time and increase performances, scale figures catalogues have been attached to such breakthrough. Introduced in 1982, the AutoCAD “block” feature which consists of creating duplicable drawing components like window frames and toilets, is quickly hijacked as to contain figures that one can place, move and paste as much as they want in numeric drawings. Accommodating such a brand-new innovation, libraries or catalogues are being rolled out. According to the French anthropologist Sophie Houdart, the bond between the advent of scale figure catalogues and the digital breakthroughs of the fields is intrinsic [4]. Asking the question on “How the digital era and environment is changing the ontological definition of human”, she uses the example of scale figures catalogues as the main indicator of one seemingly paradigm shift. To a certain extent, the link between scale figures catalogues and the digital world is insecable. As we traced down the advent of this phenomenon, it seems the first scale figure catalogues to have properly stand out would be the book “Entourage: A Tracing File for Architecture and Interior Design Drawing” [5]. Published at the same time as the birth of CAD Softwares, Entourage is meant to be used with technological features. As the author Ernest Burden puts it in the preface: “the technology available today will add usefulness to the material”. By printing on acetate to flip the images, or simply use the copier to rescale and flip figures, digital “appliances” are necessary as to use the book in his full potential.

Within Burden’s work and other contemporary catalogues, one can easily notice the resemblance of methodology coming down from the work of Wajiro Kon. Described nowadays as an almost anthropological task, drawing a scale figures catalogue can be the seen as an end; a tool that could help understanding bigger matter that are not directly applied to architecture. The making of a catalogue is what matters. As such, the book “Entourage” could be read, not as a tool for architects, but as a tool for anthropologist. The technique for collecting such a database of figures is adjacent to the task of a researcher, looking for artefacts about one society, e.g. here the American society of the 1990’s. Explaining Burden’s methodology above, all the figures of the aforementioned book were taken from photos in the United-States. Either from some magazines, publications or advertisement. Cropped from their original context, they were assembled in the book, simplified and juxtaposed to other figures that talk about same situations. Whether this book was published or not with the slight intention of creating an anthropological work is not really of interest. What matters is the implicit research endeavors contained in the methodology behind the making of scale figures catalogues.

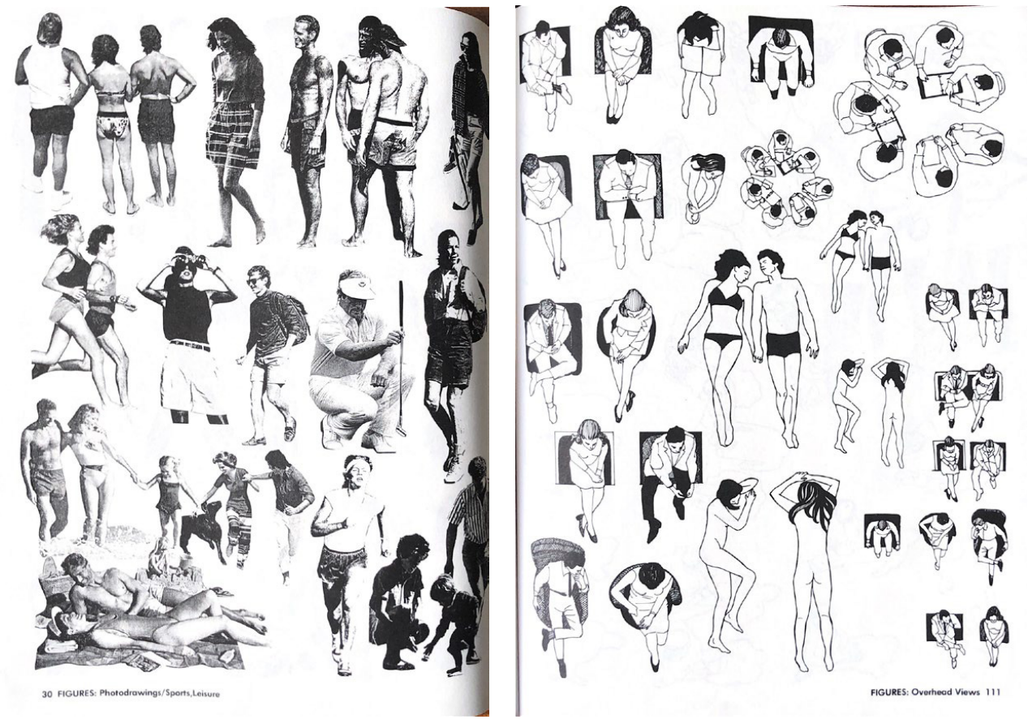

Figure 4
Figures in the book Entourage, referring the American Way of Life. (Burden 2002)

As the one and only medium of argumentation, images are speaking loudly within a catalogue. They even respond to each other, and their antagonism can create situations of serendipity revealing conditions about the depicted physical space. As an example of such, the work of MOS Architects on the “Unfinished Encyclopedia of Scale Figures without Architecture” [6] is expressing the potential behind making a catalogue. Collecting figures from a definite number of architects they found pertinent for such exercise, MOS Architects are fostering throughout they catalogue a series of discoveries. The most evident one being the comparison of the architect’s style of figures by juxtaposing them together. Despite their seemingly different approach on architecture, some architects share similar way of representing figures in their drawing: emphasizing their apparent close outlook on one ontological definition of humans of their times.

The essence of scale figures catalogues seems to lie in the expression and in the act of collecting, and juxtaposing people coming from different set of locations, while merging within one new site: the page. The comprehension of such a process takes us back to the definition given by Houdart, and add more clarity to the terms she employed. In her article “Peupler l’Architecture”[7], she refers to the process of scale figures catalogues as one of “making enter the humans within the digital space”. If she

Figure 5
Juxtaposed pages from the Unfinished Encyclopedia of Scale Figures without Architecture. (Meredith, Sample 2018)

[4] Houdart, Sophie. “Peupler l’Architecture.” Revue d’anthropologie des connaissances 7, no. 4 (2013). https://doi.org/10.3917/rac.021.0761.

[5] Burden, Ernest. Entourage: A Tracing File for Architecture and Interior Design Drawing. New York: McGraw-Hill, 2002.

[6] Meredith, Michael, and Hilary Sample. An Unfinished Encyclopedia of Scale Figures without Architecture. The MIT Press, 2018

[7] ibid., 4.

uses the word digital in the latter, she trades this phrasing for “space of representation” in her article “Copying, Cutting and Pasting Social Spheres: Computer Designers’ Participation in Architectural Projects” [8] ; unveiling the conceptual idea of a “space” in her approach. The common denominator between “digital” and “representation” is both their immaterial prevalence. They belong to the virtual realm, as opposed to the physical one. In fact, a confusion is always made between “virtual” and “digital” as in the trivial language they seem to be almost synonyms.

Using the word “digital”, which etymologically refers to numbers and thus computers, in her article, seems slightly incorrect as we notice similar endeavors in the pre-numeric era. However, this confusion between the two terminologies do not revoke Houdart acute understanding of the spatial qualities given by scale figures catalogues. Both catalogues, from the work of Wajiro Kon to the one of newcomers dimension.com seems to belong to a “virtual space”.

Giving to images a philosophical and anthropological label is marking the high influence the virtual realm exerts on the physical one as the medium through which society choses to represent itself. In fact, these ideas on representation and its applications on catalogues lies necessarily on the way figures are shown as to obtain a coherent portrait of the represented society. Unable to represent the infinite number of individuals, catalogues have to be exhaustive and partial by means of simplification. Called “Ergonomy” [9] , this process tends to smooth out all forms of individualities as to come to a global and generic figure that a broader population could identify to. The physical world is distorted. The permanent dialogue between the two realms complexify and obscure identities, as individuals are presented with a way to define themselves. Not merely reserved for the scale figures catalogues, as the virtual space can be extended to all forms of representational media, this process could appear to be a vicious circle through which identities would retrench to an almost binarity.

The archetypal bias of scale figures catalogues

Similar to the writing process, in which characters are created, the making of scale figures catalogues uses simplifications and clichés as to get closer to an exhaustive composition of a general social ecosystem. This posture of exhaustivity towards reality is far from being the one and only, as shown by the catalogues established by Hipotesis. In fact, they aim on the contrary an extreme partiality and complexity regarding the figures they chose to represent. Deriving from the observation and the political standpoint that minorities are underrepresented in architectural drawings, the collective is merely drawing about the people whose figures were erased out from history. Shifting away from the masses and their associated archetypes as seen with “Entourage”, the definition of scale figures catalogues as simple assemblages of archetypes is being shuffled in this case.

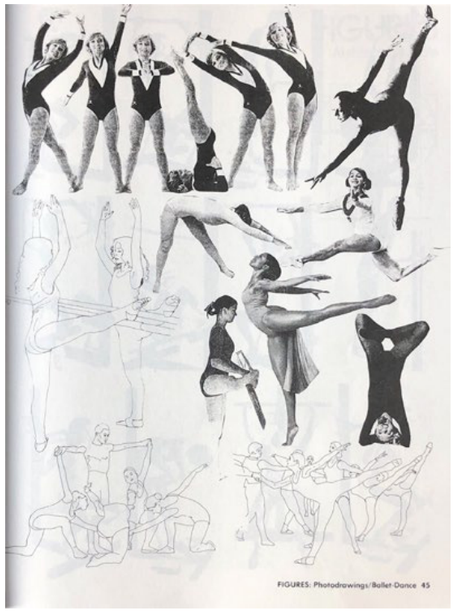

Figure 6
Process of erasing inherent to the fabrication of scale figure catalogues. (Burden 2002)

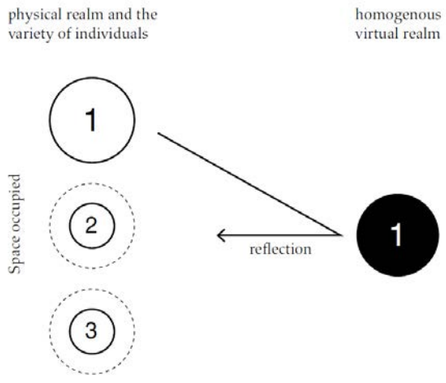

Figure 7
Diagram of a dialogue between the two realms: the virtual and the physical. (Author 2023)

[8] Houdart, Sophie. “Copying, Cutting and Pasting Social Spheres.” Science & Technology Studies 21, no. 1 (2008): 47–63. https://doi.org/10.23987/sts.55233.

[9] Anderson, Alex T. “On the Human Figure in Architectural Representation.” Journal of Architectural Education 55, no.4 (2002): 238–46. https://doi.org/10.1162/104648802753657941.

[10] McGarry, Richard M., and Gregory B. Madsen. Tracing File for Interior and Architectural Rendering. New York: Van Nostrand Reinhold, 1988.

Yet, as opposed to Entourage or other catalogues like “Tracing File for Interior and Architectural Rendering” [10] by Richard McGarry, the catalogues drawn by Hipotesis are partial and incomplete as they do not intend to represent the whole society. From this, it seems hard to read from an anthropological perspective such a model. The limelight is cast on individuals and their singular traits. Drawing people like Conchita Wurst, or an obese influencer referred by the collective as Berta, is showing the shift away from the aforementioned ergonomic rules that seemed to defined scale figure catalogues and their archetypes. Traits are shown in their complexity and contradictions. Hipotesis’ figures are the antithesis of ergonomic. More than sketching “non-compliant” figures, the latter are very specific: meaning they can be hardly understood without their contextualized para-text . Through many examples like Conchita Wurst, famous for being the first drag queen Eurovision’s contester in 2014, or the “stop desahucios” protesters, referring to the Spanish protests of 2011 against the real estate crisis, we understand that most of the figures drawn by the collective are situated in space and time, giving them an extra meaning.

Figure 8
Sample of blocks designed by Hipotesis, presenting an extra para-text. (Hipotesis 2019)

In the second volume of their catalogues “Fábrica de Bloques”, Hipotesis are clearly focusing on the fringes of society. As it is given throughout the juxtaposition and interrelations of the different figures, a narrative emerges. Standing out from the composition, and almost giving a scale in the corner of the page, the Corbusian Modulor is mocked and hijacked. Drawing such an architectural reference, often pointed out as a model of exclusion, with crutches or simply pregnant, Hipotesis intends to show what it’s like to shift away from this model and aim inclusivity.

Earlier presented as unfavorable to diversity, Ergonomy within scale figure catalogues could be seen as the simple wish of exhaustivity. Not able to represent the society in all its complexity and individualities, they tend to simplify and smoothen peculiarities of each figure as to adapt and incorporate the reality to the medium by means of reducing the “resolution”. Impulsed in the 1990’s by the necessary needs architects were facing, scale figures catalogues were to be ergonomic for practical reasons. The field requested the architects to produce more, while allocating less time for representation and drawing. To palliate such a lack of time and means, representation became a mercantile tool able to sell better. In fact, libraries in which architects can easily pick people, channels most of the public appeal for architectural drawings. In more technical terms, scale figures mediate the communication between the architect, the clients, and the users. In this system, buyers have to project themselves in the architectures. Representation is thus the keystone for them to believe projects would suit the needs of the users, and more subtly, theirs. By looking at the catalogue “Entourage”, we realize how Ergonomy was enforced as to please mainly the clients. Shaped and drawn as to match their traits and habits, figures are perfect clichés of the American white-collar class. Whereas men are wearing formal workplace attires, women are wearing skirts. In the whole book, only one page is assigned to “Minorities”, which seemingly only depicts the African-American community. One can easily understands the direct correlation between scale figure catalogues and the public to whom they are addressed. In that case, and illustrated through the example of “Entourage”, the ergonomic process is creating “archetypes”. For Carl Jung, “archetypes” are, in the common unconscious, atemporal and aspatial “mythological figures” of our human condition. In literature, such as the 18th century French naturalists like Zola and Balzac, they express through means of personification the social strata of a given society.

Understanding this mosaic of fragment that constitutes the catalogues from an anthropologic perspective is fairly impossible. Almost like manifestos, the catalogues by Hipotesis are creating thematic tableaux in which the interaction of figures are fostering a narrative. Working well as an end, as a work in itself, how such figures of exceptions can be placed in architecture without outshining the architecture they are placed in? Wouldn’t the raison d’être of these specific figures be breached?

Figures as the manifestation of the architect’s authority

Usually seen as a cartesian tool, scale figures are given two purposes throughout the literature: they seemingly inform the reader about scale and deepness. Following these two functions, they don’t necessarily need to display a strong presence as they can be drawn merely simply by giving the bare minimum of information: the height and body contour of the figure. Yet, these two fundamental functions cannot be performed without the architecture, without which scale and depth do not exists. A relation of dependance between the architecture and the figures is drawn. One gives a meaning to the other, and vice-versa. Not only acutely interacting with the architecture, scale figures are interacting with one another as seen in the work of Hipotesis. Even in a fairly abstract environment that is the page of a catalogue, a synthetic virtual environment with intrinsic qualities is constructed through the encounter of each figure. Thus, understanding scale figure catalogues from a micro dissection of its individual components could give clarity on how it performs and inform us. In both Hipotesis’ and MOS Architects’ body of work, the nature of the environment is given by the para-text

attached to each figure, giving them an extra value associated with the drawing. As cultural devices, para-textual scale figures convey layered and complex extra stories; they possess what individuals carry in the physical realm. Such figures, as opposed to the polarized and ergonomic ones, display an extra function that is neither scale nor depth: scale figures are able to perform “narratives”. Attaching the word “narrative” to the scale figures means they can engage in a seemingly literary-like process and create stories of their own.

In the narrative process, such a synthesis between scalies and the architecture is to be found within the intangible interaction between the two items. The example of Berta is reflecting this contention. If scale figures are acting and informing on three agents, namely the scale, the depth and their personal infra-text - giving them a cultural and historical definition, the aforementioned example is revealing a fourth field of action which is the narrativity. Giving a high definition to its scale and infra text parameters, as being defined and drawn as an “overweight influencer”, Berta is actively fostering narrative with the plan of Le Corbusier. Defined previously as an item of interactions, the clash resulting from the collage between scale figures and the space they are placed in inherently generates narrations.

Despite the realism and complexity of the latter examples, which seem to render a seemingly illusory autonomous character, scale figures are always written/drawn by someone, who transposes the physical realm in the virtual one. Understood above as a political agent which represents social groups, the architect (or designer) of scale figures catalogues can be considered as a writer who chooses to model and bring up stories on a paper. Such a definition redefines the tryptic architect/client/user, as we seem to perceive through scale figures the privileged and unique relationship between architect and user. Yet, this relationship doesn’t seem symmetrical. The users are crushed and subjected to the way the architects choose to represent them. Users experience violence when their stories are not told, and they cannot relate to the space projected in architecture drawings.

Referring to the capacity of projecting emotions onto someone else’s experience [11] , Empathy mediates the connection between the user and the scale figures, and thus with the space projected. (Naumbaum) In a book, the reader can feel the emotions one character is going though as he is being plunged within the character’s frame of reference. Presenting the high capacity of humans to partake in empathy, scale figures are, as a writerly tool, able to foster such a cognitive ability. The world “writerly” is here not innocuous. Reflecting on their own work, Hipotesis expresses in an article the importance of narratives given by scale figures themselves. According to the collective, architectural drawings are presenting new forms of narrations ostensibly opposed to most of the common literature. As such, the narration is apparently shuffled and the reader turns into a proactive actor of the writing process. Comparing their approach to the book S/Z by Roland Barthes, Hipotesis are extracting two kinds of storytelling: the writerly and the readerly. Whereas in the readerly the reader is a passive spectator of the unfolding

Figure 9
Abstract figure designed by Ricardo Bofill. (Meredith, Sample 2018)

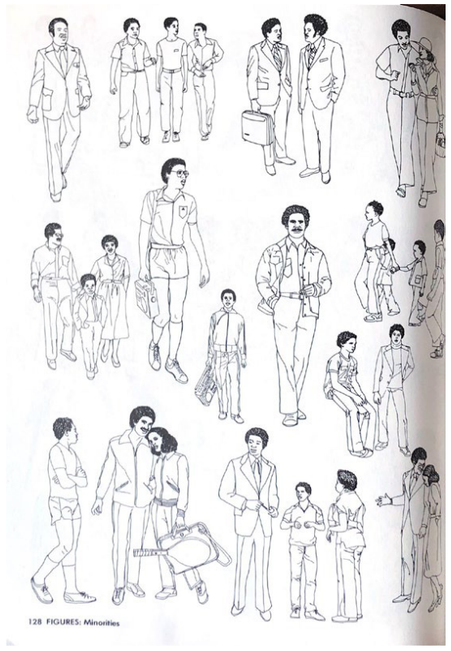

Figure 10
Entire section «Minorities» from the book Entourage. (Burden 2002)

storyline, the former gives views on a narration in which the reader is triggered as to co-build the narration. Two attributes are able to give architectural drawings such a definition: -the empathy rendered by figures, and the non-linear narrative structure inherent to drawings. If the first one has been mentioned, the latter seems more subtle. Whereas a text is inscribed by both temporal and spatial markers, drawings are lacking the former, giving spatiality a culminating position. Thus, a drawing is read as a holistic artefact in which the reader is given the space to moreorless gaze freely within the page. For the reader, figures are fragmenting the wholearchitectural space, giving directions, paths to follow and ways to experience the space. A subjective filter is added by the addition of figures. As such, when users are reading an architectural drawing that presents the experience of the dominant classes, a sentiment of exclusion and the feeling that some groups do not belong to certain spaces is emerging.

From this feeling of exclusion and possible estrangement towards scale figures, violence is enforced even more as scale figures mark the symbolic presence and authority of architects into drawings. Showcased by the Encyclopedia drawn by MOS Architects, scale figures are informing about the concerns and the set of values an architect can have. This characteristic is born by all figures, whether they are ergonomic or not. For instance, one could argue that scale figures in the “Entourage” catalogue is revealing the clout of client’s power over the creative process, whereas the catalogues drawn by Hipotesis are showcasing the horizontal and humble posture of the architect towards the users. Seemingly, scale figures and their associated catalogues are almost a branding technique for architects. The pinnacle of this phenomenon can be expressed by the “cameo approach”[12] mentioned by Fabio Colonnese in his article “Drawing, drafting, designing, and pasting: Human figures (and cameos) in architecture design communication.” Like MOS Architects who designed figures of their two owners, Hillary Sample and Michael Meredith, or the Spanish firm Mansilla + Tunon who pasted Le Corbusier in a few collages, architects are merely puppeteers, hiding their scheme behind a series of figures that dissimulate their voice.

Figure 11
Cameo approach found in the work of Bjarke Ingels. (Meredith, Sample 2018)

Conclusion

Understanding scale figures catalogues from their spatial attributes - i.e. defined as a virtual space; forces us to juxtapose its definition with the one of the physical space. In fact, the process of creating such libraries is informing about the interactions between the two realms. From the complexity and infinity of people and personas, a scale figure catalogue is a formal synthesis of such a diversity, creating a range of contemporary archetypes. Becoming clichés, these archetypes are a biased projection, and are affecting the necessary tryptic: architect, client and users - from which we chose to perceive society. These clichés are influencing this tryptic because they express the capability of some to enforce codes and mores. Being subject to the clients, the architect can choose to encapsulate people’s identity by means of simplification, causing the clients to endure a mis-representation, and causing them to feel outside of these preoccupations and spaces. Reacting to the numerous ergonomic scale figure catalogues driven by capitalistic implications, a new approach is tackling the status quo. Represented by collectives and practices like Hipotesis and MOS Architects, these new kinds of blocks are defined by the prevalence of a para-text, making them cultural objects. Giving them an extra contextualized definition in the virtual space, as their individual qualities have not been removed or erased out, the interactions they undergo are seemingly more intense and tangible. Their extreme individuality makes them interact differently in the virtual world. Unlike the ergonomic figures and their smooth and uniform synthetic environment, the former is creating more of a fragmented world composed as a collage of disparate pieces. Not pretending to appear cohesive, this new virtual realm is even showcasing the process of assembling this world, from the catalogue to the architectural drawing. This new approach, portrayed by the “cameo approach” seem to render more transparency to the representational process and the architect’s position. Marking their presence and identity within the drawings, sometimes throughout a simple didactic approach, e.g the clash between Berta and Le Corbusier apartment, architects’ position can be drawn and even understood by clients and users; making them feel, or not, included. However, shifting from their initial purpose, and becoming cultural and pop-cultural items, scale figures catalogues are certainly casting blurs over the real possibilities towards inclusivity they offer. Used like a branding by architects, they could be hijacked as to fake a sense of inclusion. Thus, it matters to know if they are and can be used, not only as a representational tool, but as a design apparatus too.

[11] Ibid. 2.

[12] Colonnese, Fabio. “Drawing, drafting, designing, and pasting: Human figures (and cameos) in architecture design communication.” Architecture Image Studies no. 1 (2020): 120-31. https://doi.org/10.48619/ais.v1i1.366

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THE GAMIFICATION OF LOST ARCHITECTURE

Gamified Architecture in relation to its Real-Life Counterpart

Tom van der Meer

"Finnish architect Juhani Pallasmaa once said that the 'door handle is the handshake of the building', yet every time we pick up our [video game] controllers, we are greeting not only a building but a whole universe of possible new worlds." (Pearson & Youkhana, 2022)

Introduction

The discipline of architecture is often mistaken as being limited to only the designing and construction of buildings. One crucial overlooked aspect of architecture is the communication and representation of its ideas. Architects have used many different mediums throughout time to communicate and represent their designs to others, some of them include sketches, physical models, drawings, and photographs. In the contemporary day and age new modes of representation have emerged, such as Computer-Aided-Design (CAD), Virtual Reality (VR), and Augmented Reality (AR). However, one medium that has been largely overlooked in the representation of architecture is video games.

In recent years, the trend of gamification has been a growing interest. This involves the use of game design principles and mechanics to enhance the engagement, motivation, and learning outcomes associated with the field to which it is applied. Gamification has already been observed across multiple disciplines, including education, healthcare, and crowdsourcing (Koivisto & Hamari, 2019), and holds significant relevance as well in the field of architecture. This research aims to understand how a gamified version of a lost piece of architecture in a virtual world relates to its real-life counterpart, and how it affects the effectiveness of the gamification itself.

The recovery and representation of buildings that no longer exist or have been significantly altered over time are challenging for architects and historians. The traditional methods, such as drawings and photographs, provide relevant insights into the appearance and function of a building but lack the experience of being in that space. The new method of gamification can provide a more immersive and interactive experience of the recovered spaces. Through the interdisciplinary relationship between architecture and gamification, it is possible to explore a different perception of space and thus elevate the architectural practice.

The main focus of this study is on the virtual worlds created by video game developers,

which contain architectural detailing and elements. To understand the concept of virtual worlds, it is important to understand the concept of space itself, its effects and the perception of the self in the space, this will be addressed in Chapter 1: Virtual environments & Identity Construction. Chapter 2: Intersection of Video Games and Architecture delves into the intersection point of architecture and gamification. It focuses on game design, mechanics, and their social ramifications. Additionally, it will explore various types of interaction that are relevant to this intersection. The knowledge gathered from the first two chapters will then be applied to a case study of the Kowloon Walled City (KWC) in Chapter 3: Case Study: the Kowloon Walled City. The case study is about a lost piece of architecture commonly represented in video games. Finally, in Chapter 4: Conclusion, the value of gamification and its applications will be discussed.

I. Virtual environments & Identity Construction

Game spaces are entirely fabricated, with their developers imposing their distinctive set of rules and logic on the newly created world. They decide on the world's boundaries and constraints, as well as real-world elements like physics, climate, and social interactions. This different composition of different elements makes every game world unique, and therefore exceptional spaces for analysis, as each game has its own idiosyncratic logic to be exposed. Each game provides a distinct perspective of the world, presenting an alternative or incomplete version of reality.

When we look at the development of video game spaces, we can see an interesting change. In the early stages, the video games consisted of 2D environments, which in the architectural practice can be compared to cross-sections, façade views, or floorplans. This eventually advanced to a 3-dimensional space, which closed the gap between the virtual world and the physical world.

A person is reducible to their context, and their mood is highly influenced by the environment they find themselves in (Kaplan, 1973). This environment in the physical world is a three-dimensional space where the subject can move around. The subject takes on a relationship with its surroundings.

The French psychologist Jacques Lacan argues that identifying with the character experiencing the world is as important as the environment itself. He compares it to an infant who sees themselves for the first time in the mirror and then realizes the concept of their identity as a whole person with a body that can be identified as a whole and not only its parts (Shane, 2005).

One of the aspects that is responsible for the identification of the character is the position of the camera view. The player experiences the game world from the character they are controlling, their own movements are synchronized with the character's movements. Another option is when the player experiences the game world from an external perspective. The different camera views can influence how much a player identifies with the character. This is an ontological relationship between a conscious, living being and an artificial construct. There is even the possibility of over-distanciating oneself when the player becomes detached from the self. This creates the opportunity for a critical perspective that allows an analysis of their ideology, thoughts, and behaviors.

Most contemporary video games foreground imaginative and unusual environments because they are a form of entertainment media. The intended goal is to engage the players with novel and imaginary systems, many displaying an unattainable fictive space. As Walz would describe it;

"Utopia is a piece of fiction whose goal is to delightfully immerse the [player] in the rules of a perfectly organized game. Utopia describes not only a physical space meant to entertain those who read about it but also a perfect living space meant to delight those who inhabit it. A utopia programs perfect behavior and therefore, perfect enjoyment." (Walz, 2010)

However, when a video game becomes this unattainable utopian living space, it can become an escape from the inferior physical reality. When so many people take part in the video game worlds, it re-establishes the importance of utopian architecture that was previously used to hold up a mirror to society. One of the dangers this entails is that the act of gaming can cause a form of escapism. The option to temporarily dissociate themselves from the physical world and enter the game world, where they can inhabit the perfect living space. This in turn affects how one thinks and feels about the physical world, including the interaction with other people and how we think about ourselves.

Contrary to this isolated escapism in a perfect virtual living space, is the fact that these game worlds are inhabited and shared among so many people, which creates a communal experience. The game world is entered as an 'outsider' and when one spends more and more time in the world it begins to feel more like home. So alongside the 'physical' qualities of game worlds, the presence of players defines the spaces that are inhabited and these spaces can exist both in the virtual world as well as the physical world with the communities that surround the game.

II. Intersection of Video Games and Architecture

Video games and architecture share the common goal of creating spaces that are experienced by people. Architects make use, among other things, of Computer-Aided-Design (CAD) -programs, and video game developers make use of so-called game engines. A game engine is a piece of software that contains the preprogrammed foundations on which the game is built. The difference with creating a Computer-Generated Image (CGI) is that in a video game, everything has to be rendered in

real-time as the character, and thus the camera, moves through the game world. To achieve this the code for the software needs to be optimized, the game needs to run on a good piece of hardware, but most of all, the building blocks of the game worlds themselves need to be reduced to a lower form. This form consists of so-called 'meshes', which are tiny triangles of which the whole game world consists of. Additionally there is also the rendering of light which also requires a lot of computational power. Many video games try to achieve photorealism but have to settle for less due to the computational limitations of this era.

The majority of game worlds consist of architecture that cannot be interacted with. This type of architecture instead serves as a backdrop to create a more immersive scene and level. It creates a divorce between the background and foreground, with "facadism" being the technique used to construct the backdrop. The façade is built as a separate entity from the building. The external façade and the (lack of) internal volume demonstrate two parallel systems in play, allowing the facade to act as a symbolic representation of the implied spatial possibilities inside.

Video games are often accompanied by a certain (sub)goal that needs to be achieved, which influences how the player interacts with their environment. The developers have control over how, when, and where in the game they communicate these goals with the player. The game design consists of much more than only the virtual environment in which the player can move around, such as imagining the game, defining the way it works, describing its internal elements, and communicating this information to others (Rollings et al, 2003). When it comes to accurately depicting a real-life event/space it is essential that these various elements cooperate effectively, only then is it possible for the player to understand the real-life counterpart of the virtual environment.

In the world of gaming, a player's movements are not only restricted by the medium they use (i.e. controller, keyboard & mouse) but also by the game's mechanics. To create the desired player experience, level designers tweak or reconfigure architectural details within the game world. This can result in some inaccurate details, such as the altered chimneys in the video game Assassins' Creed: Unity that do not match up with the households located underneath. Even the iconic Notre Dame (Figure 1) was tweaked in the game, all to accommodate the desired mobility needs for the player's experience (Rochefort, 2012). When it comes to creating a compelling game world the developers need to balance between a compelling game and maintaining architectural authenticity.

The authenticity of lost architectural work in video games can only be achieved by a great deal of research. The design team needs to consult the historical records to be able to recreate the architectural details, which often transcend different periods and cultures. When this is done right the game can preserve historical knowledge and artifact, creating an accidental archive, while simultaneously providing an engaging and accessible educational tool.

Figure 1
The Notre Dame in Paris [Left] and its portrayal in the video game Assassin's Creed: Unity (2014)[Right]

The perception of an architectural piece differs from person to person. It is an idea, some kind of abstraction of the physical reality. When it comes to making a representation, it can become even more abstract. The concept of gamification can be understood as prioritizing the overall perception and experience of the player rather than achieving an exact representation of the once was.

III. Case Study: The Kowloon Walled City

While the study of the Kowloon Walled City (KWC) would undoubtedly be fascinating enough to have its own essay, this essay narrows the the study of the Kowloon Walled City to the topic of gamification of a lost piece of architecture, by building upon the themes previously explored. The city with its unique characteristics will first be introduced, and subsequently the concept of how gamification was applied.

The Kowloon Walled City knows a long history, but the time frame this essay addresses is the post-Second World War era of the City during which it received its name "The Walled City" and "The City of Darkness" until it was demolished in the year 1994. Additionally, the era after its destruction will be addressed, the "afterlife" of the City, from 1994 till now.

The Kowloon Walled City was a lawless enclave, a concrete jungle where living conditions were abysmal. The KWC became the densest place on earth with estimates of 33.000 people living on the size of 2.6 ha. After World War 2, Hong Kong experienced an influx of refugees from the Chinese Civil War, who needed shelter and found it in the KWC, which was impervious to Chinese influence due to the British presence. Diplomatic issues prevented the British from closing down the settlement, effectively resulting in an area where there was no jurisdiction by mainland China or British Hong Kong. The KWC began as a squatter settlement but grew significantly over the years with construction reaching over 14 stories in height (Cheung, 2019).

The Kowloon Walled City continues to hold a strong fascination for people worldwide, despite having been demolished and disappeared from the (physical) landscape of Hong Kong several decades ago. The final disappearance of its walls resulted in KWC becoming intangible and thereby transcending its architectural presence in its lifespan. Douglas Young phrased it as follows,

"Let the legend continue. The only good thing that could ever come of [Kowloon Walled City's] destruction is the fact that it could survive as a legend [...] the romance of the memory of the legend of the Walled City is probably much bigger than reality itself." – Douglas Young (Ho et al, 2014)

There are two video games that I want to address in this essay that takes opposing approaches to portray the KWC. Firstly there is "Call of Duty: Black Ops 1" (2010), a first-person shooter where players engage in intense rooftop gunfights in a level of the KWC area, designed by Treyarch, an American company. Secondly "STRAY" (2022), a thirdperson cat adventure game located in a dystopian robotic city that is inspired by the KWC, designed by BlueTwelve Studio, a French company.

The game worlds are created with the cultural values of the developers, many of which are not from the place where the architectural piece was located. In the case of the gamification of KWC, as players engage with a depiction of the KWC in video games, they form perceptions of the place, which are heavily influenced by the foreign developer's perspective. According to Ho (2014), the KWC in Western media is portrayed as a symbol of the end of society, an apocalypse, while the more locally made Hong Kong media paints a more nuanced picture of a city where people try to escape from and haunt them. This contrast is what worries Young (2014) in the sense that losing local architectural pieces and replacing them with representations from foreign cultures, especially Western ones, is a danger to the local identity.

During an interview, the developers of STRAY revealed that they drew inspiration from other works, such as the movies "Blade Runner" and "Blood Sport", which were similar to STRAY, and inspired by the KWC (Crecente, 2022). By building on top of these previous works, they create a palimpsest, a new layer on top of the faded original. The KWC is completely eradicated and even sanitized, one may wonder if Hong Kong's embrace of Western values lead to the city losing its character.

[...] "the memory needs to be preserved and to be passed on to future generations. Where western and international cultures can exist side by side with something a lot more local. I think it is essential that the architecture of Hong Kong in the future should contain elements of the Walled City because it is important that we preserve and develop some of our indigenous cultures"

– Douglas Young (Ho et al, 2014)

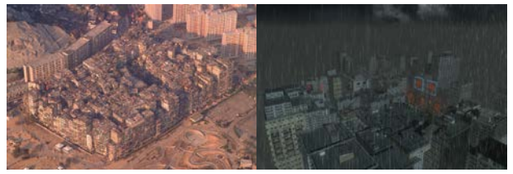

Figure 2
Aerial view of the Kowloon Walled City in the year 1990 by Ian Lambot (Left), Aerial view of the video game Call of Duty: Black Ops 1 level "Kowloon Zombies" (Right)

Figure 3
Night view of the Kowloon Walled City from the southwest corner in the year 1987 by Greg Richard (Left), The architecture in the video game STRAY (2022) (Right)

Figure 4
Interior of the Kowloon Walled City in the year 1990 by Greg Richard (Left), The interior pathways of the video game Call of Duty: Black Ops 1 level "Kowloon Zombies" (Right)

Figure 5
The Kowloon Walled City Park (Left), End scenery when the goal of the video game STRAY (2022) is achieved (Right)

A comparison of the game worlds in Call of Duty: Black Ops 1 (Figure 2) and STRAY (Figure 3) to their real-life counterpart reveals that the developers of the two games had vastly different intentions. The Kowloon Walled City depicted in Call of Duty: Black Ops 1 is a bleak and gloomy rendition, where rain and darkness are everpresent, aligning with the game's gunfight theme. In the artwork from Yuk-Yiu (2012): "Another Day of Depression in Kowloon", the dark theme of the game world becomes even more clear. Conversely, STRAY takes a more adventurous approach, immersing players in a vibrant world full of neon signs and diverse paths that captivate the player's attention. It's a clear example of how different artistic visions can transform the same setting into vastly distinct experiences.

In game design, every physical game element that can be seen in the game world has a function beyond surface-level aesthetics. In a shooter like Call of Duty: Black Ops 1, objects to hide behind are plentiful to give players cover, but some elements offer no protection, like the bicycle in Figure 4, which increases the game's difficulty. Meanwhile, STRAY focuses more on navigation, immersion, and environmental storytelling, with elements like air ducts, air conditioning units, and pipes added to enhance the player's navigation throughout the world. These may not necessarily align with the real-life architectural details, but they serve the game's purpose of creating an enjoyable experience for players.

In the world of game development, it is sometimes necessary to make use of symbolism to convey the story. Rather than attempting to recreate the once-was with intricate detail, game designers often resort to more abstract representations. This is the case for the KWC, a once highly populated piece of architecture that was reduced to rubble and replaced by a park filled with greenery. This story is mirrored in STRAY, where the player's goal is to navigate a subterranean city of darkness with the aim of escaping to the outside world. Once this goal is achieved the player finds themselves in a beautiful lush oasis that is filled with a glow of sun rays (Figure 5).

IV. Conclusion & Discussion

The objective of this research was to gain an understanding of how a gamified version of a lost piece of architecture in a virtual world relates to its real-life counterpart. Additionally, it sought to discover how it affects the effectiveness of gamification itself. Each game world offers a unique perspective on reality, presenting an alternative or incomplete version of the physical world. This is done as a form of entertainment media, where players immerse in novel and imaginary systems, often consisting of unattainable fictive places. These virtual environments can, however, cause realworld impacts, in the form of how one might think of themselves in the physical world as well as their perceptions, feelings, and interactions with others. Furthermore, gaming communities frequently form that transcend the limits of the game world.

Creating a balance between a compelling and engaging game and maintaining architectural authenticity is essential. When the balance shifts more towards authenticity an accidental archive can be created, which can be an accessible educational tool. Video games have long strived for photorealism, but often must compromise due to technological limitations. In this context, "Facadism" is used, the external facade and lack of internal volume represent two parallel systems, with the facade acting as a symbolic representation of the implied spatial possibilities within. This way there is no need for rendering the space behind the façade, which saves computational power. Ultimately, gamification prioritizes the overall perception and experience of the player over achieving an exact representation of reality, allowing for a more imaginative and immersive gaming experience.

For example, the Kowloon Walled City was gamified into multiple virtual environments after its destruction. This architectural piece was transformed into many variations - of which this essay addressed two - each providing a distinct experience to the player. These game worlds are built with the cultural values of their developers and unique artistic visions. These experiences may not always align with the real-life details of their architectural counterpart, but they serve the ultimate purpose of video games: to create an enjoyable experience for players. Ultimately, the effectiveness of gamification lies in how well virtual worlds can be created that draw players in and keep them engaged.

The restoration of a lost piece of architecture in a virtual environment is feasible, although gamification may not be the preferred approach. In many cases, developers do not desire a digital replica that is a perfect match to its real-life counterpart. The reason for this is that developers prioritize entertainment and factors such as game design and mechanics. Thus modeling an accurate gamified version of lost architecture may not be deemed necessary in the context of game development. Notwithstanding, the intersection between architecture and gamification in research remains largely undiscovered, presenting immense untapped potential that can benefit both aspiring and practicing architects.

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Figure 1

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Figure 2

[Left] Girard, G., & Lambot, I. (1993). The City of Darkness: Life in Kowloon Walled City. United Kingdom: Watermark Publications.[Right] Andy (2019, October 12). Call Of Duty Black Ops 1: Kowloon Zombies [Website]. Artstation. https://cdna.artstation.com/p/assets/images/images/021/228/226/large/andy-albert-20191012014759-1.jpg?1570863468

Figure 3

[Left] Girard, G., & Lambot, I. (1993). The City of Darkness: Life in Kowloon Walled City. United Kingdom: Watermark Publications. [Right] STRAY (PC version)[Video Game](2022). Annapurna Interactive.

Figure 4

[Left] Girard, G., & Lambot, I. (1993). The City of Darkness: Life in Kowloon Walled City. United Kingdom: Watermark Publications. [Right] Gunoftruth (2019, August 5). Call of Duty Black Ops: Kowloon Zombies First Official Gameplay! [Video]. Youtube. https://youtu.be/nzjEpoAe0Jg?t=526

Figure 5

[Left] Wpcpey (2018, July 27). Kowloon Walled City Park Overview [Website]. Wikipedia. https://upload.wikimedia.org/wikipedia/commons/9/99/Kowloon_Walled_City_Park_Overview_201807.jpg [Right] STRAY (PC version)[Video Game] (2022). Annapurna Interactive.

BRAZIL

A Complex Portrait

Ana Carolina de Souza Mello

First Acknowledgments

The cultural analysis of a people can be challenging to understand. It involves historical, social, and physiological aspects and their associations and interactions, a rhizome that allows many paths of investigation and, therefore, many ways of understanding the cultural process. Brazilian culture does not escape from the complexity. To better investigate the development of Brazilian culture, an intersected combination of different fields of knowledge and subjects is proposed to obtain a broader and realist vision of the object, instigating new debates.

The text is structured in sections that argue themes that sometimes overlap and interwind. The historical context is presented in the first two sections as a way of providing material for the discussion. The idea is not to have a comprehension of cause and effect. Instead, the historical events function as starting points for a more significant discussion. In addition to that, the understating of history as being linear is avoided.

This debate aims to understand Brazil's cultural development over time and establish connections that help unfold current Brazil. In order to do that, not only is the historical analysis critical, but especially the voice of these three women, Lina Bo Bardi, Clarice Lispector, and Carolina Maria de Jesus, subverts the logic of whom is telling the story. Having these three voices as starting points to theorize and establish connections is a deliberated choice, as Marilena Chauí[1] names, to give the floor to the overtime silenced women to talk.

A Colonized Land

The unfolding of a Brazilian identity is a complex and still fragmented process. As a consequence of being a colony for more than 300 years, the construction of a Brazilian identity per-passes the decimation of the native people, the imposition of European culture, the presence of African slavery, and many other migratory movements. Undeniably, Brazilian history is deceiving in understanding how Brazil was built over time.

Beyond doubt, the arrival of the Europeans in the "new" lands played an irreversible role in the destiny of those lands and the original people. However, the arrival of the

[1] Chauí, M. S. (2020, December 17). Gilda e Clarice: A dignidade do feminino. Revista Ideação, 42, 11-21. http://periodicos.uefs.br/index.phprevistaideacao/article/view/5956/4669

[2] Pero Vaz de Caminha was a Jesuit that accompanied Pedro Álvares Cabral in the maritime expedition towards Brazil.

[3] BRASIL. Ministério da Cultura. A carta de Pero Vaz de Caminha. Brasilia: MEC, [s.d].

[4] ibid.

[5] ibid.

[6] Holanda, S. B. (2012). Roots of Brazil. University of Notre Dame Press.

[7] ibid.

[8] Brazilian Institute of Geography ans Statistics.

[9] Holanda, S. B. (2012). Roots of Brazil. University of Notre Dame Press.

[10] This vision is especially present in the book "Casa grande e senzala".

[11] The term indicates the coexistence of diverse cultures that live separately in the same region.

Europeans in this territory certainly does not mark the beginning of civilization in the Americas. The fallacious idea of "discovery" immediately puts the European as protagonists. After all, the idea of discovery presupposes that something is unknown, in this case, the "new" lands – but these lands were only unknown to the Europeans and not to the native people.

In that sense, the first travel reports, written by Pero Vaz de Caminha[2] (P.V.C.), reveal the mixture of shock and enchantment with the "new" lands. According to him, they did not have the proper territory dimension, but he reports that the land seemed extensive since there were trees until the eyes could see.[3] Still, in this first report, it is evident that the main interest of the Portuguese relied on the material elements that the land could provide. P.V.C. states that in these first days, they could not confirm if that land had gold or silver but was a land of "good airs."[4] The enchantment with the unknown lands, so different from the collective imaginary based on their previous experiences, results in a mythical idea of paradise.

The cultural shock happened from the first moment. The original civilizations are described as brown-colored people that walked freely and naked – "with nothing that could cover their shames"[5]. After the first estrangement of that encounter, the native people were already coexisting peacefully with the Portuguese. However, the Portuguese, imbued with the catholic moral, believed already in these first encounters that the native people had to be saved through catholic principles. That fact indeed had cultural and religious driving forces. However, it is undeniable that the evangelization of the native people functioned as a way of learning from the territory, domesticating, and further exploring the people as a working force.

The colonial period is crucial in understanding how the Brazilian social structures were engendered. The Portuguese colonization, as Sérgio Buarque de Holanda (S.B.H.) argues, was based mainly on the idea of an "adventure ethic" in opposition to the work ethic.[6] On one side, there was an economy based on immediate reward. At the same time, on the other, there was the valorization of the work as Max Weber synthesized with the idea of the Protestant ethic. The transitory approach towards the colony resulted in an exploratory economy with no plan of occupation or settlement. More than that, the adventure ethic also refers to the Portuguese's adaptability level in this new territory. "Where there was no wheat, the learned how to eat what the land offered, and with such refinement – according to Gabriel Soares – that people of breeding ate only fresh yucca flour prepared daily."[7] Once again, the Portuguese did not have plans to settle, so it was unnecessary to create cities like the Spanish did, for example.

After around fifty years of the arrival of the Portuguese, the importation of enslaved Africans started to be part of the colony system. The choice of slavery was related to economic interests since the Europeans gained profit not only by the commercialization of enslaved people but also by the minimization of the costs of production. The exploration of the African people for more than 250 years promoted stains that are still part of Brazilian society.

The slavery history in Brazil is essential for understanding Brazilian culture and society. According to IBGE[8], from the 16th until 19th centuries, more than 4 million enslaved Africans came to Brazil. This story is marked especially for its resistance. Even though the enslaved people were explored, violated, and killed, even today, the traces of the African culture are alive in Brazilian society. From culinary dishes like "Feijoada" or religions such as "Candomblé" or "Umbanda" or even "Capoeira" or the origins of "Samba," – all those elements highlight the importance of the African contributions to the Brazilian culture. That being said, the combination of the European, African, and native people resulted in gradual miscegenation and syncretism process. However, contrary to the romantic idea of miscegenation as a harmonic combination of different people, Brazilian crossbreeding was built on violence. The abuses were sexual but also of power. Nonetheless, despite all the African or indigenous traces in the Brazilian culture, it does not mean this culture is free from discrimination or racism.

The first organizational system of Brazilian society determined many traces of Brazilian culture that are, even today, present in the Brazilian culture. An excellent example is what S.B.H. called a "cordial man."[9] This allegory created by him refers to the masked relationship between the exploiter and the exploited. S.B.H. reveals the hypocrisies content in those apparent friendly and affecting relationships. These dissimulated power structures are the reason why, for example, led Gilberto Freyre[10] in arguing that, in Brazil, there was no racism. Indeed, differently from the institutionalized black segregation in the U.S., Brazilian miscegenation opposed North American multiculturalism.[11]

The "cordial man" then is not about the naïve kindness of the Brazilian people. On the contrary, it isthe exposition of the hypocrisies that, even today, are present in the relationship between the dominator and the dominated in Brazil.

In such an economic system, it was created, over the years, a massive contrast between the white aristocracy (European landowners) and slave labor (indigenous and African people). Such structure was born in colonialism, and even during the independence proclamation was present. In 1822, colony independence was declared by the Portuguese Prince himself, D. Pedro I. Such "obedient" independence was already a prediction that the white aristocracy would keep its privileges, which remain until nowadays.

Figure 1
de Medeiros, J. M. (1881) Iracema [168.3 × 255 cm]. Museu Nacional de Belas Artes, Rio de Janeiro. https://picturingtheamericas.org/painting/iracema/?lang=ptpt

Figure 2
Debret, J. (1830) O jantar.Passatempos depois do jantar [16 x 13 cm]. Itau Cultural, Sao Paulo. https://pt.m.wikipedia.org/wiki/Ficheiro:A_Brazilian_family_in_Rio_de_Janeiro_by_ Jean -Baptiste _Debret_1839.jpg

Figure 3
Bettmann (1939) Colored Water Fountain. https://education .nationalgeographic.org/resource/black-codes-andjim-crow-laws/

Figure 4
Am'erico, P. (1888). Independência ou Morte. [415cm × 760 cm]. Museu Paulista da USP, São Paulo. https://pt.wikipedia.org/wiki/Independ%C3%AAncia_ou_Morte_%28Pedro_Am%C3%A9rico%29#/media/Ficheiro:Pedro_Am%C3%A9rico_ -_Independ%C3%AAncia_ou_Morte_-_Google_Art_Project.jpg

One Brazil?:
The pursuit of an identity: a modernist dream

The construction of one people's identity is not a linear process; it involves complex factors such as time, culture, and territory. In fact, the particular concept of the identity of a nation and its boundaries can be questioned. After all, a people is not a homogeneous organism; on the contrary, it is a living structure of diverse elements that can be grouped as a unity.

Pursuing a Brazilian national identity was especially a theme at the beginning of the 20th century. As a reflection of the avant-garde movements that started hatching in Europe, with the questioning of rational thinking, the growing industrialization, and the rupture of the traditional artistic models based on the mimesis principle, the modernist movement arose in Brazilian soil, but in different molds.

In Europe, the context in which the modernist movement arose was related to the growth of the bourgeois society, the expansion of nationalist movements that later on culminated into Fascism and Nazism, the development of industrialization, and the context of war. Because of that, in the arts domain, the artists tried to subvert the logic either by praising the technical development with Futurism, or by subverting the idea of static figures with Cubism, or with the aesthetic subjectivity of Expressionism/Fauvism, or the radical position of Dadaism or the exaltation of the irrational potential with the Surrealism. All those artistic movements substantially impacted the way of reflecting upon the world. In the architecture field, it was no different. On that occasion, the modernist architects counteracted the bourgeois structures.

In that sense, the new architecture was trying to absorb the technical development of the buildings. As a result, multiple thinking schools were created in this context, such as Bauhaus in Germany, the De Stijl in The Netherlands, and Vkhutemas in the Soviet Union. Also, in that direction, the ideas of Le Corbusier of the five principles of modern architecture and the idea of the "Machine of living" provoked a complete shift in the way of thinking. The value of those movements abided, especially in predicting society's future needs and proposing new possibilities.

Modernist utopia aimed to solve the problems of the ancient cities that needed to be compassed with the exponential population growth and the societal changes caused by industrialization. At times, the modernist utopia fetishizes the idea of "tabula rasa"[12] and the ideal of purity. The modernist city refuses the imperfections of the existing world and is guided by a narcissist and sometimes authoritarian impulse that dictates the principles of a good city. As Giulio Carlo Argan concludes, the modernists were not only designing "for" but also "against."[13]

However, in Brazil, despite being part of the global context of wars, industrialization, and societal changes, the modernization process was very different from the European model. The modernist movement in Brazil meant constructing a people's identity. In artistic and architectural domains, the search for a national identity, alien to international precepts, unfolded in different approaches. The quest was, therefore, to escape the remnants of colonization.

[12] The Latin expression indicates the absence of preconceived concepts or ideas.

[13] Argan, G. C. (2001) Projeto e destino. Ática

Figure 5
Automotive design and architecture: Mercedes-Benz 8/38 PS Roadster (1926 to 1928) Image taken in front of Le-Corbusier House at Stuttgart's Weißenhof Estate, 1928. https://groupmedia.mercedes-benz.com/marsMediaSite/en/instance/picture/The-ladies-hat-How-to-brave-the-windand-still-look-good.xhtml?oid=7432699

Figure 6
Portinari, C. (1944). Retirantes [190x180x2,5cm]Museum of Art of Sao Paulo, Sao Paulo. https://masp.org.br/acervo/obra/retirantes-da-seriereti rantes-1944-1945

Figure 7
Ministério da Educação e Saúde Pública, Rio de Janeiro https://cronologiadourbanismo.ufba.br/apresentacaoidVerbete=594#prettyPhoto

Figure 8
Congresso Nacional, c. 1958. Esplanada dos Ministérios, Brasília, DF. Istituto Moreira Salles. https://ims.com.br/por-dentro-acervos/aconstrucao-de-brasilia/

In this context, Tarsila do Amaral and Oswald de Andrade idealized "The Anthropophagous Manifesto."[14] The anthropophagic idea was based on the cannibalistic rituals among rival indigenous tribes on the Brazilian coast. The Manifesto, therefore, is a metaphor that tries to respond to the contradictions of creating a national identity influenced by European precepts. In that sense, the anthropophagy idea was about absorbing the European ideals, but more than this, as in the indigenous beliefs, transforming it into something new, transcending it into new ideas. Anthropophagy is also used in this case to shock and deny the romantic vision of indigenous people as peaceful. Despite revolutionizing Brazilian artistic practice, the modernist movement still presented some contradictions. Especially in Sao Paulo, the movement was restricted to the upper classes and intellectuals.

The initial investigation into the country's identity led to multiple artistic expressions. In visual arts, Tarsila do Amaral emphasized the landscapes and colors of a tropical Brazil. In poetry, the verses of Carlos Drummond de Andrade highlight his experiences in Minas Gerais and his further political thoughts. Simultaneously, Graciliano Ramos, in "Vidas Secas," narrates a dry, poor, and unknown Brazil. All those artistic experiences bespeak that there is no unique Brazil but multiple "Brazils." The dialectic between universalism and regionalism is a dilemma in the Brazilian modernist movement. The search for the roots of the real Brazil only evidenced the cultural multiplicity of the country. "Macunaíma,"[15] the anti-hero created by Mario de Andrade, is an accurate conclusion of what being Brazilian is. This allegory explains the confusion about Brazil's identity. In particular, the socalled Macunaíma's "absence of character" exposes not a moral judgment but an emphasis that the character, as a metaphor for Brazil's identity, does not exist because it is still yet to come.

In the architectural domain, the modern winds took longer to impact the Brazilian tradition. It was only in the 40s that the Gustavo Capanema Palace was finally built. On that occasion, Le Corbusier, a consultant on the project, played an essential role in establishing modernist architecture in Brazil. In this project, Lucio Costa adhered to the precepts of Le Corbusier. However, with an anthropophagic movement, he personalized the Brazilian understanding of modernity, adding elements such as the specificity of the site with its natural elements. He also suggests the dialectic combination between the vanguards and the study of the past. On the one hand, Lucio Costa designed pilotis. On the other, he admired colonial architecture.

The Brazilian modernist architecture implemented many of the European precepts, but at the same time, it was aware of the specificities of the Brazilian context. This fact is evident, for example,when Walter Gropius criticized the "House of Canoas" by Oscar Niemeyer. Although, according to Gropius, the house was beautiful, the only problem was that it was not replicable.

It was only in the 50s that the modernist utopia could finally be built on an urban scale. The city of Brasilia not only represented the materialization of modernist architecture on an expressive scale but also enhanced Brazilian international recognition. Another important event for the exportation of Brazilian architecture was the exhibition "Brazil Builds" at the Museum of Modern Art (MoMA) in 1943, which highlighted the prominent names of modernist architecture and displayed a historical panorama of Brazilian architecture since colonialism.

Brasilia represented modernity and was the personification of an "effortlessly" beautiful country, just like the "Bossa Nova" in the music. Mario Pedrosa defines it as an oasis city built in the middle of a vast country, an actual island.[16] The free ground floors enabled by pilotis, following the precepts of Le Corbusier, represented the dream for equality. The floor of the city was the same for everyone, and there were no fences to block. At least, it was the modernist dream.

Notwithstanding, the significant problem with the Brazilian modernist jump is that in between all the modernities, the real Brazil was still there: the starving one. The modernist developments followed the social structure developed in the colony, in which the aristocracy kept the privileges. The signs of progress were undeniable, but they were not for all.

Three voices:

From the inside, the outside, and the core

In this reflection, the works of Carolina Maria de Jesus (C.M.J.), Clarice Lispector, and Lina Bo Bardi are put side by side, not in a comparative but intersectional way. These women are brought to the discussion due to their work's contribution to society but primarily due to their particular approaches toward the themes that will be addressed.

As Marilena Chauí explains, women's silence has been built over time.[17] She argues that the dual and ambiguous images of women in society created a cracked feminine figure in between domestic decency or profane public exposition. All those images created by a masculine discourse and internalized by women subjected them to a place of silence. This ambiguity has slowly transformed and even today molds how women act.

[14] Andrade, O. de.(1976). Manifesto Antropófago. In: Revista de Antropofagia. Revista Literária

[15] From the book: Andrade, M. de. (2023). Macunaima. Faber & Faber.

[16] Pedrosa, M., & Wisnik, G. (2015). Mário Pedrosa: Arquitetura Ensaios críticos. Cosac Naify.

[17] Chauí, M. S. (2020, December 17). Gilda e Clarice: A dignidade do feminino. Revista Ideação, 42, 11-21. http://periodicos.uefs.br/index.php/revistaideacao/article/view/5956/4669

Being a woman and thinking has historically been a hurdle. The works of these three women are unavoidably attached to this aspect. Because of that, it is not possible to disassociate their works from the gender question. Despite the fact that the focus here is not to highlight the gender debate, in the background of these reflections, it is inevitable to question if the choices and decisions of these women have to do with their gender. The aim of the reflection presented is not to answer those inquiries but that they stay on the reader's mind while reading about these women and their work.

The stigmas associated with the feminine figure as emotional and sensitive derive from a masculine discourse. In that perspective, women, as maternal figures, are destined for pure and unconditional love. However, men are destined for rational thinking. Thereby, a sensitive and fragile feminine figure is established.

A critical intersection between the works of these three women is the "humanistic sensibility." However, as opposed to the simplistic reproduction of feminine stigmas, they are a prominent characteristic appearing in the works of Lina Bo Bardi, Clarice Lispector, and C.M.J. Also, the parallel between their works is a way of understanding how these three different voices perverted the societal orders and disrupted the silence imposed on them and how their silences submerged from the depths to the surfaces as hick-ups.[18]

"From the inside, the outside and the core," the subtitle of this section, anticipates the context in which each of those voices echoed. "From the Outside" discusses a foreign perspective on Brazilian culture, its opportunities, and dilemmas. "From the Inside" is a sharp and approximated vision of the reality of Brazil. Furthermore, the last, "the Core," is the reality itself, narrated with no euphemisms. The voices of these three women get even more potent when put together. In the end, although their works are substantially diverse, they all denounce the same things.

From the outside: Lina Bo Bardi and a foreign perspective

Lina Bo Bardi arrived in Brazil in 1946. On her arrival in Rio de Janeiro, the Gustavo Capanema Palace was a welcoming invitation. In her words, she felt like she was in an unimaginable country where everything was possible. "I felt happy, and in Rio, there were no ruins. It was a place where there was no middle class, only two vast aristocracies: the one from the lands and coffee; and the other of the people.[19] Brazilian modernism symbolized a fresh start, away from the ruins of the wars". The foreign perspective towards the Brazilian culture resulted in the validation of the value of the popular culture. The provocative aspect of Lina's work abets new prospects for modernist architecture in Brazil. The search for a Brazilian identity that has as a historical milestone the week of 22[20] takes new directions with Lina. Her work is not meant properly to find a Brazilian identity. Instead, it is a genuine curiosity for the "popular making." The work of Lina provokes a reflection on Brazilian culture, its roots, and its myths. However, more than that, she is able to acknowledge the value of the popular culture that even Brazilians could not see clearly. As Luis Antonio Jorge concludes, Lina understood that solving the enigma of the Brazilian identity is to break the intrinsic enchantment of being a national, the eternal interrogation that, paradoxically, defines us.[21]

In that sense, her incursions in the "deep Brazil" were a fruitful experience. Especially her travels to the northeast part of Brazil resulted in an observation of the popular manifestations without a romanticized look. The exhibition curated by her titled "Nordeste" in 1963 highlights a part of the world that is often forgotten or treated with indifference. This exhibition is a bold statement. For Lina, popular culture should be seen as something other than Folklore. The former is a static and regressive heritage paternalistically supported by culture owners. In contrast, popular culture is attached to real problems.[22]

Lina's interest in popular culture is featured in her texts and exhibitions but is also part of her designs. As in an anthropophagical experience, she learns with the popular culture, its ways of making and thinking, and applies her learnings to a new design. Her approach is more than a simple mimesis and a fetishized vision of the popular. As she highlights, this search is carried out on a rigorous and scientific basis so that it ridicules the populist romanticisms, the fake traditions, and all the forms of cultural constrictions, such as the acts of an ideological technocracy.[23]

The "roadside chair" is an accurate example of that. The careful observation of the "caboclo's" [6] way of sitting transforms into a design. Similarly, her attentive look at the Brazilian landscapes, especially the flowers of the native species called "Mandacaru," is further transformed into a protective rail at SESC Pompeia. The popular savoir-faire is apprehended in multiple ways in her designs, words, and drawings.

In the case of Lina, modernist canons are not simply imported from Europe. On the contrary, Lina reinterprets modernist principles. For example, the valorization of simplicity is not approached with a mechanical and standardized bias. For her, the exercise of simplification is a necessary way to find, in between technical humanism, a poetic.[24] Her work is raw, dry, and at the same time sensitive.

As Marcelo Ferraz addresses, the contribution of Lina is the introduction of an anthropological view on architectural making. The perspective that understands how people live, how they organize themselves, and how they behave. A unique capacity to understand people on their way of being, also combined with a poetic perspective and the will to dream big of building a new world.[25]

The social and human aspects outweigh a particular political orientation, which is also prominent in her work. By describing her intentions for the Modern Art Museum of Sao Paulo (MASP), Lina Bo Bardi states that she wanted that space to be for the people, for them to watch the exhibitions outdoors and for the children to play outdoors with sunlight.[26] The humanistic sensitivity is also reveled in her drawings. Especially in one of the MASP drawings, the spotlight is not on that building itself but on how the people can use the voids created by the building. In this particular example, the act of architectural generosity is illustrated by the presence of a circus under the building.

The "rational sensitivity" is an appropriate summary of Lina's work. On the one hand, her designs are raw, and the materials are apparent, with no cladding. Nevertheless, on the other hand, the imaginative aspect plays an essential role in her designs. Her creative imagination can be seen especially in her drawings, which emphasize the ideas and concepts more than the pure representation. The sensitivity is present in her responsible and curious look at people. It is evident in her designs that how people will use the space is much more important than how the building will look. And that is especially the factor that many modernists forgot to consider.

Figure 10
Gicovati, S. Flor deMandacaru ILBPMB Archives. https://dspace.mackenzie.br/bitstream/handle/10899/26049/Liana%20Paula%2Perez%20

[18] ibid.

[19] Michiles, A. (Director). (1993). Lina Bo Bardi [Film]. Instituto Bardi.

[20] The event in Sao Paulo in 1922 marks the inauguration of the Modernist movement in Brazil.

[21] Jorge, L. A. (1999) O espaço Seco - Imaginário e poéticas da arquitetura moderna na América [Doctoral thesis, University of Sao Paulo] https://www.teses.usp.br/teses/disponiveis/16/16131/tde-16052022-154019/pt-br.php

[22] ibid.

[23] Bardi, L. B. (1994). Tempos de Grossura: Design at an impasse: O design no impasse. Instituto Lina Boe P.M. Bardi.

[24] Rubino, S., & Grinover, R. (2009). Lina por escrito: Textos Escolhidos de Lina Bo Bardi. Cosac Naify.

25 Michiles, A. (Director). (1993). Lina Bo Bardi [Film]. Instituto Bardi.

26 Rubino, S., & Grinover, R. (2009). Lina por escrito: Textos Escolhidos de Lina Bo Bardi. Cosac Naify.

Figure 9
Unknown. (1967). Lina Bo Bardi on "cadeira beira de estrada". ILBPMB Archives. https://images.adsttc.com/fc/52a4/0829/4ffb/49ae/slideshow/casa-zalszupinrecebe-exposicao-comobras-de-lina-bo-bardi-emax-bill_3.jpg?1665759007

Figure 11
Bardi, L. B. (1972). Study for the instalation of Piolin Circus under the Museum of Art of Sao Paulo, [32.1 x 47cm] ILBOMB Archives.

Figure 12
Bardi, L. B. (1946). Passeio P'ublico Park and theater district, [24,2x22.3cm] Rio de Janeiro. ILBPMB Archives.

From the inside: Clarice Lispector and the internal questioning

Clarice Lispector's words combine a psychological, intimate, and introverted perspective with social literature. The look "from inside" is associated with Clarice being part of Brazilian culture. She writes about popular culture, its conventions, and conflicts while she is part of it. However, she, due to her style of writing, takes a supposedly distanced view from social issues. As she reflects on the text "Literatura e Justiça" (literature and justice), the "social issue" is obvious, and her writings are only motivated by what is surprising. That is why the social denouncement is not so evident in her work.[27]

However, anyone who believes that the work of Clarice Lispector is disassociated from social questions is mistaken. As José Miguel Wisnik argues, the feeling of injustice in the work of Clarice constantly viscerally pulsates and, with "art's vehemence," precisely where it is less expected.[28] The theme of social justice in her work is implicit in between the psychological incursions. Particularly this literary method encompasses a level o complexity problematization that is not possible to achieve with direct reports of social injustices.

In the text entitled "Mineirinho,"[29] Clarice manifests her indignation with how José Miranda Rosa, a well-known criminal, was killed. His death inaugurates institutionalized violence, in which the police force abuses its power. In this piece, social injustice is portrayed. However, besides that, the way Clarice brings up the subject is tangential. She problematizes the political action through a debate she has with her maid. The argument is based on a vertiginous dialectic: the law cannot become criminal in front of the criminal.[30]

> *"A prior justice that would recall how our great struggle is that of fear, and that a man who kills many does so because he was very much afraid. Above all a justice that would examine itself, and see that all of us, living mud, are dark, and that is why not even one man's wrongdoing can be surrendered to another man's wrongdoing: so that this other man cannot commit, freely and with approbation, the crime of gunning someone down. A justice that does not forget that we are all dangerous, and that the moment that the deliverer of justice kills, he is no longer protecting us or trying to eliminate a criminal, he is committing his own personal crime, one long held inside him."* [31]

In "The Hour of the Star," [32] the social aspect appears differently but still striking. Specifically, in this book, the author manages to tackle the indigent condition of the Brazilian people. The novel's main character, "Macabéa," is the personification of a trampled ingenuity, an anonymous misery. The girl, so poor that she only eats hod-dogs, is "incompetent for life." [33] The story's conclusion reveals a cruel reality that the bright moment (the hour of the star) of someone like Macabéa might never come. The acid-irony of the author reveals, as a punch in the stomach, that the indigent condition of poor people is a structural problem that might never change.

Parallel to that, the way Clarice touches upon the themes is commonly obtuse. She talks about the "thing" with a deep desire not to nominate the "thing." In her texts, it is evident, for example, the effort not to overexplain the "thing" and especially not to overunderstand the "thing." According to her, understanding is always limited, while not understanding allows endless frontiers.[34] Her writings are visceral; banal situations such as a Sunday lunch or the egg on the table are starting points for more meaningful and profound questions.

The philosophical aspect is frequent in Clarice's work. For example, in a few sentences, as Marilena Chauí highlights, Clarice unravels the Oracle of Delphi.[35] "Perhaps that was my greatest effort in life: to understand my non-intelligence. I was forced to become intelligent. (Intelligence is used to understand non-intelligence. But then the instrument continues to be used - and we cannot reap things with clean hands.)." [36]

In this sense, in one of the most enigmatic tales of the writer, "The Egg and the Chicken," [37] the author proposes an ontological interrogation of daily life. In this text, the writer transits naturally from a typical domestic situation of glancing at an egg to the metaphysical existence of the egg and many other internal debates. In her work, there is an enduring mystery and constant interrogation of what is out there. Clarice has a sharp look at the world; more than that, things are never really the things. Instead, the things are only pretexts for her own internal and deep investigations.

From the core: Carolina Maria de Jesus and the starving Brazil

Much has been said about how modernists, at times, could not embrace the reality of Brazil. Moreover, when literature or visual arts explored the country's social issues, they were typically distanced from perspectives of reality. However, with Carolina Maria de Jesus, this logic is subverted completely. Carolina, a poor black woman, finally has a voice. In her writings, she denounces the reality of the majority of Brazilian people.

Her texts reveal the obscurantism of a country commonly portrayed as joyful. With the notebooks she found in the trash, Carolina used to write about the daily life in the slum where she lived in Sao Paulo. In her diaries, she pictures, from the inside, the raw reality of the Brazil of hunger and misery. No one could have portrayed this reality better than her. "And that is the way on May 13, 1958. I fought against the slavery – hunger!" [38]

In her first published book, "The Unedited Diaries of Carolina Maria de Jesus," her words were fervently received by the public.


"REI DO GATILHO" FOI ABATIDO DESARMADO E COM AS MÃOS PARA CIMA
"Mineirinho"
Capturado na Praça Onze e Executado na Cachoeirinha
MULTIDÃO FOI VER BANDIDO FUZILADO
Identificados os Matadores: Três Policiais da Vigilância
DESVIO DE 100 MILHÕES NO ESTADO MAIOR DO EXÉRCITO

Figure 13
Jornal Última Hora. (1962). Biblioteca Nacional. https://www.migalhas.uol.com.br/arquivos/2020/12/B79E64EAC80256_Ultimahora1962.jpg

Figure 14
Portrait of the character Macabea in the movie "The hour of the star" by Suzana de Amaral, 1985. https:// www.estadao.com.br/alias/ como-a-hora-da-estrelasatiriza-relacao-entreintelectual-e-a-populacaoexcluida/

The book was translated into many languages and was a best seller. The inauguration of marginal literature, that is, literature born in the peripheries, exposed a world that not everyone was aware of.

The language she uses is straightforward yet striking. "I don't have any physical force but my words hurt more than a sword. And the wounds don't heal."[39] Her grammatical "mistakes" that are intentionally kept on the published versions also provoke a debate concerning language. There are the ones that advocate that the grammar rules must be followed for it to become literature. Nevertheless, Carolina's text screams the opposite. Language is a means of communicating and transmitting a message. In that sense, the reports from Carolina not only describe a situation but also problematize the condition she is subjected to.

However, in her second published book, "Casa de Alvenaria" (masonry house), Carolina describes her new life after the first book's success. Now, living in a masonry house, she narrates a less cruel life. At the same time, the social ascension brought many difficulties in her life. On this occasion, Carolina's accurate observations of the world are focused on the hypocrisies of the upper classes. By doing so, she unveils the hidden racism in Brazilian culture. Also, she reflects on politics and questions the fake friendships she got after the fame.

This second book was a failure in terms of selling. However, the fact opens up a discussion on how society accepts a black woman's voice, constantly subjected to misery and hunger. After this book, Carolina was advised to stop writing. Nonetheless, she continued, she financed two other books that are also not well-known.

[27] Lispector, C., (2018) Colasanti, M., & Vasquez, K. P. (n.d.). Todas as crônicas. Rocco.

[28] Rosenbaum, Y., & Pinheiro, P. C. R. (2021). Um século de clarice Lispector Ensaios críticos. Fósforo.

[29] Lispector, C., Dodson, K., & Moser, B. (2015). Complete stories. W.W. Norton and Company.

[30] Rosenbaum, Y., & Pinheiro, P. C. R. (2021). Um século de clarice Lispector Ensaios críticos. Fósforo.

[31] Lispector, C., Dodson, K., & Moser, B. (2015). Complete stories. W.W. Norton and Company.

[32] Lispector, C., & Moser, B. (2011). The hour of the star. New Directions.

[33] ibid.

[34] Lispector, C. (1999). A Descoberta do Mundo: Crônicas. Rocco.

[35] Chauí, M. S. (2020, December 17). Gilda e Clarice: A dignidade do feminino. Revista Ideação, 42, 11-21. http://periodicos.uefs.br/index.php/revistaideacao/article/view/5956/4669

[36] Lispector, C. (1992) Para não esquecer. Editora Siciliano.

[37] Lispector, C., Dodson, K., & Moser, B. (2015). Complete stories. W.W. Norton and Company.

[38] Jesus, C. M. (1999). The unedited diaries of Carolina Maria De Jesus. Rutgers University Press.

[39] ibid.

Figure 15
Portrait of Carolina Maria de Jesus. https://www.blogletras.com/2017/11/carolina-maria-de-jesusescritora-que.html

Figure 16
Portrait of Carolina Maria de Jesus. https://cdn.brasildefato.com.br/media/

Carolina is the voice of the oppressed. She denunciates hunger and misery in their precise details and cruelties. She is a portrait of Brazil. Nevertheless, reducing her to this place of indigence means treating her as a character. Indeed, she is a character of her testimonial writings, but more than that, she is a literature writer, a woman, a voice that once was forcedly silenced and now can speak.

Final Considerations

The investigation of the development of Brazilian culture creates a broad but meticulous analysis that helps understand current Brazil. A profoundly complex country and culture certainly cannot be fully understood. However, as Clarice Lispector reflects, not understanding allows beyondrage reflection.[40] Because of that, diverse elements are put together to understand the whole through its fragments.

The historical and "encyclopedical" character, especially in this study's first sections, functions as a Rhizome. The facts presented form an amalgam of inter-relations that allows making new reflections. Notably, putting Lina, Clarice, and Carolina side by side permits establishing connections between their works, even though they are very diverse.

In parallel, historical analysis helps to understand the roots of certain behaviors or cultural practices. For example, the "cordial man" explained by Sérgio Buarque de Holanda is deeply connected to the hidden racism that Carolina Maria de Jesus denounced in "Casa de Alvenaria." Such cultural character is so deeply rooted that it is hard to believe that a change is possible. In that sense, "Macabéa" is the perfect example of the "anonymous misery" deceived by the hope of a better world but stuck on the powerful structures engendered since the colonization of Brazil.

Nevertheless, it is still possible to dream as Lina proves in her design for "Sesc Pompeia." Asked by some students that were visiting Sesc Pompeia in the 80s about the role of architecture, Lina answers, referring specifically to that project, "Architecture for me is watching an old man or a child with their plate full of food crossing elegantly the restaurant space looking for a place to sit in a collective table." And, to finish, with the choked voice of someone who vents an entire life and a dream of a better world she says: "we did here a socialist experience."[41]

In their work, each in their own way, develops a poetical sensitivity. It is unavoidable to think that this aspect is associated with the gender issue. However, perhaps the point is not to understand the sensitivity as an effect of being a woman but to distance these two elements. Instead, their works are unique and inaugurate the humanistic look that, on its own, already says more than attributing it to the stereotype of the feminine figure.

Women are and have been historical actors. However, giving voice to them is a recent achievement. That fact already leads to changes in society. Maybe the tragic ending of "Macabéa" can be rewritten. The structures of power can be undone. After all, the identity of a people and its mechanisms are constantly changing. These reflections, then, help us to understand how to open up new paths for change.

[40] Lispector, C. (1999). A Descoberta do Mundo: Crônicas. Rocco.

[41] Rubino, S., & Grinover, R. (2009). Lina por escrito:Textos Escolhidos de Lina Bo Bardi. Cosac Naify.

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Rubino, S., & Grinover, R. (2009). Lina por escrito: Textos Escolhidos de Lina Bo Bardi. Cosac Naify.

THE ARCHITECT'S TRIP

Teachings from the Psychedelic Experience

Caroline Rosenzweig

"We have been to the moon, we have charted the depths of the ocean and the heart of the atom, but we have a fear of looking inward to ourselves because we sense that is where all the contradictions flow together." (T. McKenna, 1992)

The Preparation

I set an intention to examine the psychedelic experience and explore the limits of its action.I wish to discover how the perceptions and perspectives accessed in this altered state of awareness may form new concepts and worldviews. I wish to learn how the psychedelic experience can shape architects and therefore our built environment. I set an intention to experiment with a literary form inspired by my own psychedelic experiences. I set an intention to make this paper accessible to readers who have not had a psychedelic experience or an education in architecture.

Setting Expectations

The following journey is modelled on a three-day psychedelic experience and is structured in three parts: the Preparation, the Journey, and the Integration.

During the Preparation, I will set my intentions and expectations for the journey, and situate the paper by establishing the set and setting of the journey.

During the Journey, I will explore concepts in three phases inspired by my own psychedelic thought process. Curious as to what can be gained from this mode of thinking in normal waking consciousness, I have translated my psychedelic thought process into a literary structure. Figure 1. visualises how thoughts emerge during take-off, connect during the peak, and are grounded during landing. This paper is therefore an examination and exploration of the psychedelic experience, as well as an experiment in translating it into a literary form.

During the Integration, I will reflect on the journey and imagine how these concepts can be embedded into practice.

Psychedelic journeys benefit from the open mind of the voyager. Resistance is the first step to a 'bad trip'. As the reader follows this journey, I ask that they keep an open mind to the emergence, connection, and grounding of concepts.

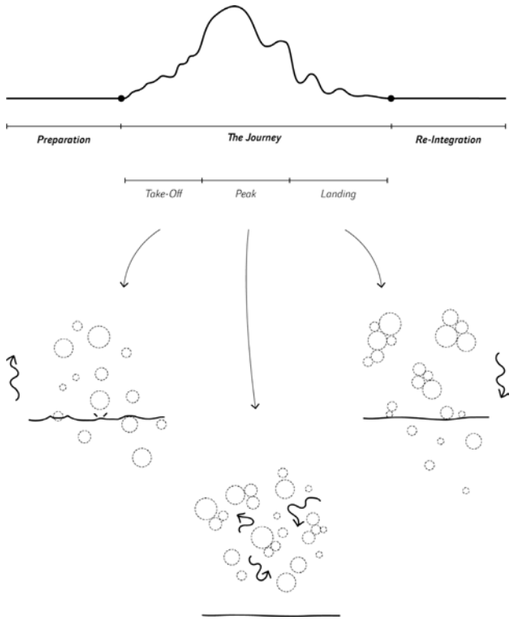

Figure 1
A visual representation of my psychedelic thought process

Further, each journey is highly subjective depending on the voyager; therefore it is not my attempt nor claim that this is a comprehensive or universally applicable paper. To build the concepts in this paper, I have drawn on personal experiences, stories from friends, family, strangers, and prominent voices in the psychedelic community, as well as literature and studies exploring the science behind the psychedelic experience.

While this journey reflects my personal experience researching this topic, I hope it can be of interest and value to the collective. My hope is to spark the imagination of the reader and create an openness to the use of psychedelic experiences in architectural discourse, practice, and imagination.

Situating the Journey

Psychedelic journeys are heavily influenced by the set and setting[1] of both the individual and the collective.[2] Consequently, psychedelic journeys are highly subjective. To situate this paper it is important that I position myself and the current psychedelic climate.

I am a 25-year-old, female, architecture student, raised in the UK by my English mother and American father, neither of whom were religious, particularly spiritual, or pro-drug use. As a result, I do not have a religious background to connect the mystical nature of psychedelic experiences to. At the same time, I do not approach psychedelic use and experimentation from a purely scientific standpoint. Despite being raised in a Western society with a worldview based on rationality and empiricism, I am open to the ineffable experience of human experience - that which science cannot yet explain or flat-out disregards.

I came to psychedelics through my curiosity about the altered state of consciousness that they elicit, having heard intriguing stories from my older cousins. Since my first experience, my curiosity has continued to grow. Whether reading about their ability to elicit mystical experiences, offer insights into the nature of consciousness, treat mental disorders, or purely for an elevated musical experience, I am amazed by the experience and insights that they generate and the enduring impact psychedelics can yield.

Architecture also bridges the mystical and scientific. It is both rational and irrational, dealing with a spectrum of values from the philosophical, poetic, and aesthetic, to the quantitative and measurable. In order to design, Architects take a position informed by their worldview. They imagine future scenarios, spaces, and ways of being, and translate these imaginations into external manifestations. The built environment is a reflection of the values and positions of its creators.

Psychedelics offer the opportunity to experience, challenge, experiment with, and establish new worldviews. From my own experience, I have noticed an elevated ability to understand architectural theories as I can connect theoretical concepts to felt experiences and have an openness for other experiences based on my own, expanded experience of reality. This realisation is the trigger for this exploration, as I am curious how else architects can learn from the psychedelic experience.

Lastly, it is important to note the current legal and cultural climate we are in. Termed the "psychedelic renaissance", we are experiencing a renewed interest in the health benefits of psychedelics and the insights they offer neuroscience and our understanding of consciousness. However, I would argue this is anything but a renaissance, as there are strict, top-down limits imposed by governments restricting the questions we can study, leaving many promising studies from the '60s unexamined. Furthermore, reflecting the age we're in, industries are moving into the conversation around psychedelics, turning indigenous practices into business plans, finding efficiencies for increased profits, and requesting patents for naturally occurring substances. I believe that there are important, fascinating aspects that need to be explored in a non-commercial, non-scientific, non-government space. This paper explores what those aspects might be, and what they may have to offer individuals and communities.

[1] The theory of set and setting defines the set as the voyager's internal environment, including their mood and expectations, and the setting as the voyager's external environment, including the physical and social situation. This is a widely accepted theory and is commonly included in psychedelic literature.

[2] Ido Hartogsohn, American Trip : Set, Setting, and the Psychedelic Experience in the Twentieth Century (Cambridge, Massachusetts: The MIT Press, 2020).

THE JOURNEY

Take-Off

"Psychedelics are a catalyst for waking up." (McKenna, D, 2018)

Psychedelics are naturally occurring chemicals with psychotropic properties. Psychotropics affect how the brain works, generate altered states of awareness, and are used by humans to modulate their thoughts, feelings, and behaviour. Psychedelics are a particularly powerful psychotropic. The psychedelic experience has been described as profound, sacred, conscious-expanding and ineffable[3,4].

The term psychedelic was coined in 1957 by British psychedelic researcher Humphrey Osmond[5]. In an exchange with Aldous Huxley, author of Doors of Perception, Humphrey wrote: "To fathom Hell or soar angelic, just take a pinch of psychedelic". Derived from Greek, psychedelic means mind manifesting. The psyche reveals itself and therefore, as each state of mind is singular, each psychedelic experience is singular, never to be recreated.

This singularity confused researchers for several decades after LSD was first synthesised in a Swiss lab in 1938. Curious about its potential use, researchers in the US studied a myriad of applications for LSD during the '50s and '60s[6]. However, their studies produced results so varied and unrepeatable it seemed as though they have been researching entirely different drugs. The theory of set and setting solved this mystery but revealed the highly sensitive and subjective nature of LSD and other psychedelics. The theory of set and setting concluded that psychedelics are a mirror for the mind, reflecting the voyager's internal and external environments.

Similarly, Ido Hartogsohn, Assistant Professor in the Graduate Program in Science, Technology, and Society at Bar Ilan University and author of American Trip, suggests that psychedelics are a mirror to society. The ways in which we use and study psychedelics reveal collective thought and cultural values, and the outcomes of such studies are influenced by the 'collective set and setting'.

While the West was focused on the psychedelic wave of the 60s, Indigenous cultures around the world continued psychedelic practices that date back millennia. These practices use naturally occurring psychedelic plants in healing rituals and have developed over thousands of years. However, it wasn't until the end of the 60s that Western researchers turned to Indigenous psychedelic practices to gain insights into the healing properties of these substances.

Western anthropologists had already begun studying the use of hallucinogens in religious settings since the late nineteenth-century[7] and identified common elements of ceremonial techniques seen in ritual practices across the globe[8]. These practices had developed separately, pointing to a near-universal interaction with spirits throughout human history.

Anthropologists termed these practices Shamanism, and the central role of the healer, the Shaman. Shamanism is not a religion, is not dogmatic, and is not exclusive to a single cosmology. It is an experiential practice of healing and divination based on the practice of direct revelation. Shamanic practices use altered states to enter non-ordinary realities and forge relationships with helping spirits. [9]

Human history is not only rich with the use of this particular psychotropic, it is filled with humans using a variety of psychotropics to modulate physical and psychogenic states. Food, music, movement, entertainment, and architecture are some of the methods we employ to influence our 'body states'. [10]

There is one body state that has been sought after throughout time - the state of unity. The efforts to reach this state, that of "encompassing all beings and transcending all boundaries" have resulted in cycles of prayer, meditation, breathing rituals, physical postures, and more. Not all modes of achieving this state of unity, and not all shamanic practices, use plants, but a significant number do.[11]

Cave paintings and sculptures discovered around the world provide evidence of psychedelic use over millennia, especially the use of psychedelic mushrooms[12]. The evidence of our entangled history with organic psychedelics is explored in Terrance McKenna's Food of the Gods, in which he shares his hypothesis of human evolution:

> *"Over the course of millennia, a close co-evolutionary and symbiotic relationship between psilocybin mushrooms and early hominids contributed to rapid increases (in evolutionary terms) in the complexity and size of the human brain, and these neurological adaptations are reflected in the enhanced behavioural, cognitive, and linguistic capabilities that are characteristic of minded, conscious, neurologically modern humans."*

McKenna's hypothesis is based on two theories in neuroscience: neuroplasticity and epigenesis. At the time of publishing, there was little research to support these scientific theories. In the following decades, they have since been proven.

Neuroplasticity, the ability of the brain to change at the cellular level of neurons and in large-scale cortical remapping, was believed to be possible only in immature, developing brains, but has now been shown to persist throughout adulthood. Moreover, the brain can change due to external stimuli, supporting the long-term and persistent changes in structural and functional reorganisation inducible by psilocybin. [13]

Epigenesis, the process of passing on heritable changes that does not involve changes in the DNA sequence, was rarely mentioned prior to 1990. It is now an established theory and suggests that epigenetic changes can be produced by external stimuli, such as drug use, and can be transgenerational.[14] Advances in neuroscience have provided a solid foundation for McKenna's hypothesis and insights into human history.

Further discoveries in neuroscience have provided insights into how psychedelics impact the brain and generate the ineffable, conscious-expanding experience.[15]

The discovery of the Default Mode Network (DMN) has shaped our understanding of consciousness. The DMN is the brain centre responsible for top-down organisation in an effort to create an ordered, low-energy consuming system. The DMN reduces entropy in the brain by establishing a hierarchy among brain centres and filtering out unnecessary information. Over a person's lifetime, their brain will work to achieve efficient modes of operating in the world. It's why people become more entrenched in beliefs and habits as they age. It is also why adults lose their child-like wonder and refrain from as much 'magical thinking'. [16]

The DMN only comes into effect around the age of five. Until then, children have 'baby philosophy'. Their brains are in high entropy states, expending energy to look everywhere for possible answers. It is why children are better at 'out of the box' thinking than adults.[17] Additionally, The DMN is responsible for subject-object thinking and daydreaming. It is the seat of the ego.[18]

A second, more recent discovery involving the Default Mode Network gave a surprising insight into the effect of psychedelics on the brain. Research from Imperial College London's Centre for Psychedelic Research used brain imaging techniques to measure blood flow in the brain, and revealed that psychedelics reduce blood flow to the DMN.[19]

This finding reveals that psychedelics increase entropy in the brain. With the DMN offline, information is not filtered out, and the hierarchy among brain centres flattens. The voyager enters a state of awareness in which they can perceive more information from their mind, body, and environment. Without a hierarchy, the voyager's brain begins cross-modal thinking, which is experienced as intersensory thinking, known as synesthesia.

In this offline state, the brain loses access to the cognitions developed throughout its lifetime. As explained by Sarah Williams Goldhagen in Welcome to Your World: How the Built Environment Shapes Our Lives, "Cognition refers to the many processes by which people understand, interpret, and organise sensory, social, and internally generated data for their own use".[20] Without their cognitions, the voyager is freed from their pre-defined logic of the world and their place in it. They are temporarily free from entrenched modes of thought, cultural values, the narratives on which they base their identity and subject-object thinking. The adult is disconnected from their ego and returns to a child's state of consciousness.[21]

The psychedelic journey is a powerful embodied experience. Every sense is altered, changing the voyager's perception of their mind, their body, and the environment. Most commonly discussed is the changes to visual perception. The visual perception changes depending on the dose and type of psychedelic.

Research shows that at small doses of psilocybin visual acuity is enhanced.[22] Reflecting on this discovery, Fischer concluded that "under certain circumstances, one is better informed concerning the real world if one has taken a drug than if one has not." 23

Low doses elicit a visual sensitivity to textures, colours, contrasts, and forms. Colours appear brighter. Textures dance. The world is seen with an extra layer of beauty, often resulting in an enhanced

[3] Aldous Huxley, The Doors of Perception (1954; repr., New York Harper Perennial, 2009).

[4] James Fadiman, The Psychedelic Explorer's Guide (Simon and Schuster, 2011).

[5] Douglas Martin, "Humphry Osmond, 86, Who Sought Medicinal Value in Psychedelic Drugs, Dies (Published 2004)," The New York Times, February 22, 2004, sec. U.S., https://www.nytimes.com/2004/02/22/us/humphry-osmond-86-who-sought-medicinal-value-in-psychedelic-drugs-dies.html

[6] Hartogsohn, American Trip

[7] Nicolas Langlitz, Neuropsychedelia : The Revival of Hallucinogen Research since the Decade of the Brain (Berkeley: University Of California Press, 2013).

[8] Ana Campos, A Little Bit of Shamanism: An Introduction to Shamanic Journeying (New York: Sterling Publishing Co Inc, 2019).

[9] Campos, A Little Bit of Shamanism

[10] Stanford Kwinter, "Are You Experienced?," cargocollective.com, December 2016, https://cargocollective.com/sanfordkwinter/PSYCHOTROPY/Are-You-Experienced.

[11] Fadiman, The Psychedelic Explorer's Guide

[12] T. McKenna, Food of the Gods

[13] T. McKenna, Food of the Gods

[14] T. McKenna, Food of the Gods

[15] Michael Pollan, How to Change Your Mind: The New Science of Psychedelics. (London: Penguin Books, 2018).

[16] Pollan, How to Change Your Mind

[17] Alison Gopnik, The Philosophical Baby : What Children's Minds Tell Us about Truth, Love, and the Meaning of Life (New York: Picador, Farrar, Straus And Giroux, 2010).

[18] Pollan, How to Change Your Mind

[19] Pollan, How to Change Your Mind

[20] Sarah Williams Goldhagen, Welcome to Your World : How the Built Environment Shapes Our Lives. (New York: Harpercollins, 2019).

[21] Pollan, How to Change Your Mind

[22] R Fischer et al., "Psilocybin-Induced Contraction of Nearby Visual Space," Agents and Actions 1, no. 4 (1970): 190–97, https://doi.org/10.1007/BF01965761..

[23] T. McKenna, Food of the Gods

appreciation for nature.[24]

At higher doses, another layer is unveiled, that of geometric patterns. It has been observed from several psychedelic researchers that voyagers often see similar geometries, regardless of background or prior exposure to these forms. Several theories exist as to why this is. According to architectural theorist Sanford Kwinter, “these characteristic morphological systems (angular geometries, surface reliefs, etc.) are original to the brain’s architecture”.[25]

The voyager may also see figures appear in these tessellations on surfaces in their environment and behind closed eyes. And at much higher doses or more potent psychedelics, such as DMT, voyagers experience what is described as an alternative realm in which they interact with spiritual beings.

Music is another powerful psychotropic, and during a psychedelic experience is experienced “as if for the first time”. Without the filtering power of the DMN, the full depth of music is experienced. Cross-modal thinking and increased sensitivity of the internal body and the relationship among its parts, known as interoception, may be why some voyagers feel the music “with the whole body”.[26] The voyager becomes sensitive to the energy of the music.

With heightened interoception, one also becomes sensitive to the energies of spaces and people, as they can better read their physical response to a situation. Their intuition is more easily perceived through physical signals in the body.

Proprioception, the sense of your body and its parts in space is experienced first at the increased awareness of the relationship between the body and the environment.[27] During a biographical adventure, in which voyagers revisit a past lived experience, the material and physical statuses of the voyager that correspond with the experience are preserved and felt. Their proprioception enables the embodied experience of a different physical body and its relationship to the spaces it experienced. Moreover, the voyager returns to the developmental stage of the memory, embodying the emotional frameworks and physical reflexes of the earlier experience.[28] Our lived experience is structured by our cognitions, built from mind, body, and environment, meaning that these memories are fully embodied and perceived as real.[29]

The perception of the body is not only more sensitive but in some cases dissolved. In the state of unity, one experiences the transcendence of boundaries. In a mental state when subject-object thinking is no longer active, there is no longer a binary worldview separating “I” from the world. The limits of the body dissolve along with the sense of “I”.

The awareness of how the brain makes sense of the world by forming cognitions becomes present to the psychedelic voyager. It is a confrontation with the pre-defined modes of being, and reveals the intuitive response one has to their environment. Thermoception, the discernment of temperature and the sensory response to it, imagined or real[30] is often a pre-linguistic cognition - one is not always conscious of the body’s response to temperature. In states of heightened perception, the subconscious cognitions become apparent, revealing their intuition.

Alvaro Aalto, a Finnish Architect, painted a cold staircase in a warm yellow and cased the metal stair rails in wooden veneer, because he correctly intuited that people need only look at a wooden finish and sunny yellow walls to feel warmer.[31] This example also points to the intersensory nature of perception, which psychedelics exhibit with increased synesthesia.

During a psychedelic journey, time feels longer than in ordinary states of consciousness. The psychedelic experience elicits changes to chronoception, the perception of time. As time stretches, the voyager is often confronted with the vastness of the universe and with their own mortality.

During this altered state of awareness, the voyager is removed from ordinary modes of being - they turn from an actor to an observer. The voyager assumes a new position and gains a new perspective on the processes enacted in nature, in social situations, and in their own ways of thinking. They gain an awareness of the logics governing the world around them and their behaviour in it. Removed from the controlled DMN state, the adult returns to magical thinking, searching further for answers to their questions. Face-to-face with the absurdities of the logics and processes previously unnoticed, the voyager bursts into a fit of laughter. Oh, the joys of a psychedelic experience.

The Peak

“Once people have that experience their perspective is changed.” (McKenna, D, 2018)

In the psychedelic state of consciousness, the voyager has awareness of previously filtered information and subconscious cognition. The reduced blood flow to the Default Mode Network increases entropy in the brain and returns to high-energy, out-of-the-box thinking. The voyager’s creativity increases as they are more able to generate new ideas and possibilities with a wider array of sensory information.

In this creative state, and from the perspective of an observer rather than an actor, the voyager shifts from subject-oriented- to process-oriented thinking. A real-world example of how processes are enacted was researched by psychologists Gibson and Crooks (1938), who argued that a ‘field of safe travel’ could explain driver behaviour. Figure 2 depicts these fields, visualising a scene consisting of independent objects and the forces extending beyond the limit of the cars, revealing the intangible forces orchestrating the flow of traffic.

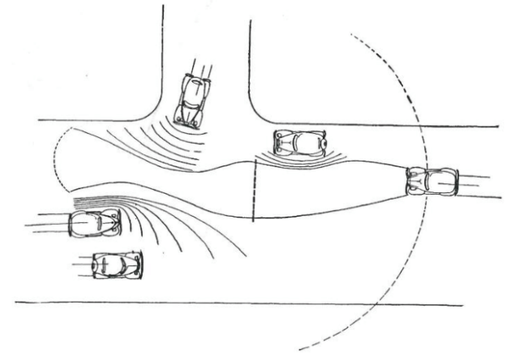

Figure 2
Fields of safe travelGibson & Crooks, 1938

Further, the loss of subject-oriented thinking introduces the voyager to an ecological awareness of the milieu. By entering a state suspended from the sense of self and the entrenched identity of “I”, the boundaries of the self dissolve, challenging the binary modes of thinking. There is no more subject-object. No more I-You. The voyager becomes aware of the ways in which humans have reduced the spectrums of nature into categories in an attempt to create order. The psychedelic state of awareness challenges this worldview.

This ecological thinking is also triggered by the embodied experience of the psychedelic journey. The dissolution of boundaries of the self is felt as a dissolving of the boundaries of the physical body.

The loss of boundaries, the state of unity, and the challenge of previously held worldviews produce a different perspective of the world. Having experienced different states of awareness and the presence of previously subconscious information, the voyager understands that there are different experiences of the world available to the human brain. The psychedelic experience gives the voyager awareness of the other - the knowledge that their ordinary mode of consciousness is just one experience. This embodied experience of the other creates empathy for the lived experience of other people.

In addition, during biographical adventures that connect the voyager to the material and physical statuses of repressed memories, the person experiences the embodied experience of a different mind, body, and environment, and the relationships between them. Re-experiencing the perceptions that form the memory give an adult access to previous cognitions of their younger self. This access can generate empathy for the experience of others who are in similar states.

This awareness that there are other modes of perceiving the world is also experienced through the changes in visual perception. High-dose psychedelic experiences open the awareness to the beyond through embodied experiences of alternate realms. These felt experiences challenge previously held beliefs that ordinary consciousness is an accurate representation of the world we inhabit. Having experienced this otherness, either in modes of thinking or ways of perceiving, the voyager becomes empathetic to alternative worldviews. Moreover, visions of geometric patterns that align with geometries found throughout human history create a connection between the voyager and other people.[32]

Psychedelics elicit new modes of thinking and being. By returning the voyager to a child-like consciousness that uses out-of-the-box thinking, and connecting them to previous embodied experiences, the adult gains a sensitivity to the environment and the perception of the body’s relationship to it. Psychedelics reveal the affordances of the milieu. The voyager becomes aware of the previously subconscious information informing cognitions of the environment. They are cognizant of the ways in which the environment affects the experience.

Psychedelic experiences reveal the affordance of all psychotropics. For example, the modulating power of music is felt more deeply. So too is the effect of the physical environment. Whether in natural settings or surrounded by architecture, the voyager is sensitive to the setting throughout the journey. Aware of previously subconscious cognitions, the voyager can perceive the affordance of an environment, making clear that the setting is always affecting them, even during normal waking consciousness.

The increased sensitivity to- and intersensory perception of the material milieu bring the voyager’s intuition into conscious awareness. This ability blends with the awareness of the affordances in the environment, opening the voyager’s perception of the atmosphere of a setting. Similar to the psychedelic experience, the atmosphere of a space is difficult to describe. The mystical quality of a psychedelic journey is as elusive as the formation of an atmosphere.

According to Finnish architect Juhani Pallasmaa “Atmosphere is an exchange between material and immaterial in the realm of memory and imagination”.[33] As explained during Take-Off, the psychedelic state of awareness increases the perception of the material and immaterial. Moreover, the influx of information

[24] Fadiman, The Psychedelic Explorer’s Guide
[25] Kwinter, “Are You Experienced?
[26] Kwinter, “Are You Experienced?
[27] Goldhagen, Welcome to Your World
[28] Kwinter, “Are You Experienced?
[29] Goldhagen, Welcome to Your World
[30] Goldhagen, Welcome to Your World
[31] Goldhagen, Welcome to Your World
[32] Kwinter, “Are You Experienced?
[33] Pallasmaa, Juhani. “Space, Place, and Atmosphere: Peripheral Perception in Existential Experience” In Architectural Atmospheres: On the Experience and Politics of Architecture edited by Christian Borch, 18-41. Berlin, Boston: Birkhäuser, 2014. https://doi.org/10.1515/9783038211785.18

and increased neural connections boost the imagination of the voyager. In this state, the voyager has a heightened perception of atmospheres.

The Landing

"If they're influential they can go out and make change on the global scale." (McKenna, D, 2018)

The psychedelic experience generates new cognitions and concepts, re-wiring the brain through the creation of new neural pathways. The effect of the journey last longer than the presence of the psychedelic substance in the body. While the body state of ordinary consciousness returns as the substances are broken down, the new neural pathways endure. The re-wiring of the brain is a ratcheting process - the voyager cannot return to their pre-trip status.

An example of this enduring quality of the experience is evident in the self-reports of research participants, who 12 months after their experience report elevated levels of openness[34], and a new way of looking at the world[35].

Further, the psychedelic experience endures in the external manifestation of the voyager's altered worldview. For architects, this worldview informs the position from which they imagine future scenarios, ways of being, and the spaces for such ideas.

As the Default Mode Network comes back online as the psychedelic wears off, the hierarchy among brain regions, filter of information, and subject-oriented thinking returns. As a result, creativity does not remain at the same level post-trip, however, the long-lasting increase in openness reflects an enduring increase in creativity. Moreover, the generation of new concepts triggers the architect to produce an external manifestation of their ideas. Creativity initiates an act of creation - a communication of concepts. The architect externalises her imagination, conveying her ideas for future scenarios, ways of living, and spaces that could support them, and employs her skills in representations to present ideas through the medium of language, art, and space.

In the following paragraphs, I will explore the ways in which the psychedelic experience can be externalised through the architect's skill set and the effect this has on the limit of action of the psychedelic experience. Architects employ language as a means of communicating concepts. In the 2021 edition of Food of the Gods, McKenna's brother and fellow ethnobotanist, Dennis McKenna, draws a connection between this generation of ideas, imagination, and language: "Human language originates from inner ideation (which can be understood as another term for imagination). It is image-nation, the making of images, the interior representation of something thought or perceives, that is imbued with significance or meaning."[36] Not only is language the product of imagination, but it is also essential to convey the embedded meaning.

According to anthropologist Misia Landau, "Language is not merely a device for communicating ideas about the world, but rather a tool for bringing the world into existence in the first place." She refers to the linguistic revolution of the twentieth century when she elaborates that, "Reality is not simply 'experienced' or 'reflected' in language, but instead is actually produced by language".[37] Therefore, by using language to communicate imaginations and meanings generated by the psychedelic experience, the architect produces reality. This mirrors the role of the shaman, who communicates her experience in other realms, imbuing life with meaning and creating the reality of her community.

The architect's increased empathy for alternate modes of thinking and states of being can be communicated via language in the form of narratives. Just as the flights of Shamans were passed on through the form of stories, narratives can be a storytelling tool for communicating meaning and different embodied experiences. In this way, they generate empathy in the listener and can be used to explain alternative worldviews, such as ecological thinking.

Lastly, language is essential for forming and communicating concepts in architectural theory and philosophy, and therefore informing architectural practice. In Affective Aesthetics beneath Art and Architecture: Deleuze, Francis Bacon and Vogelkop Bowerbirds, architectural theorist Gökhan Kodalak explains the theory of affection, the interaction of individuating forces, by using the example of entering a warm room from a cold exterior.[38] In this example of an affective encounter, the body gradually warms. This is an effective method for explaining a theoretical concept as the reader is able to understand it through the description of a universal embodied experience.

However, the psychedelic experience is able to link the architect to the direct experience of the interaction of individuating forces - the architect's trip provides an awareness of several theories, including processuality (the fields orchestrating traffic flow), ecological thinking (a disintegration of binaries), and affective aesthetics, the theory of relationality and affectivity between subjects and objects.[39]

Kodalak's explanation of affective aesthetics further explains the extended limit of action of the psychedelic experience. Creativity and imagination generate new concepts that are externalised in order to be shared. In the case of art, the architect creates and the viewer sees, and both brains are re-wired as a result. The act of making and the act of seeing both generate new neural pathways that cannot be undone. There are individuating forces between the subject (artist and reader) and the object (the artwork).

Increased creativity and imagination also lend themselves to better problem-solving ability[40]. In The Psychedelic Explorer's Guide, Fadiman shares the report of two architects who were able to come to imaginative solutions to complex design problems that "appeared in almost no time at all." One architect recalls that he was able to walk through the design of a building that he'd been struggling to design for a while. "I could see the completed centre… I could walk through, too… I looked at the details of the structure, I studied the construction,...". During the session, he sketched the design with the proportions informed by his walkthrough. When he later reviewed the sketch, he found that all the proportions and dimensions worked, the economics were feasible, and in the end, the clients approved this design.[41] The architect can also use the array of embodied experiences and insights into cognition to inform their designs even after the journey has ended.

One such way is to simulate a certain embodied experience in order to generate empathy for people in different states of awareness. As mentioned, this can be a result of visiting the spatial and material statuses of a memory, however, this experience typically occurs during therapeutic sessions. Alternatively, as proven by Canadian architect Kiyoshi Izumi, the architect can use the psychedelic experience to understand the embodied experience of a person in a different mental state, such as a person with schizophrenia[42]. To gain empathy with the experience of a psychiatric patient, Izumi took LSD and wandered through a hospital that he was studying. Influenced by the depressing setting and changes in mental state, Izumi gained the insight that schizophrenics feel uncomfortable if they feel they are being watched - they have a need for privacy in their rooms. This insight informed his design of a psychiatric unit and has become a template for similar facilities.

With heightened sensitivity to her cognitive models, the architect becomes aware of subconscious and predefined logics, gaining an understanding of human behaviour in response to space. This embodied experience generates knowledge, which can inform the design of spaces to elicit desired experiences. This is already being explored through the integration of cognitive science research in design. However, as shown in Alvaro Aalto's sunny yellow staircase, there are some intuitions that we do not need science to prove for us. The human experience is built up of intersensory cognitions and during the psychedelic experience, the architect is more aware of these intuitive responses. With each journey, the architect can gain a deeper connection to her intuition, building an understanding of her response to the environment that can inspire designs and further research.

Following on from intuition, the architect will gain a sensitivity for atmospheres and in the psychedelic state have the opportunity to explore the subconscious response to them. Perhaps psychedelic journeys can be a method for learning about, designing, and evaluating atmospheres. Additionally, in The Psychedelic Explore's Guide, Fadiman includes 'atmosphere' as a factor to consider when designing a setting that will support a safe, therapeutic, and sacred trip.[43] However, unlike the other factors, there is no elaboration on this point. He suggests several albums to listen to and several types of soft furnishings, but 'atmosphere' is presented as a single word. Given the importance but lack of description, perhaps architects can use their ability to analyse spatial qualities of supportive psychedelic trip atmospheres to elaborate on Fadiman's single-word description.

As suggested by the theory of set and setting, the setting of a trip influences the journey. This is experienced first-hand with increased perceptions during the psychedelic experience, revealing the influence of settings on embodied experiences. I wonder if there is another psychedelic setting that can benefit from an architect's attention - that of the collective space for the psychedelic community. We are witnessing a drop in religious affiliation and a rise in individual spiritualism,[44] as well as a renewed interest in psychedelics. The psychedelic community is growing, and new establishments such as Dennis McKenna's McKenna Academy of Natural Philosophy will require spaces for gathering and providing therapeutic treatments. Perhaps architects can design the settings for community gatherings, giving space for collective discussion.

In How to Do Nothing: Resisting the Attention Economy, Jenny Odell explains the importance of physical spaces for activism. She compares the effectiveness of a hashtag campaign to the organisation of the Montgomery bus boycotts which were organised through "meetings of varying sizes, all happening in different rooms of homes, schools, and churches." [45] If we are to challenge the Western worldview and move away from its patriarchal, power-focussed ideology, we will need well-organised activism, and for that, we will need spaces for collective gathering. The psychedelic experience can challenge and alter the voyager's worldview, but to bring this understanding to the public collective activism will be important.

Moreover, architects will need to design environments that have a symbiotic relationship with nature in order to help mitigate climate change and return to a sustainable way of life that is in

[34] Katherine A MacLean, Matthew W Johnson, and Roland R Griffiths, "Mystical Experiences Occasioned by the Hallucinogen Psilocybin Lead to Increases in the Personality Domain of Openness," Journal of Psychopharmacology 25, no. 11 (September 28, 2011): 1453–61, https://doi.org/10.1177/0269881111420188.

[35] Fadiman, The Psychedelic Explorer's Guide

[36] T. McKenna, Food of the Gods

[37] T. McKenna, Food of the Gods

[38] Gökhan Kodalak, "Affective Aesthetics beneath Art and Architecture: Deleuze, Francis Bacon and Vogelkop Bowerbirds," Deleuze and Guattari Studies 12, no. 3 (August 2018): 402–27, https://doi.org/10.3366dlgs.2018.0318.

[39] Kodalak, "Affective Aesthetics beneath Art and Architecture"

[40] Fadiman, The Psychedelic Explorer's Guide

[41] Fadiman, The Psychedelic Explorer's Guide

[42] Brian Anderson, "How Kiyoshi Izumi Built the Psych Ward of the Future by Dropping Acid," www.vice.com, July 15, 2013, https://www.vice.com/en/article/ypp8ax/how-kiyoshi-izumi-built-the-psych-ward-of-the-future-by-dropping-acid-5886b6e98308bb45d5e26ae6.

[43] Fadiman, The Psychedelic Explorer's Guide

[44] Robert P Jones, Daniel Cox, and Art Raney, "Searching for Spirituality in the U.S.: A New Look at the Spiritual but Not Religious," PPRI, 2017, https://www.prri.org/research/religiosity-and-spirituality-in-america/.

[45] Jenny Odell, How to Do Nothing : Resisting the Attention Economy. (S.L.: Melville House, 2020).

harmony with the natural world. The psychedelic experience can elicit respect for the earth, but their role will require implementing this ideology into their designs if we are to change the course of our future.

Lastly, while all voyagers have something to be gained from the psychedelic experience, it is argued that more can be gained by older people than younger people, as their DMN has developed such efficient modes of thinking that it no longer expends energy to look for unusual places.[46] Therefore, older architects will see a bigger change in awareness during a psychedelic journey. Perhaps society would benefit if some of them took advantage of this experience. Imagine how their worldviews might change. How could the built environment look if the leading designers "tuned in, turned on, and dropped out"[47]?

The Integration

Reflect on your experience.

This paper was an experiment to see what could be gained from an alternative literary structure informed by the psychedelic experience. As the writer, I found it challenging to maintain the structure of 'emerging, connecting, and grounding' concepts, as it felt as though many ideas could have been concluded sooner. However, reading back through the paper I enjoy the 'trip' experience, and the paper still holds a structure than ends with grounded concepts linking back to the first emerged ideas.

How did you experience the influence of set and setting?

The current political and social climate and my position as a Westerner anchors this exploration in a time of change and a worldview based on rationality. However, acknowledging this setting formed my set by igniting my curiosity and desire to challenge the current approach the West is taking to the research and laws around psychedelics.

What has stayed present in your mind that you'd like to work through?

This was my first exploration of the teachings that architects can gain from the psychedelic experience. Each idea in the Landing is of interest to me. Additionally, with a deeper understanding of architectural theory and cognitive sciences, I believe I could find stronger connections between those fields and the psychedelic experience.

How could these ideas be embedded into your practice?

As an architect in training, I would like to experience for myself the enhanced problem-solving abilities and increased empathy for different experiences. This will be my next experiment and I hope to refine and share the methods I develop in the future.

46 Pollan, How to Change Your Mind

47 Timothy Leary's infamous quote from the '60s

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ARCHITECTURE, ART, AND BECOMING

An Artistic Set-Up towards an Aesthetic Reality based on Socio-Techno-Environmental Relations

Iris M.I. Muis

May I squeeze in some unfixed logic? Or must we therefore first find already fixed logic and see if it would fit in there perhaps? How can there be anything to question, create perspective, form a sense of Self, if all that is globally desired is a standardised aesthetic based on reflecting with objectified knowledge? In other words one could question: Where is the Art in Architecture?

The modes of life in contemporary society, both individual and collective, are poisoned with the intense techno-scientific transformations of the Earth, as phrased by French activist, psychoanalyst and social philosopher Félix Guattari (1930-1992) in his book The Three Ecologies. He explains here how the relationship between the environment, social relations and human subjectivity are compromised by the communist world to a general movement of implosion and regressive infantilization, which led to a desired ideal of for example the same standards of living, same types of music – or in architecture; same representational aesthetics – and have caused otherness to lose its asperity. Guattari therefore introduces a new ecosophical logic, – to take on the problematisation of the production of human existence in itself – which he explains to operate more like an artist than a scientist: implementing effective practices of experimentation in order to create new insights, sometimes make mistakes that suddenly create a different path and forge new paradigms that are ethico-aesthetic in inspiration. Even though the three ecologies that he elaborates on – social, mental and environmental – all have different principles, what they have in common is that each of the existential Territories with which they confront us is never closed in on itself, but originates from a ethico-aesthetic discipline and are distinct from the practices' standpoints that characterize them. Their differences in style are produced by processes of continuous resingularization, named by Guattari as: heterogenesis. He argues for the need of creating new social and aesthetic practices, new practices of the Self in relation to the other, the foreign and the strange: individuals must become more united, yet at the same time increasingly different.[1]

In one of Guattari's later books Chaosmosis: an ethico-aesthetic paradigm he further elaborates on how the global diffusion of the mass media has caused subjective factors to be more dominant than ever before in history. He therefore argues for the semiotic (interpretation and use of signs and symbols) production of the mass media, informatics, telematics and robotics to be included in psychological subjectivity. Thus one can find subjectivity in signifying semiological components (for example art, the environment, education, religion…), constructed elements by mass media etc. and a-signifying semiological dimensions that trigger informational sign machines that escape the linguistic axiomatics. He problematizes here the structuralist's reduction of the a-signifying semiological by connecting everything of the psyche under control of the

[1] The given summary here of Guattari's book The Three Ecologies trans. Ian Pindar and Paul Sutton (Londen/New Brunswick, NJ: The Athlone Press, 1989 [2000]) is not necessarily one of strict chronological order, but rather a mix of concepts given by him throughout the book that I have borrowed and structured in order to make my argument on (shared) observations of contemporary society; as he invites – in his book Chaosmosis: an ethico-aesthetic paradigm, 12 – those who read his work to take or reject his concepts freely as an artist that borrows only the traits that suits them.

[2] Félix Guattari, Chaosmosis: an ethico-aesthetic paradigm, trans. Paul Bains and Julian Pefanis (Bloomington/Indianapolis: Indiana University Press, 1992 [1995]), 1-10.

[3] Ibid., 88-90.

[4] Ibid., 98.

[5] Ibid., 90-2.

[6] Ibid., 100-2.

[7] Ibid., 118.

[8] Ibid., 13.

[9] Gilbert Simondon, On the Mode of Existence of Technical Objects, trans. Cecile Malaspina and John Rogove (Minneapolis: Univocal Publishing, 2017 [1958]).

linguistic, significational economy of language. Guattari defines subjectivity in his ecosophy as the emergence of individual and/or collective instances which are possible through an ensemble of conditions. Collective here does not imply exclusively social, rather as before the person, on the side of preverbal intensities that indicate a logic of affects rather than a logic of delimited sets, where the heterogenesis can develop.[2]

Further on, Guattari elaborates how ordinary speech (verbal) needs at least some non-verbal semiotic components (intonation, rhythm, facial traits and postures) in order to keep alive existential dimensions of expression, but today it is emptied by the scriptural semiologies fixed in the order of law, the control of facts, gestures and feelings. He therefore focusses on what comes before the oral, on the aesthetic practices, blocks of sensation, as every aesthetic machine creates the possibility of recomposition; a recreation, an enrichment of the world, a proliferation of the modalities of being, not just of forms.[3]

When I ask people (in and outside the discourse of architecture) their thoughts on art their answer is often tied to the Fine Arts, if they are somewhat interested, but more often to the abstract modernist art that they 'do not get'. Guattari states that art was intimately connected with ritual activities and religious representations in archaic societies. In these societies the, what he calls, territorialised Assembles of enunciation are hardly to be discernible from the social relations, economic and matrimonial exchanges in the group life; through the operation of peer groups and initiations, they induced personal ontogenesis where individuals could find themselves in multiple intersections of transversal collective identities.[4] Art traverses the generations and oppressed people; it is a whole subjective creativity, not just the activity of established artists. Guattari argues artists, especially underground artists, not to be new heroes, but rather new levers of History and stresses the equal importance of an ecology of the virtual, as the ecologies of the visible world. Yet he admits these assemblages of aesthetic desire and operations of virtual ecologies are hard to find; they haunt everything that is concerned with creation, the desire of becoming-other, but equally in mental disorders or passion for power. These assemblages have neither insides or outsides, with a heart in a certain domains, but simultaneously also in-between different domains in order to accentuate their heterogeneity; they are becomings. The affects of aesthetic experience is thus a question of existence, not of representation and discursivity.[5] Whereas he does not necessarily mentions architecture, I would argue for architects to reclaim and reacknowledge their position as artists in this world, as levers of our existence, and be aware of the influence we can have with our designs on the individual and the collective subjectivity, not in a power move kind of way, but to explore new ways of becoming and connecting.

An artist in Guattari's ecosophy does not resemble some vague, out-of-touch with reality personality, but someone who works with the science of the different ecosystems to bid for political regeneration and ethical, aesthetic and analytic engagement from the tendency to create new systems and modes of life. He explains how art allows different domains of thought, action and sensibility position to either return towards or interact with each other, whereas Guattari argues, and I would have to agree, that the aesthetic power of feeling might have a privileged position within the collective Assemblages of enunciation of our era, even if in principle it is equal to the other powers of thinking philosophically, knowing scientifically and acting politically. Aesthetic does not refer for Guattari to the manifested works in the social field of institutionalised art, but to a dimension of nascent state, where the existential Territory becomes homeland, self-belonging, attachment to clan and cosmic effusion.[6]

This thesis is in no way an attempt to find a solution of some sort for today's globalised ecological crisis with all its complexities (loss of identity, loss of arts, climate change, racism, mental disorders, oppression of woman etc……), but rather a curiosity to how taking on the standpoints of Guattari can influence the theory and practice of Architecture and if this would be beneficial for the ongoing discussions, in the broadest sense, on experience, diversity, sustainability and technics. My interest in this is rooted in personal experiences that led me to develop an fascination for the relations between human behaviour, sensory perception and thought processes, arts, science and nature or in the words of Guattari: "… how the most autistic enclosure can be in direct contact with ambient social constellations and the machinic Unconscious, historical complexes and cosmic aporias".[7]

How do we as architects deal with the ethical choice that Guattari raised involving a dimension of autonomy of an aesthetic order? Do we objectify, reify, "scientifise" (quotations by Guattari) subjectivity, or do we try to grasp it in the dimension of its processual creativity?[8]

With this thesis I would like to attempt to grasp it in its dimensions of processual creativity. Can architects work like artists and take on architecture as an artistic, social practice that has an ability to recomposition our modalities of being and enrich our ability to form a sense of Self, both individual and collective? How or can we unite people through architecture, while also embracing their differences?

An Aesthetic Reality to Embrace Differences

Guattari was not the only philosopher in his time to be concerned with aesthetics, technics and the psyche. French philosopher, Gilbert Simondon (1924-1989) concerns himself with the essence of technical objects and their relation to man in his book On the Mode of Existence of Technical Objects and argues for the requirement of a philosophical thought on technical objects in contemporary cultures to make an attempt in reducing technological alienation by introducing culture to a representation and scale of values in line with the essence of technical objects: the genesis of the technical objects.[9]

Further on in Part III: The Essence of Technicity, Simondon elaborates on technical thought and aesthetic thought, not as parallel, but as contemporary to each other. Whereas he states that one cannot compare religious and magical thought because they are not on the same level, technical and religious thought are, but one must go back to the genetic realisation of their formation in order to compare them, where one would find that they are both splits in primitive complete thought; magical thought. In this sense, he argues that aesthetic thought can be compared to magical thought but without the ability to split technics and religion; it seeks for a totality in thought and, through the mutual isolation of thought in relation to itself, aims at recomposing a unity. Just like language sustains the ability to think, Simondon argues art to sustain and preserve the ability to experience aesthetic feeling therefore the work of art gives us the equivalent of magical thought. He describes aesthetic feeling as: "a technical work that is perfect enough to be equivalent to a religious act, a religious work perfect enough to have the organizational and operational force of a technical activity give off a feeling of perfection." A feeling of the complete perfection of an act implied through the artistic impression, which objectively radiances to become a "knot of experienced reality".[10] Can architecture be seen here as being equivalent to aesthetic feeling? Is architecture an artistic expression that takes part in and thereby shapes our experienced reality?

Simondon argues, somewhat similar to Guattari, that aesthetic feeling is the only bridge that could link the common – the making sense of the intermediate world between man and the world – to both religious and technical thought that have resulted from abandoning the magical thought. Simondon does not aim to recreate magic, but questions the philosophical thought behind how aesthetic activity deals with a level prior to the distinction of technics and religion; it can preserve, not in the world, but by constructing a world where it can continue to exist, which is technical and religious. He explains aesthetic thought to be limiting itself by concretizing the ground qualities via technical structures and by staying in-between the religious subjectivation and technical objectivation, creating aesthetic reality to be a new mediation between man and the world, nor properly object or subject. Aesthetic activity starts by experiencing and organizing the beauty of things and beings, and the beauty in the ways of being, and by respecting it when it is naturally produced. Whereas on the contrary, technical activity is constructed separately of detaching its objects and, in an abstract and violent way, apply them to the world. Simondon argues that the beauty of an aesthetic work comes to be out of a sensitivity to places and moments of exception; it establishes radiating realities of exception which form key-points of a universe that is both human and natural.[11] However, he also states that technical objects can be beautiful, but through the way it is integrated into the natural or human world that it extends, they are beautiful not because of their characteristics as an object, but because of their key-point in both individual and collective life, just like aesthetic reality.[12] Simondon states that where technical thought operates and religious thought judges, aesthetic thought operates and judges at the same time: in a related and complementary way it constructs structures and grasps the ground qualities of reality in the unity of each being. He explains the aesthetic object as a mixture of a certain human gesture that contains an element of reality, that becomes the basis of the gesture and to which the gesture applies itself and in which it accomplishes itself.[13]

Since the writings of Guattari and Simondon there have been many developments within the field of technoscience and understanding of the human animal, whereas their concepts have been far from sitting still. With still ongoing growth of social media, artificial intelligence, ect. I am surely (or luckily) not the only one sensing that what was already sensed by Guattari concerning the Social-Mental-Environmental ecosophy and objectified subjectivity, and by Simondon as the need for philosophical thought on technics in order to prevent us from alienation, has become even more problematic nowadays. In order to work with these concepts, it would be foolish to not further analyse new insights from the ongoing studies in (feminist) technoscience and (post)humanism on the beings and becomings of our world in contemporary time and how this influences the theory and practice of Architecture.

Socio-Techno-Environmental Relations

French philosopher Bernard Stiegler (1952-2020) continued to work on the concepts of Simondon concerning his analysis of the psychic and collective individuation in his first book Technics and Time 1: The Fault of Epimetheus, but takes in question here the claim of German philosopher Martin Heidegger that "the essence of technics is nothing technical"[14] Stiegler makes clear that philosophy has always seen technics as an object of thought, but argues technics as the unthought.[15] If technics is the unthought, would that imply that, where Simondon argued there being technical, religious and aesthetic thought, there only is aesthetic thought and religious thought or would that be too literally?

Stiegler underlines that the technical being came to be considered as a complex of heterogeneous forces, lodged between mechanics and biology. In dialogue with Austrian-German philosopher Edmund Husserl, he explains that through the technicization of science, "pure intentions" (quotation marks by Husserl) are 'transformed' into algebraic structures and therefore that numeration is a loss of originary meaning and sight (cursive by Stiegler). Husserl states that the ordinary numerical calculation where one thinks, invents and makes discoveries has acquired a displaced "symbolic" meaning (quotation marks by Husserl), whereas it has become a mere art of calculating techniques, following technical rules, to achieve results. Stiegler thus argues that the technicization through calculations leads Western knowledge to forgetting its origin and thereby forgetting its truth; the 'crisis of the European sciences'. This leads to, what is still argued today, the technicization of the world.[16]

Stiegler emphasizes Simondon's hypothesis that the ecological problems that are characteristic of our technical age can only acquire meaning through a new milieu: technophysical and technocultural milieu with no known laws of equilibrium.[17] He argues that technology should be approached and studied as one does sociology or psychology; the dynamic of technical objects plays a prominent role in the movement of human becoming, but does not stem from the soul and neither from human societies. This dynamic of objects qua industrial technology is what he calls a science of machines: mechanology.[18] Stiegler states that one is able to speak about a natural technical evolution because the technical objects becomes concretized in the process of naturalization where the difference between phusis – meaning 'nature' – and tekhnē – meaning skills – fades as if the technical object engendered a third milieu where it – quoting Simondon - becomes more and more like a natural object; the technical object has a certain mode of functioning and a compatibility that exists and was fashioned before being planned, thus not in scientific principles but discovered empirically.[19]

Stiegler goes on to argue that even though the object is not produced by the human, it is still in need of the human to anticipate and states that the heart of the question is time. He questions if the contemporary technical system itself would be an object tending towards concretization, then what is the third milieu engendered by contemporary technics? Stiegler argues here Heidegger to be right and Simondon (and Hegel) to be wrong: the technical system becomes thinkable, itself organised and mobilised, within a certain independence of the individual (the machine), qua Gestell by the dynamics of concretization. Which leads him to question whenever it is not anticipation that originally constituted in the very technicity of the object. After studying technics in time, Stiegler goes on to technics as a question of time in order to question technics as time. To do so he takes on an anthropological viewpoint: a paleoanthropology qua a science of the origin and evolution of the anticipating living being with paleotechnology qua a science of the origin and evolution of technical objects. He does this by critiquing the book Gesture and Speech by Leroi-Gourhan.[20] Stiegler explains technoscience to derive from the established meaning where technics and sciences become inseparable and where rationality is confined to usefulness, but can this still be understood as being usefulness-for-humanity? To be able to put this in perspective, he states that it is necessary to first go back to the most ancient origin of human nature, whereas the question of its origin is the question of its being.[21] In dialogue with Rousseau he argues that the nature of man is neither reason nor sociability and thus originary man is neither a reasonable or speaking animal, nor a political or social one.[22] But then if the human would be torn away from all that seemed to define him (language, work, society, reason, love and desire), this would lead to, as Stiegler argues, to something inhuman or superhuman where the realisation of the power of man is the same as the derealisation of man, leaving him with a becoming that is no longer his own. This leads him to question the relation of being and time as a technological relation.[23]

The 'what' has always been seen as technics and the 'who' as human, but what if it was the other way around? To figure this out Stiegler focusses on the passage of the human leading from the Zinjantropian to the Neantropian; that of corticalization. This opens up the question to what the closure of the cortical evolution implies, the pursuit of the evolution of the living by other means than life, where the history of technics consists; a history that is also the history of humanity. Whereas Stiegler introduces this to be the concept of Epiphylogenesis which in what he seeks to show that our most profound question is that of speed. If we were to speak of the end of humans, as is nowadays a big topic, Stiegler argues we first have to question the origin of the human, and even bigger: is it possible that we already are no longer humans, because what begins must finish. He argues that since Darwin, we have known the beginning of the human, but not how it began.[24] Stiegler goes on by analysing Leiroi-Gourhan's anthropology in dialogue with Derrida and argues it can be thought of from an essentially non-anthropocentric concept, where the usual division between animality and humanity is not taken for granted. Stiegler explains the concept of différance – the history of life – by Leroi-Gourhan, to also be the history of grammē – a history of technics – which is the invention of the human; as object and as subject; the technical inventing the human and at the same time the human inventing the technical, thus technics are inventive as well as invented. The conceptual unity of différance is that it contests the opposition of animal/human in the same move as nature/culture. The question then comes back to a double rupture between the Zinjanthropian and the Nanthropian; two coups received by différance in general from a specific différance. Stiegler explains this to be the passage from the genetic to the nongenetic.[25] Stiegler argues that the différance lacks the whole problem of the economy of life in general, and comes to argue that life after the rupture is the economy of death and thus the question of différance is the question of death. He brings in here the phenomenon of life qua Dasein – the epigenetic layer of life - from Heidegger and argues this layer being far from lost when the living dies but it passes itself down in "the order of survival" [survivance] and as a destiny: a memorization of the past, what Stiegler introduces to be the epiphylogenesis of man.[26]

[10] Ibid., 191-2.

[11] Ibid., 194-6.

[12] Ibid., 198-9.

[13] Ibid., 201-2.

[14] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus trans. Richard Beardsworth and George Collins (Standfold, CA: Standford University Press, 1998 [1994]), 18.

[15] Ibid., xi.

[16] Ibid., 2-3.

[17] Ibid., 60.

[18] Ibid., 67.

[19] Ibid., 77-8.

[20] Ibid., 82-3.

[21] Ibid., 94-5.

[22] Ibid., 110.

[23] Ibid., 133.

[24] Ibid., 134-6.

[25] Ibid., 136-8.

[26] Ibid., 139-142.

Again in dialogue with Leroi-Gourhan, Stiegler further on elaborates on that there thus should be three types of memory to be distinguished: genetic memory, epigenetic memory and epiphylogenetic memory. He explains epiphylogenesis to be a recapitulating, dynamic and morphogenetic (phylogenetic) accumulation of individual experience (epi), which designates the appearance of a new relation between the organism and its environment and thus also a new state of matter in general, organic or inorganic. Stiegler states that in this sense, the what invents the who just as much as it is invented by it.[27] But then what would this mean for architecture? Do the architectures that we invent, invent us just as much?

In the recent Footprint 30, cultural theorist Claire Colebrook explains epiphylogenesis to argue that the human comes into being with the external storage of memories. Through the creation of figurines and fables, it opens up the space of the present into a world of myth and imagined futures that are enriched by the past. She argues that this would thus mean that if individual desires (the I) are made possible through a range of complex, inherited, constantly transformed and intensified objects, then my – each individual - world is made possible by intricate relations with others, whose sense of who they are and who I am can reach a high degree of individuation (my emphasis). Colebrook argues that therefore the singularity of who an individual is and the capacity of humans to desire and have a world is made possible by bounds beyond the human body; including buildings, monuments, institutions, habits and rhythms of the world and thus every human being is rendered utterly fragile.[28]

In one of Stiegler's later books he questions the process of individuation and becoming of beings today. He describes in the introduction to his book Uncontrollable Societies of Disaffected Individuals: Disbelief and Discredit that the process of individualisation, if it even happens, only occurs in conditions of extreme control; our lives are dominated by the kingdom of stupidity and with that radically threatens the human species in totality. Stupidity here does not refer to someone's intelligence, but Stiegler argues it as a way of thought where the capacity of the noetic soul – to think, discern and anticipate – to want and to act knowingly is neglected. Whereas Simondon doubted the matter of individualisation in relation to savoir-faire (know-how, skill), for Stiegler takes on the doubts of the savoir-vivre (knowledge of how to life) which he believes to be disindividuated and thus proletarianized, what results in what he calls generalized proletarianization. Stiegler states that symbolic misery leads to spiritual misery – referring to human spirit as the noetic process that is both psychic and collective, just as, moreover, technics. He explains spiritual misery as the blockage or destruction of psychic and social circuits through which the objects of spirit (admiration, sublimation and love – of art, science, language, knowledge and wisdom; in Greek called philo-sophia) are constituted. The noetic soul therefore tends to regress towards reactive behaviour and the survival instinct and results in the proliferation of addictions and panic behaviour; the destruction of spirit leads to the loss of all hope. Stiegler states that due to the control technologies of the industrial population, the primary and secondary identification are controlled, resulting in psychic disidentification, which leads to a process of collective disindividuation, which is a destruction of the social body itself.[29] That more and more people nowadays are struggling with their identity and their sense of Self seems logical through the work of Stiegler: one is discouraged to have an intellectual way of thought where one is in touch with their noetic soul.

Artistic Architecture

This thesis came to be out of a curiosity based on personal observations concerning the absence and/or resistance towards the arts in architecture. Before going into the concepts that have arisen in this thesis and the title of this last paragraph, I would like to emphasise that I am in no way an expert on all the concepts used and have not (yet) studied them well enough to be able to critique them in anyway. However, by following my own observations and passions, I stand behind the reasoning of these concepts and would like to argue, and hopefully trigger curiosity in others, for the urgency of a new way of approaching architecture.

Throughout this thesis I have elaborated on the work of Guattari, Simondon and Stiegler, which has left us with a number of concepts:

1. Guattari explains the intense techno-scientific transformation of the Earth to have led the relationship between the three ecologies - social, mental and environmental - and human subjectivity to be objectified to general aesthetics. He argues that the principles of these three ecologies have in common that they all originate from an ethico-aesthetic discipline; their differences in style are produced by processes of continuous resingularization: heterogenesis. Because of the global diffusion of the mass media, he argues the semiotic production of it to be included in psychological subjectivity. Guattari defines subjectivity in his ecosophy as the emergence of individual and/or collective instances which are possible through an ensemble of conditions and focuses on aesthetic practices to create the possibility of a recomposition, an enrichment of the world. He argues art to be a whole subjective creativity where the artist resembles someone who works with the science of the different ecosystems to bid for political regeneration and ethical, aesthetic and analytic engagement from the tendency to create new systems and modes of life.

2. Simondon introduces the genesis of the technical object in order to reduce technological alienation. He argues technical and aesthetic thought to be contemporary to each other; technical and religious thought are both splits from magical thought, where he argues aesthetic thought can be compared to magical thought but without the split of technics and religion. It seeks a totality in thought and, through the mutual isolation of thought in relation to itself, aims at recomposing a unity. Whereas Simondon argues art to sustain and preserve the ability to experience aesthetic feeling; a feeling of the complete perfection of an act implied through the artistic impression, which objectively radiances to become a "knot of experienced reality". Aesthetic thought limits itself by concretizing the ground qualities via technical structures and by staying in-between the religious subjectivation and technical objectivation, creating aesthetic reality to be a new mediation between man and the world, nor properly object or subject. Simondon states that the technical object can be beautiful too, not because of their characteristics as an object, but because of their key-point in both individual and collective life, just like aesthetic reality.

3. Stiegler states that the technicization through calculations leads Western knowledge to forgetting its origin and truth. He argues technics as the unthought. Technology should be approached and studied as one does sociology or psychology, to what Stiegler comes to name a science of machines, mechanology: the technical object has a certain mode of functioning and a compatibility that exists and was fashioned before being planned, and thus not in scientific principles, but discovered empirically. Stiegler introduces the concept of epiphylogenesis to pursue the evolution of living by other means than life. Epiphylogenesis is a recapitulating, dynamic and morphogenetic accumulation of individual experience that designates the appearance of a new relation between the organism and its environment and thus also a new state of matter in general, organic or inorganic. Stiegler argues that our lives are dominated by the kingdom of stupidity where the capacity of the noetic soul is neglected. He states spiritual misery, where the human spirit takes on the noetic process that is both individual and collective, to be the blockage of destruction of psychic social circuits through which admiration, sublimation and love – of art, science, language, knowledge and wisdom - are constituted.

These concepts resulted in even more questions; Could one argue here that where Guattari and Simondon are concerned with art and aesthetics as a new way of approaching life, did Stiegler replace this, without necessarily mentioning it, with the concept of epiphylogenesis? Does that make architecture the study of aesthetics, as key-points in both individual and collective life? Or do we need a new approach to aesthetics as well? Can the capacity noetic soul be compared to an artistic approach as argued by Guattari or the capacity of aesthetic thought by Simondon? Can art act as a mediator to explore new becomings, embrace differences and unite humans? Can the artistic practice from Guattari and the aesthetic reality from Simondon be a way to re-adapt our intellectual way of thought within and beyond architecture? How can we reconnect with our noetic soul? Can the work of architects somehow trigger the noetic soul of people? What is our task as creators of the environment if we have in mind the intertwining socio-techno-environmental relationships? Can artistic architecture be a new way of approaching our fragile relationship with our environment?

The chaotic, curious, creative and experimental (or artistic) genesis of (human) nature is often frowned upon in today's Architecture (education) and it seems more appreciated to form a generalised idea based on stupidity and following trends rooted in objectified aesthetics. Aesthetics have lost their true value in reaching beyond the known, beyond the objectified subjectivity of the human. I think it is fair to say that there is a need for change in the way we educate ourselves and practice architecture. If architecture is not portrayed as a singular discipline, but is represented as a multidisciplinary study of the socio-techno-environmental relations that act on our mind, embodied physical and are embedded in our evolution as the human species, it becomes irresistible to look for new ways of approaching (the study of) Architecture. I would like to argue for more art in architecture and architects to work like artist, as a skill to experiment with, and experience, our virtual reality and bring it into actual reality to explore new possibilities, new connections, new becomings and embrace our differences.

we are poisoned,
objectified,
trapped in order;
we are chaotic,
beings with memories,
with differences;
it is our nature,
is it artistic?
art as the becoming of,
new connections, new becomings;
we are becomings, are art, artists;
embracing the chaos,
the differences;
let's reclaim our art,
our art of becoming,
(we are)
beautifully disordered.

- Iris Muis

[28] Claire Mary Colebrook in Footprint 30, Delft Architecture and Theory Journal, The Epiphylogenetic Turn and Architecture: in (Tertiary) Memory of Bernard Stiegler edited by Robert A. Gorny and Andrei Radman (Delft: Japsam Books, 2022 [Vol. 16/II]), 21-22.

[29] Bernard Stiegler in the introduction to Uncontrollable Societies of Disaffected Individuals: Disbelief and Discredit (Vol. 2) trans. Daniel Ross (Cambridge: Polity Press, 2012 [2011]).

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AN URBAN ARTIFACT RE-IMAGINED

How is a mordern urban artifact constituted?

Julia Zuzanna Pałega

Introduction

Modern cities are becoming increasingly rationalized due to the ongoing reinforcement of capitalism. The questions regarding architecture are changing from – how to provide a high-quality and intriguing space to how to have the most efficient building possible. I believe, that in modern architecture, there is space for efficiency and sustainability, but simultaneously there should be space for art and sensations. City's 'urban artifacts' could reflect the latter.

The notion of an 'urban artifact' was brought first by Aldo Rossi in the book The Architecture of the City, where he defines it as a building, or a part of the city, which has distinctive architectural qualities and is persistent and permanent through time. 'Urban artifact' is the physical and material manifestation of the city, which contributes to its image and therefore the collective memory. It is the dialogue between its form and the passage of time, which eventually allows it to become a vital part of the city for its inhabitants.[5]

Is this definition of an 'urban artifact' outdated, fifty years after Rossi published his book? I believe it could be altered in some ways, by taking into consideration new discourses of philosophy. What I agree with is the fact that it should be considered a work of art. I would like to elaborate on that, using Elizabeth Grosz's and Deleuze's argumentation, posed in the book Chaos, Territory, Art.[6] However, to further explore Rossi's definition I think its status as a work of art comes not only from its 'quality' and 'uniqueness', but also its ability to provide new and unknown sensations and I believe it is the form and the materialisation of an 'urban artifact' that can provide it. On the contrary, the notion Rossi uses to describe a building, meaning its 'individuality'[7] could be argued as I believe an 'urban artifact' does not exist independently from its surroundings. It is an assemblage of different elements, which makes it distinct, but is simultaneously an element in a bigger assemblage, therefore is not 'individual', but rather firmly gripped in its reality. Rossi's theories are not completely outdated, but his ways of designing kitsch architectural collages are. Although he did not refer to himself as a postmodernist, his buildings possess many postmodern qualities. These consist of analogy, and irony and lead to the individuality of an entity, which in my opinion contradicts the idea of an 'urban artifact' as a distinct element, rooted firmly in its reality. It has to be a work of art, with regard to its form and materialisation, but simultaneously should be an assemblage of references and elements, which grip it in its place.

To further elaborate on my understanding of this notion, I can say, that in modern cities, 'urban artifacts' refer to more than just historical monuments, which persist through

[1] Aldo Rossi, The Architecture of the City (Cambridge Mass: MIT Press, 1984).

[2] Elizabeth, Chaos, Territory, Art: Deleuze and the Framing of the Earth (New York: Columbia University Press, 2008).

[3] Manuel DeLanda, Assemblage Theory (Edinburg: Edinburgh University Press, 2016).

[4] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus, trans. Beardsworth/Collins (Stanford: Stanford University Press, 1998).

[5] Aldo Rossi, The Architecture of the City (Cambridge Mass: MIT Press, 1984).

[6] Elizabeth, Chaos, Territory, Art: Deleuze and the Framing of the Earth (New York: Columbia University Press, 2008).

[7] Rossi, Architecture of the city, 14-17.

[8] Grosz, Chaos, Territory, Art, 4.

[9] Manuel DeLanda, Assemblage Theory (Edinburg: Edinburgh University Press, 2016).

[10] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus, trans. Beardsworth/Collins (Stanford: Stanford University Press, 1998).

[11] Nikolaus Pevsner, An Outline of European Architecture (Baltimore: Penguin, 1957), 19-21.

[12] Grosz, Chaos, Territory, Art, 4.

[13] Grosz, Chaos, Territory, Art, 4; Gilles Deleuze, Félix Guattari, What is Philosophy? (New York: Columbia University Press).

[14] Grosz, Chaos, Territory, Art, 12

[15] Rossi, The Architecture of the City, 14.

[16] "Individuality: Definition & Examples" Study.com, March 16, 2021, https://study.com/academy/lesson/individuality-definition-examples.html.

time. They are also carefully designed old townhouses, which form a unique urban setting, the buildings with a ground floor, colonnade near a city's smaller square, and a high housing block, whose distinctive façade stands out in a part of the town. Those little moments, which come to our minds, when we think of the places, we lived in. We may not notice them at the time, but ultimately, they are of great importance, contributing to our and therefore the collective memory. Those forms of the city, which shape our memories.

I believe these spaces, are extremely important in the times of the extreme rationalisation of architecture, as they are responsible for creating the collective memory. Their forms are permanent, and they are therefore reminders of how our former generations used to interact with the world.

How is then a modern 'urban artifact' constituted? Which space enables a series of events in the city and contributes to its collective memory? I will explore these questions through three notions:

'Urban artifact as a work of art'

I will regard architecture as art, following Elizabeth Grosz's theoretical framework, stated in the book Chaos, territory, Art, and her understanding of Deleuze's concepts. I will be specifically focusing on her argument, that it is the materialization of art that has the most impact on our bodies. "This is not to say art is without concepts; simply that concepts are effects rather than the very material of art."[8]

'Urban artifact as an architectural assemblage'

Through researching the postmodern notion of 'analogy' and more specifically the more modern term of 'assemblage' I wish to explore how referencing in architecture, considering its materialisation and typology can lead to the rise of new 'urban artifacts'. I will be using the theoretical framework of Manuel Delanda, formed in the book Assemblage Theory[9], focusing on spatial composition as a primal element of an architectural form.

'Urban artifact as a part of the collective memory'

In the last part, I will explore the relationship that architecture and more specifically, 'urban artifacts' have with time, through Bernard Stiegler's theories about technics, stated in the book Technics and Time, 1.[10] I want to research the question of how does an 'urban artifact' contribute to the collective memory and who exactly is this collective?

This essay aims to search for the ways in which buildings, or even parts of the city, materialize and therefore allow urban events to occur, eventually becoming a part of the city's collective memory.

Urban Artifact as a work of Art

Firstly, let us regard an 'urban artifact' as a work of art and therefore the branch of Architecture as an artistic discourse. This has been a common theoretical belief throughout centuries and was put bluntly by Nikolaus Pevsner in the 19th century with the words: "Thus architecture is the most comprehensive of all visual arts and has the right to claim superiority over the others."[11] It was in the 19th century, after the rise of modernism when the importance of 'concept' rather than 'art' began. This take is quite visible also in modern architecture and rightfully so. The economic system has impacted the way our buildings look by promoting the marketing of architecture. Therefore the 'concept' became a prized and valuable commodity. I believe that although not all buildings can be considered 'art', as they are often embedded strongly in a strong social, cultural, and economic context, 'urban artifacts', even in their updated definition, should be considered so.

I think, that as Elizabeth Grosz writes, art is not without concepts, but they are rather a by-product of art, rather than its material. "Art is the regulation and organization of its materials—paint, canvas, concrete, steel, marble, words, sounds, bodily movements, indeed any materials . . .". She states that this materialization of art is what directly impacts our bodies and nervous system, eventually intensifying sensation.[12] Translating that into architecture it is the space and its materialization that has the biggest importance regarding our experience. If an 'urban artifact' is a part of our collective memory, which builds up through those experiences, then we can assume that the form, which is its primary matter is of significant importance. It allows human interactions and therefore events to occur.

'Urban artifact' could be regarded as art because as Elizabeth Grosz argues, through her understanding of Deleuze's theories, art is different from other forms of cultural productions in that it offers unknown sensations, in contrast to utilitarian commodities, which provide common sensations.[13] These unknown sensations are responsible for our memories in the city. They make us remember certain places and more importantly, spark memorable human interactions.

This is similar to the way Elizabeth Grosz describes architecture, as a ". . . fabrication of the space in which sensations may emerge, from which a rhythm, a tone, colouring, weight, texture, may be extracted and moved elsewhere, may function for its own sake may resonate for the sake of intensity alone."[14] This feeling of intensity is, what also characterises other forms of art. It has the ability to provoke and extract emotions. It is directly impacting our nervous systems and our bodies, therefore intensifying sensations. A building or a district without those sensations is a utility for mere survival. We have to regard an 'urban artifact' as a work of art for the sake of celebration of survival's means and excesses.

Similarly, Rossi describes the correlation between an 'urban artifact' and art with certain themes, which build up his definition of an 'urban artifact' and could be helpful in its re-establishment.

Firstly, 'individuality',[15] which by definition, would mean existing independently from external forces or people[16] and it could be a word used to describe Rossi's buildings. I do not agree that an 'urban artifact', should be separate from its surroundings. Instead, I believe that the more appropriate term to describe it would be 'distinctness', which would suggest its ability to provide

unknown sensations. It could have, similarly to a work of art, the capability to allow new experiences and emotions to occur.

Secondly, a word used to describe an 'urban artifact' by Rossi, is 'memory',[17] which as stated before is an inherent result, directly related to its permanence. In this context, regarding Deleuze's argumentation, it could mean a way in which sensations build up in our brains, creating this collage of impressions, which sum constitutes our image of the city.

Thirdly, the themes brought up by Rossi, of 'design' and 'locus',[18] are crucial to understanding an 'urban artifact' even today, twenty years after the Architecture of the City. 'Design' – as a materialisation of architecture, the way it comes to life and is permanent through time and 'locus' – how it is directly connected with its context, but more importantly, what context does it build?

In summary, I believe, that if we regard an 'urban artifact' as a work of art, it means it can produce and intensify new and often unknown sensations. It, therefore, leads to new human experiences, which build our memory. This could be done through careful architectural design regarding the 'locus' of a space and eventually result in a building with unique spaces.

Urban Artifact as an Architectural Assemblage

If an 'urban artifact' is a distinctive element of the city, which is persistent through time then it is not about its function, that may change but the form. How is it then defined? To research this notion, I want to look at Rossi's ways of design, specifically his process of creating through a collage and compare it to the notion of an assemblage (propagated further by his students and critics).

Rossi states, that an 'urban artifact' is characterized by aesthetic intentionality and complexity.[19] This means it forms a distinctive part of the city, however, it may be experienced differently by either its inhabitants or passers-by. It is, nonetheless, its deliberate materialisation, which persists in the memory of its users. To delve deeper into this notion, I wish to first define a helpful term of 'analogy' first used by Rossi regarding a whole city in the work titled "La Città Analoga",[20] which is a "montage of urban structures, which uses a compositional procedure that selects isolates and combines elements within an analogical system of reference."[21] Rossi often applied a similar process of thinking to his building design. His works could be described as collages – a set of elements, from different references, forming one composition. Could it be however described as a composition if there is often no relationship between the elements? Or is it just a process of throwing interesting elements at a canvas, hoping they are already somehow related?

I believe that a modern 'urban artifact' is not a referential collage, how postmodernists used to perceive it, but rather an architectural assemblage. Assemblage referring to, as DeLanda states, an ". . . action of matching or fitting together a set of components (agencer), as well as to the result of such action . . .".[22] He describes further, that "an assemblage actively links these parts together by establishing relations between them".[23] An 'urban artifact' could be regarded as an assemblage, specifically because of the relations between its components, as they are what grants it distinctness. Distinctness, which, as stated before, is the ability to provide unknown sensations. Additionally, an 'urban artifact' is not only an assemblage, but a part of a bigger assemblage – a city, therefore contributing to its history. Those assemblages can be understood as layers, but it does not contradict the fact that an 'urban artifact' is a unique entity.

To translate these thoughts into a more architectural language I wish to use Miroslav Šik's understanding of the term 'assemblage' and 'analogy'. He was a student of Rossi at ETH in Switzerland, so it is where he learned about the initial idea of analogy. He then however started his critique of it, accusing him of using his references in a collage way. He stated his version of an analogy meaning a reference plus 'distancing'.[24] This way of thinking regarding an 'urban artifact' could further reinforce its status as an architectural assemblage. Those historical references in the form of elements, used in Šik's architecture, are often thought over and then undergo a process of matching and fitting together resulting in a new composition, which nonetheless is gripped in its reality and history. This fits into Rossi's theoretical definition of an 'urban artifact' – granting its uniqueness and contributing to the collective memory through its history – but it contradicts Rossi's way of design and understanding of 'analogy'.

In summary, an 'urban artifact' can be regarded as an architectural assemblage and a part of a bigger assemblage as it should be a composition of historical references, which root it in the city's collective memory. This assemblage is establishing new relations between those references (elements) and is therefore becoming a unique entity. As a unique entity, it could become a distinctive part of the city, establishing the locus of a place.

Urban artifact as a part of the collective memory

I believe an 'urban artifact' is a piece of art that directly influences our sensory experiences and is constituted of elements, therefore forming an assemblage. This means it is made up of different historical references that root it in reality but is also part of a bigger assemblage of an urban structure. In this part, I am interested in exploring how exactly this 'urban artifact', rooted in the city's history, how it affects our collective memory and who exactly makes up this collective.

To explore this notion, I will use Stiegler's theory about technics. Matt Bluemink in an article about Stiegler's memory, explains the philosopher's position on epiphylogenetic memory. He defines it as a third kind of memory – different from the individual and inherited one. This memory is defining us through a past that we ourselves, as individuals, have not lived. This past is brought to us through former generations' technics that embody their previous interactions with the world. This is the third kind of memory, stored externally, providing us – the individuals a collective memory trace.[25]

Stiegler defines technics as tools with which humans interact with the environment and with each other[26] so I believe that, even though he does not mention it specifically, architecture could be defined as one of them. According to Robert Gorny's essay "Is architecture not the first of all arts (technai) among the technical tools and ensembles that epiphylogenetically ex-organise 'worldings'?"[27]

Looking into the notion of the 'urban artifact', and not the whole branch of the built environment, it is its permanence that allows it to become a part of this tertiary memory because otherwise, it would have died in the memory of individuals. As Rossi states, the most important characteristic of an 'urban artifact' is its relationship with time,[28] and as Stiegler argues, this permanence is what allows us to store externally our memory as a collective, by providing us with the knowledge of the past. It is the accumulation of individual sensations, that a building provides throughout time, which become eventually the collective memory, through the permanence of this building, which stores the knowledge about them.

This transgenerational memory, which is provided through an 'urban artifact' is building up a collective, that is becoming aware of its 'common' past, via this tertiary memory support. They are becoming capable of projecting or desiring a 'common' future and are therefore able to think politically.[29] Meaning that the permanence of a building or an urban district is leading to the collectivisation of its users and passers-by. It creates the architecture of 'commons', which is standing against the capitalist formations, which are pushing us away from each other.

If an 'urban artifact' is responsible for creating a collective memory, by being a technic, a tool, providing us all with ways in which we interact with the world, then it is also shaping the way we think. If it were not for the 'urban artifact', we would not have the memories that make up our identity. This notion was brought up by Stiegler, through the argumentation of Leroi-Gourhan that ". . . it is the tool, that is, tekhnê, that invents the human, not the human who invents the technical".[30] Similarly, Winston Churchill also anticipated this argumentation through the words "We shape our buildings; thereafter they shape us".[31] This positions architecture, and more specifically an 'urban artifact' in a place, where its purpose is not to merely provide shelter and serve a particular function, but to also contribute to our identity, through these memories.

Conclusions

Rossi's definition of an 'urban artifact' is not outdated fifty years later, although his ways of design are. His explanation, stating that it is the richness of its own history that characterizes an 'urban artifact' is still valuable as it compounds different notions such as its uniqueness and ability to provide new experiences, therefore, forming history. The relationship of architecture with time is what is important when regarding an 'urban artifact'. And if this permanence is its principle, then the focus of an 'urban artifact' should be on its form and typology. However, the way in which we consider this form in the current times could be different, as it should be regarded more as an architectural assemblage, rather than a collage.

Furthermore, I wish to restate the definition of an 'urban artifact' by referring it to current philosophical theoretical concepts. An 'urban artifact' could be considered a work of art, because of its ability to provide new sensations. It should be more than a means for mere shelter or survival. Similarly, to a work of art, it can function and resonate for the sake of intensity alone. Its materiality, which according to Grosz is "paint, canvas, concrete, steel, marble, words, sounds, bodily movements", is what is responsible for this intensity. And it is only when an architectural entity is able to provide these new and unknown sensations through its form and spatiality, then it can create many experiences, which sum up to a collective experience, and eventually a collective memory.

As stated before, the materiality of an 'urban artifact' is responsible for its ability to provide new experiences. It means that its form, spatiality, and materiality is its principle. How exactly is it then defined?

Even though it is a distinct entity, in order to become a part of

[17] Rossi, The Architecture of the City, 14.

[18] Rossi, The Architecture of the City, 14.

[19] Rossi, The Architecture of the City, 31.

[20] Aldo Rossi, Citta Analoga, Collage. 1977.

[21] Cameron McEwan, "The Architecture of Analogy: An Inquiry into Aldo Rossi's Theory of the City, the Discipline, the Type, and the Analogue," PhD diss., (University of Dundee, 2014).

[22] DeLanda, Assemblage Theory.

[23] DeLanda, Assemblage Theory.

[24] Martin Bressani, "Interview with Miroslav Šik", Journal of Architectural Education, 73:1 (2019), 77-82, DOI: 10.1080/10464883.2019.1560802

[25] Matt Bluemink, "Stiegler's Memory: Tertiary Retention and Temporal Objects", 3:AM Magazine, Jan 23, 2020, accessed 1 Apr, 2023, https://www.3ammagazine.com/3am/stieglers-memory-tertiary-retention-and-temporal-objects/.

[26] Stiegler, Technics and Time, 1.

[27] Robert Alexander Gorny, Andrej Radman, "From Epiphylogenesis to General Organology", Delft Architecture Theory Journal Vol. 16 No.1, Issue #30, The Epiphylogenetic Turn and Architecture: In (Tertiary) Memory of Bernard Stiegler (2022): 13

[28] Rossi, The Architecture of the City.

[29] Bluemink, "Stiegler's Memory".

[30] Stiegler, Technics and Time, 1, 141

[31] Winston Churchill, "Rebuilding the House of Commons" (speech, House of Commons, London, Oct 28, 1943).

the common history it has to be rooted in it. Therefore, it should be designed as an architectural assemblage. Designed by carefully extracting from reality and creating new, but thought-out relationships with its elements, while simultaneously considering it as an element of a bigger assemblage (city). Through referencing it can result in a new composition, which nonetheless is gripped in its reality. This would then correspond with Rossi's definition of an 'urban artifact' being strictly responsible for, and rooted in history, but through different means.

Why is this notion of an 'urban artifact' important in this day and age? It is a way in which humans interact with their environment. It can be regarded as 'technic' following the thinking of the philosopher – Bernard Stiegler. According to him 'technics' are the embodiment of the interactions our previous generations had with the world. 'Urban artifacts', through their relationship with time, become a tertiary memory support providing us – the individuals – with a collective memory trace.

It is important to rethink the position of 'urban artifacts' in cities as in the days of extreme capitalism all of the buildings are emerging for the sole purpose of growth. We should reconsider the fact, that those 'urban artifacts' are territory memory supports, providing us with knowledge of the past and reminding us of our 'common' history. We are therefore able to project or desire a 'common' future and think politically. And it is only when we think politically, we can eventually re-establish the position of the built environment in the world of individualist capitalist formations.

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ENACTED VIEW OF AUTISM IN THE BUILT ENVIRONMENT

Polina Yudina

Forward

Currently, there is a wide range of research being conducted that provides architects with tools and ingredients to design for the needs of users and particularly the special needs of minority groups. As a result, the researchers conform the broad theoretical studies and findings to practical grounds often concluding with technical or visual features that can be easily understood, translated, and implemented by the designers in practice. Many studies insist on the inclusion of greenery, sufficient daylight, certain arrangements of transitional spaces, or the use of colors. These generalizations unintentionally simplify and primitivize the complexity of experiences that people are undergoing and as a consequence, architects tend to overlook, neglect and disregard the responsibility to shape the environment that is stimulating and propitious for these people. Architects are inclined to point out and emphasize their design decisions that include these features that are becoming well known for their 'healthy' effect, they wrongly start to be seen as universal principles for all groups of people with no exceptions. Essentially, human experiences are based on processes that involve complex events, a combination of surrounding happenings, relations, and interactions. These factors particularly result in one's overall perception, self-evaluation, introspection, experience, and feelings that eventually trigger the mechanisms at the core of one's psychological profile which includes various personality traits, cognitive processes, or behavioral tendencies. People generally experience places in their own patterns. Various disciplines, such as psychology and neuroscience, try to recognize these patterns and categorize them to achieve a better understanding of the differences and how these differences can be supported on occasions when they are not profitable for someone.

The finding of these fields can be integrated into an architectural design that aims to be inclusive. It can sew in these patterns while designing from the perspective of experiences and processes happening in space. Finally, it implies a different design approach for the architects. From a personal interest in the cross-disciplinary approach to design, the challenge is taken to explore the notion of enaction in projection onto the built environment. Moreover, to avoid generalization and universal perspectives the paper focuses on a particular group of people who are diagnosed with ASD. The study can be seen as an experimental work of a designer distancing from the practical essence of the design domain and digging into a superiorly theoretical and distinct domain with the aim to understand the experience of the built environment through the eyes of an autistic person. In addition, the study seeks new ways of design thinking and potential input/contribution to design from social theories.

Introduction

There are some fundamental differences that can be found between the design approach and the actual user experience of the space. The architects tend to approach

[1] Aldo Rossi, The Architecture of the City (Cambridge Mass: MIT Press, 1984).

[2] Elizabeth, Chaos, Territory, Art: Deleuze and the Framing of the Earth (New York: Columbia University Press, 2008).

[3] Manuel DeLanda, Assemblage Theory (Edinburg: Edinburgh University Press, 2016).

[4] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus, trans. Beardsworth/Collins (Stanford: Stanford University Press, 1998).

[5] Aldo Rossi, The Architecture of the City (Cambridge Mass: MIT Press, 1984).

[6] Elizabeth, Chaos, Territory, Art: Deleuze and the Framing of the Earth (New York: Columbia University Press, 2008).

[7] Rossi, Architecture of the city, 14-17.

[8] Grosz, Chaos, Territory, Art, 4.

[9] Manuel DeLanda, Assemblage Theory (Edinburg: Edinburgh University Press, 2016).

[10] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus, trans. Beardsworth/Collins (Stanford: Stanford University Press, 1998).

[11] Nikolaus Pevsner, An Outline of European Architecture (Baltimore: Penguin, 1957), 19-21.

[12] Grosz, Chaos, Territory, Art, 4.

[13] Grosz, Chaos, Territory, Art, 4; Gilles Deleuze, Félix Guattari, What is Philosophy? (New York: Columbia University Press).

[14] Grosz, Chaos, Territory, Art, 12

[15] Rossi, The Architecture of the City, 14.

[16] "Individuality: Definition & Examples" Study.com, March 16, 2021, https://study.com/academy/lesson/individuality-definition-examples.html.

the design by focusing on its physical execution and separate design elements that in the end result in a good design (Kwon & Iedema, 2022). However, once the design is realized it is experienced and perceived by users in a much more complex way. It is strongly dependent on interaction and movements (Noe, 2004), and on nonverbal communication between architecture and a person (Rapoport, 1990). The space encourages a user to act, it is being perceived through the lens of action and interaction that can be dictated by the architectural design. Perhaps, we as designers should reconsider our approach to design and implement the action-based approach to design with a focus on processual experiences that a user might be enduring in the space. Apart from the space, each person with unique psychological profiles, behavioral patterns and cognitive processes might perceive the space in their own way. Although inclusivity is seen as a mainstream notion it is barely considered for all minority groups.

Public spaces designs aim to accommodate space for interaction and social cohesion but are designed for people who are inclined and prompt to socialization. Perhaps, at the basis of the decision-making process the needs and preferences of smaller groups should be tackled to include all groups of people. People with autism, for instance, are less inclined to social interaction, especially in public spaces which makes them discluded. In the scope of this paper, a challenge will be taken to view autism from the position of an architect through the prism of cross-disciplines and overlapping social studies. Particularly, autism will be studied with help of the notion of enactive perception as it has the potential to be the link between cognition and the user experience in the built environment. The architecture of public spaces in its essence carries the potential to be autistic-unfriendly and currently, the building codes and design regulations do not consider the needs of this group of people (Gaines, Bourne, Pearson, & Kleibrink, 2016).

This paper does not aim to provide architects with design solutions but rather the opportunity to distance themselves from the design and get the feel of a perception of a minority group that is often neglected. It intends to implement the knowledge from studies related to cognitive neuroscience and environmental psychology with the perception of the one-of-a-kind user to test the theories. As an architect translation of essential theoretical knowledge to a particular user with unique needs is an obscure task therefore it needs to be studied collectively, from multiple perspectives, and integrally. This research may arise the question of whether we can and need to consider designing public spaces with the needs of minority groups as the basis (bedrock) and if thus we can achieve to create more inclusive and stimulating environments.

An Enactive Approach to Understanding Human Experience in Architecture

Traditionally perception, sensations, and cognition were examined separately, and so did bodily movements/sensations and the mind. However, later it was concluded that they are strongly tied together. Our mind gathers information from the outside world, interprets them, and arranges it in patterns, and following this, we are becoming aware of it through motion, reasoning, and intuition (Kwon & Iedema, 2022). According to Thompson, this phenomenon happens thanks to three intertwined brain tasks: self-regulation, sensorimotor coupling, and intersubjective interaction. Self-regulation is responsible for adaptation to its environment and is crucial for survival. Intersubjective interaction is responsible for social interaction and mutual experience creation and meaning-making. Social interaction helps us to form an understanding of the world and our embodied experience (movements, sensations, and feelings) aid us to form an understanding of others. The third task, sensorimotor coupling, is related to the strong correlation between sensory and motor processes that emphasize the relation between our perception and action. This notion shows the importance of studying bodily movements and cognition in coupling and unity (Thompson & Valera, 2001). These terms are linked to the enactive approach to cognition and potentially can help understand the user's experience in architecture.

The notion of enaction was introduced in various fields such as philosophy, psychology, and neuroscience that developed their own approach to describing it, interpreting it, implementing it in several theories, and broadening its meaning (Vörös, 2017). Generally, enaction studies the relationship between an entity and its surroundings and the dependent relationships between them. Recently this notion has also been applied to the discourse of the built environment, as it offers a way to analyze human experience in the built environment through action and process. This experience is dependent on and formed by the characteristics and features of the human body and mind as the built environment is being viewed by a person with certain cognition and bodily reactions. The human mind is embodied in the human body, while also embedded in the environment around it. The notion of enaction sees human experience in architecture under the influence of embodiment and environmental characteristics that allow certain actions and interactions (Jelić et al., 2016).

Embodied space and the notion of affordances

The concept of embodied space implies the interrelationship between space and humans which is not only defined by visual perception by also by sensations, movements, and inherent memory and beliefs. Kwon and Iedema in their research identify four existentials that shape human experience: ''lived space, lived body, lived time, and lived others'' (Kwon, Iedema, 2022).

The lived space is often constructed in the discourse of enactive perception of affordances, which imply possibilities and mediums for (human) action and interaction. However, affordances by themselves do not trigger action but affordances and action as a consequence appear in a correlation between human cognition, embodiment, and physical environment (Jelić et al., 2016). Psychologists believe that we, as human beings, conceive everyday objects or surroundings through the lens

of previous experiences and objects with familiar qualities, therefore often what one would see as a positive affordance another one might see as an urge for avoidance (Ruggles, 2017). Thus, sensorimotor knowledge, motivation, and cognition define one's experience in space, but also enactive perception is heavily influenced by the experiences that a person had in the physical environment before. Psychologists such as Hanne De Jaegher have firmly established that within the scope of enaction, cognition is identified as the sense-making process of an embodied agent in the interaction with its surroundings. This means that the movements and interactions are ultimately determined by the significance of one in relation to the world. A human mind through action and interaction with its embodied mind and while being embedded in the space undergoes the process of sense-making through enactive perception. The sense-making mechanism is processed through an embodiment that through movements and perception, emotional reaction, and context creates a feeling of significance to the world. This feeling in turn influences perception, actions, and emotions (De Jaegher, 2013; Kwon & Iedema, 2022).

Speaking of architecture, it can be concluded, that we as architects design affordances and to some extent, we predict architecture-body interaction, however in order to predict the relation it might be not sufficient to focus on affordances as architectural functionality alone but rather see a user-experience as a both-way relation of human body/mind and environmental characteristics. To further investigate these challenges perception of one group of people can be confronted with the notion of affordances and enactive perception. People diagnosed with autism would have different embodiments and sense-making mechanisms and would view affordances differently from others. It is primarily explained by the combination of social, communicative, and cognitive features which are described further.

Autistic traits

Individuals with ASD are commonly determined by social, communicative, and cognitive deficits (De Jaegher, 2013). To understand the relationships between the specific personality traits and the behavior in the built environment the features will be viewed from two perspectives: solely cognitive processes that are not influenced by the presence of others, and the processes in the interaction with others or in the previously elaborated terms: sensorimotor coupling and intersubjective interaction of people with ASD.

Sensorimotor coupling in ASD

One of the main differences in cognitive processes is an inherent sensory perception that either increases sensory reactivity acuity or decreases sensory responsiveness. This feature leads to sensory overload among autistic people while neurotypical will not be as affected by it. As a consequence, the autistic mind seeks ways of compensation that can take the form of repetitive behavior, reduction of sensory perception that can be seen as hypo-reactivity by others, preference for sameness and familiarity, and at last increased attention to details and patterns (Crospi, 2016).

Repetitive behavior and desire for regularity and structure in daily life signify the capacity of stress caused by unfamiliar events or patterns and changes in activities. This characteristic explains the preference of people with ASD to take the same route every day and visit familiar places (Tola, Talu, Congiu, Bain & Lindert, 2020). It can be assumed that in order to encourage an autistic person to visit a new public space it can be designed following standards and familiar with the context patterns. Some studies showed that repetitive patterns provide more encouragement and motivation for people with ASD for social interaction (De Jaegher, 2013). Integration of repetitive design elements while still implementing innovative design ideas and diversity thus could be a design strategy for designing autistic-friendly inclusive public spaces.

Attention to details as a trait implies that people with ASD tend to overlook the general scene and context, as well as lack the ability to think abstractly (De Jaegher, 2013), therefore the details in the design, for instance, can have a bigger impact on a person with autism than on a neurotypical, as a neurotypical would perceive these details as a whole in the context. It also means that it would be a struggle for an autistic person to recognize similar rooms that serve the same function, but with clear visual marks or signs, an autistic person will be more inclined to interact with the space. For example, a child with autism would have difficulties distinguishing a room for playing and relaxation unless there are clear visual cues.

Distinctive sensory perception in autism is studied to the biggest extent in the domain of architectural design as it can be directly approached through technical design aspects and practical execution. Hyper- and hypo-reactivity to sensory input increase the sensibility of an autistic person to the physical qualities of spaces that involve the senses. For instance, sounds, surfaces, smells, and visual clues in light and color (Tola, Talu, Congiu, Bain & Lindert, 2020).

Intersubjective interaction in ASD

People with autism are often having difficulties in socialization and misunderstanding which influence their overall social life and motivation for interaction in the public space. One of the main differences that can deteriorate communication and social fluidity is the lack of skill in so-called 'mind reading'. It is a natural ability to understand what other people think, intend, or feel based on their perceptible behavior (De Jaegher, 2013). This can lead to confusion and misunderstanding between people and suggests that people with autism need more open and direct communication with others to achieve clearance.

Autism through the enacted view

With the implication of principles of enaction, ASD traits are seen as a complex linked network of qualities that are not seen as fixed and rigid symptoms that are inherent to the individual but rather are constructed and enacted through interaction with space and other people. In other words, the definition of an autistic person is shaped by the social and environmental context. That means that depending on the standards of designing public spaces in certain social and cultural contexts we may unintentionally exclude autistic people or mark as problematic and unsuitable in the built environment.

Furthermore, speaking of the enactive perception and experience of autistic people in the built environment the view differs as well. Particularly, the perception of a person with ASD is directly dependent on motion and actions, on interaction with space and people, rather than solely on sensory input. Hence, the cognitive traits of ASD are unified and merged into the whole experience that an autistic person has in space through time and motion and that is dynamic and fluid depending on circumstances. For instance, their repetitive liking which encourages them to pursue familiar routes and places signifies the importance of familiarity in functions and routes. This repetitive behavior is then simply occurred as a medium for reducing anxiety, creating a sense of control and orientation. By looking at one's perception and experience from the perspective of 'space impacting body-mind' and vice versa the designers can gain a deeper and more comprehensive understanding of users' needs, including smaller groups of people that are more sensitive to the built environment like people with ASD.

Additionally, their tendency to focus on details instead of the whole picture means that while moving through space an autistic person perceives the motion of objects and people with less scope and coherence which as a consequence leads to disorientation, worse navigation, and therefore avoidance of busy transit spaces or activities that involve a lot of motion of objects and people as they are more likely to struggle to identify patterns in movements. It can be assumed that because of the shortage of orientation that an autistic person receives from space, they might rely on their own movements and action more to gather information about the environment. In this case, the design can balance the needs of an autistic person by providing clear paths and navigation, while also avoiding the organization of central routes and trajectories where people will be concentrated in fast motion of different directions. The mainstreamed open plans with no identification of function division and transit areas can be viewed as highly disorientating and unstimulating by people with autism. This aspect also means that apart from designing physical space architects may also influence the enactive perception of an autistic person by designing or predicting movements and routing of people around them.

Although the sensory hypo- or hyper-reactivity was thoroughly studied and the findings indicate specific technical implications such as higher noise insulation, limited use of patterns, textures, and colors, reduced glare, and sharp lightning this autistic feature is still can be approached with an enacted view. Firstly, the list of design principles does not imply the dynamic perception of the sensory input in unification. The space with a lack of textures and patterns might be still experienced as sensory overloading, chaotic, and disorientating if space does not accommodate clear paths and markers. Fundamentally, the experience of a user with ASD is dynamic, fluid, and adaptable that can be regulated by a designer with careful analysis and predictions made based on the integrality of design decisions, on movements and fluidity of space, in time, and on potential other users that occupy the space.

The social deficits that an autistic person may acquire sensibly cannot be directly manipulated by design decisions. However, they can be considered by designers as they nonetheless shape the experience in the space and can be indirectly influenced.

Conclusion: Implications in Architectural Design approach

Within the scope of this paper, the enactive approach is viewed from the position of an architect by the expansion of the existing theory from neuroscience and psychology and reflection of it onto the discourse of the built environment. The enactive approach from the perspective of social theories covers the concept of a human mind which is embodied in the body and embedded in the environment (Thompson, 2010). By projecting this notion onto the domain of architecture, the embodied mind is studied as a dynamic and fluid occurrence embedded in the built environment. In this case, the cognition of one is shaped by the physical environment and social, and cultural contexts. The physical environment, in its turn, is perceived by the human mind through the range of affordances as calls for action, encouragement, or discouragement for interaction. It follows that, depending on the embodied mind and inherent cognitive patterns, one might experience the same space stimulating and uplifting the other one might opt for avoidance and compensation by certain notable/outstanding behavior or thinking. The compensative or regulating mechanism of the human mind is a reaction to affordances that are not recognized as stimulating and beneficial, and that in some way disrupt the ability of the sense-making process of one in the environment (De Jaegher, 2013). Because of the direct dependence on context, one is inclined to be either fitting or excluded, and this is the area of influence that lies on architects. It emphasizes the importance of taking actual experience and perception of autistic people, rather than relying on external diagnostics and assessments in isolation.

People with ASD are an example of a group of people that are sensitive to their surroundings and are inclined to have difficulties with recognizing patterns, unfamiliarity, and social interaction in the built environment, particularly public spaces. The paper discussed their embodied cognitive traits in an integral way and proposed the view from the enactive perspective from the position of an architect. The range of embodied autistic qualities, in reaction to our standard way of designing and our ordinary/propagated public spaces, are further influenced and shaped into reactive behavior and thinking of an autistic person. It was found that an architect can take the role of shaping and impacting the embodied mind of an autistic person by including

his/her needs in consideration and at last design. An architect is capable to expand the area of influence by decisions and analysis beyond separate physical design elements, by taking a more enactive approach to the consideration of the needs of the users, and by viewing the experience of a user as a changing complex occurrence. Thinking beyond physical execution can allow an architect to picture the interaction and motion of people in the space and see the users' experience in the space as a living organism.

Supposedly, this paper offered a glimpse into the new perspective of design thinking, however, the paper is also reasonably limited and does not provide enough medium and resources to implement it and translate it into a topic of a practical character. Moreover, the particular focus of this paper is restricted and does not imply the complexity of enactive perception depending on the social and cultural context which have a significant impact on perception and go in close correlation with the environment. Undoubtedly, broader research is required and a more comprehensive cross-disciplinary knowledge of social studies and architectural design is demanded to further examine the subject of the enactive perception of particular groups of people in the built environment. Assumingly, the collective investigations and explorations can lead to the recognition of patterns in the needs of minority groups that together can aid in achieving ultimate inclusivity in public spaces.

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META'S PRODUCTION OF SPACE

How has behaviours produced by Facebook permeated the physical world?

Muhammad Salman Cassimally

Chapter 1: Introduction

The inception and growth of Meta - formerly known as Facebook - has redirected how we live by presenting us with a whole unique set of tools, effectively altering ourselves and the world we inhabit. From my perspective, the spatial significance of society and technology's (in this case, Meta) relationship remains relatively unchartered territory. In the context of Facebook renaming itself as Meta to denote its shift of emphasis toward augmented and virtual reality, the spatial component of such technologies is arguably propelled evermore to the forefront. However, virtual reality (VR) and augmented reality (AR) is not the company's first dabble in spatial design. In fact, it has been doing so for years. The variety of websites owned by Meta can be understood as spaces, spaces we inhabit - whose implications ripple into the physical realm. Although Meta's essence on the latter is most likely unintentional, the interweaving of digital and physical space is present. As architects consider the design of spaces in the metaverse or overlaying the built environment with a digital touch, the discourse between physical and digital space could potentially permit better design. While this paper's aim is not to reach the depths of how to design better digital spaces, it will merely investigate the forces of Meta which permeate the physical realm.

It is to be noted that when we are talking about space, in this context we mean how the behaviour produced by Meta shapes space and not about Meta's corporate space or typologies which store and handle data Meta collects. As such the text will first look at the types of behaviour which Meta creates and secondly how the latter manifests itself in the material world.

First and foremost, before diving into the text we have to understand what is and how Meta functions. Meta has various social media platforms, however, this piece will focus primarily on Facebook. The distinction between Meta and Facebook in this piece is that Facebook is the website, while Meta is the corporation in charge of Facebook. As we all know, Facebook is a social media website where people can communicate with each other via various modalities of communication. However, it is key to note in our understanding of Facebook that the modalities of communication and expression between the users of Facebook are not limited to a relationship between users. It is not purely interpersonal. The exchange exists and happens on a platform, a space conceived by its creator - guiding and dictating the experiential dimension of said space. The intention of the platform's architect is intrinsic yet dependent on a whole set of factors - user behaviour and market forces - amongst others. The precise constitution of this

previously mentioned intention is described in Meta's About page (n.d) as a technological platform designed to help connection. The word connection is perhaps the keyword of the sentence. Who and what does it connect? On a user level, Meta connects its users to themselves; while retaining them on the platform. From a corporate standpoint, as with any other business, Meta needs to generate revenue. The latter is accomplished through provisions of advertising space to advertisers at a price, forming a connection between advertisers and prospective customers. Thus, we can stipulate that the modalities of communication and expression's conception innately link to the platform's aims - maintaining audience and advertisers.

Chapter 2: User Digital Relationship

To properly understand Meta's production of space, I believe that there is value in examining its inception as Facemash. Facebook did not just appear out of thin air one day; it is a product of its designers - who themselves are products of their space and time. It is a substantial affectivity - a power which affects how we perceive, think and act in the world as a result of the process of individuation where humans and technological objects are constantly shaping each other in an everevolving relationship. Furthermore, Facebook's individuation is very much shaped by its user who themselves are in part shaped by the social media. To be less abstract, without accommodating its stakeholders' needs, Facebook would lose the latter. However, the expectation of said stakeholders is in part based on the product's potential. All in all, the platform and people are in a state of flux both contributing to the constitution of the other. While the forces shaping Meta's production of space are not limited to the previously mentioned one nor did their existence begin at the inception of Facemash, the latter is the starting point of Facebook as a technological space. Furthermore, tracing the starting point of those forces and their subsequent evolution would be another task.

Starting as Facemash in 2003, the platform pitted the photo of two students against each other for their peers to judge; students were placed in an attractiveness competition - competition being a recurring element which we will re-encounter later on. While the platform was shut down for various reasons including students being unbeknown placed in a competition without consent for using their photos. However, Facemash contributed to the insemination of a new idea, Thefacebook - a name which was later changed to Facebook. A concept present in Facemash is one of the digital self - a replication of our analogue self into the digital realm (Okman, 2022). That is to say that, Facemash did not literally place two students into a competition against each other, it placed the digital selves of the latter against each other, which in this case a reduction of their physical self into a digital image.

Later on in 2004, Facebook would launch as a social media geared towards university students, they could post photos of themselves and information about their lives, class and university clubs they belonged to. Similar to many other social media platforms, those features allowed anyone to broadcast information. Moreover, people were also constructing their digital selves on Facebook by inputting information. I would argue that in 2009, with the introduction of the like button and news feed being introduced 3 years earlier, a Facemash-esque element resurfaced. However, now the digital self was more elaborate than the one in Facemash. It was not only made of a photo of the individual but a whole set of information that the latter decided to share. The amount of likes acts as a system ranking the worth of a post - by extension the value of one's digital self. Through the latter, Facebook creates a pattern of behaviour which encourages its user to post and create content which is further encouraged through dopamine being released in the user's brain when they receive likes. (Friedman, 2019) The production of usergenerated content is beneficial to Meta, since an increase in content to its users encourages their prolonged engagement on the platform, ultimately resulting in heightened exposure to advertising material.

Similarly, another affect is created through the receipt of notification, the red rectangle on the world icon signifies someone interacting with us in one way or another. The connection and validation we feel when opening the Facebook app and seeing a new notification are gratifying. It trains our brain to feel joy when we open the website thus creating a behavioural pattern. A pattern which does not operate at the conscious but subconscious level; we subconsciously associate the positive feeling with the app. As such we develop a habit of constantly opening and checking the app, even in public spaces.

Facebook's newsfeed is one such modality where users and advertisers engage with each other. The underlying intention of the conceived space as far as we can understand is connection, while its perceived space is the interface of the homepage. Algorithms play a significant role in linking those two dimensions by curating the presentation of advertisements and information. This modality responds organically to our input, creating suitable outputs which lead to the desired outcome, and maximise connection. The outputs' creation happens through a discursive process between our algorithmic profile - a constructed self by the algorithm emerging from data produced by our actions in the digital environment - and the desired outcome. Arguably, the algorithms are substantial affectivity as they impact what we perceive. They individuate the modality (Facebook newsfeed) by responding to our interaction while shaping the environment to individuate us. This co-constitution, however, happens to maximise connection. It affects us to produce a mode of behaviour beneficial to the platform.

With reference to Frances Haugen, a Facebook whistleblower, a gap is very much present between the beneficence of Facebook's profit and the user's quality of life. 'It's [Facebook's] paying for its profits with our safety' (2021, October 4). She would later state that 'Its easier to inspire people anger than it is to other emotions'. Assuming that Haugen's words perfectly encapsulate the truth, it would be a fair assumption that anger is a mode of behaviour stimulated by the platform - after all, it would allow

Figure 1
Meme showcasing the feeling of receiving new notification

them to achieve desired outcomes. The claim here is not the deliberate instigation of anger, but rather, anger is a by-product of the process.

Algorithms are a-signifying semiotics - they do not use language and are not dependent on meaning or interpretation. Instead, they rely on patterns and mathematical rules. Thus the algorithm is only acting to create a pattern of behaviour asked of its creator. As stated by Rouvroy and Berns, a limitation of algorithmic governance is the inability to monitor the direction and reassess it (2013). 'The issue is the loss of the idea of the project, not so much as something applicable or verifiable, but rather as something that can shift, in other words, precisely something that can experience *misfires* and on that basis make history by being constantly reworked and transformed' (Rouvroy & Berns, 2013). Once a desirable mode of behaviour is selected, we are unaware of its implication; the journey to reach the outcome becomes abstract. The substantial affectivities of algorithms remain largely obscure as they were arbitrary outcomes resulting from producing a particular behavioural mode.

The content we post is unconsciously ranked by our connections, thus shaping its position in users' feeds. Ultimately, users obtain feedback on how well their content did base on engagement with it. The ability to post content which individuates itself from the

crowd will allow it to stand out. Rouvroy and Berns (2013) posit that social media platforms engender a phenomenon whereby individuals become 'hyper-subjects'. This transformation is achieved through symbols and signs to construct a sense of individuation. Arguably, producing engaging content rewards its maker with more engagements using placement on one's homepage. Supplying such content on the platform contributes to users' prolonged engagement due to their enjoyment of said content. This pattern of behaviour is valuable to Meta, as it increases user retention, consequently increasing the platform's revenue and overall success. A by-product of this becomes this hyper-subjectification in some users. To maintain relevance, users compete with each other and themselves. They constantly produce content that is more distinct from their competitor - others and their past content. This pressure to differentiate and improve incentivises the user to engage in an accelerated process of self-individuation. The platform's system rewards this behaviour, thus normalising it subsequently, amplifying the affective impact of the process.

The design of Facebook promotes a behaviour of prolonged usage and constant checking. Through tools such as notifications and likes, the platform provides us with validation. This behaviour is further heightened through the use of algorithms and algorithmic self. The algorithmic self acts as an upgrade of our digital self - it combines our digital self, our action on the platform and other data from ad networks (Nield, 2020). Through thosevarieties of tools, Facebook permeates itself into the physical realm. As the behaviour of checking Facebook normalises, partly with the help of phones and laptops, the material world morphs itself to respond to this new pattern of behaviour. The digital world, spaces that only exist through our screen presence become more apparent - in part thanks to facebook.

Chapter 3: Overlap of Physical and Digital

One of the responses to this phenomenon seems to be the acceptance of the digital. In this case, physical spaces give way to the digital. They decide that they cannot compete for the attention of its user therefore instead of encouraging the user to be present in the physical, it helps the latter to focus on the digital reality. A simple example could be the use of social media and phones when visiting the loo. Unlike before, where one would carry their business and leave or equip the space with a distraction of some sort such as a magazine, now there is also the possibility of venturing into the digital during the visit. As such the latter does not require diversion, quirkiness or any distraction in case the user is having a bad day as they most likely have their phone on them. Spaces do not need to rely on physical to create interaction as the digital will provide.

I would argue that in certain cases, spaces are conceived with the aim of encouraging digital use. Many cafes nowadays equip themselves with sockets which encourage the use of digital. Perhaps they find that users are more likely to stay and spend more money if the space provides them with the opportunity to retreat in the digital. In one case that I have experienced, a certain someone in the café I was at, was so engrossed in his work that he asked the waiter to have me removed because I was being too noisy. It is important to note that the argument here is not that Meta is the reason why I got kicked out of the café but rather that Meta along with a whole set of other forces has shaped the space to be in such a way which resulted in my eviction. The acceptance of phones and laptops in the physical space was in part due to the big presence of social media sites such as Facebook making people constantly check their phones. As this type of behaviour

became more and more normal, people probably started to

Figure 2
Van Gogh immersive art experience

interact with their screen and the digital more, hence contributing to the phenomenon of people working on their screen in public spaces - somewhat disconnected from the physical realm. In specific cases, the physical realm responds by creating more comfort for the digital. However, in this case, the people working in the cafe, they seem to enjoy a certain amount of physical stimuli. Interestingly, the cafe does not function as a full retreat from the physical but one where both co-exist at different levels. The experience of sitting in a busy cafe while scrolling on Facebook potentially allows some of us to feel a way which is different from being secluded and using the app. It is interesting to consider how varying the intensity of the physical - digital overlap affects the user differently.

Another form of digital acceptance is the adoption of the digital to compete against the digital. Unlike the previously mentioned option, here it is the creation of another digital space which does not exist within the digital world we usually connect. What makes them different is their location exclusivity. An example of this is Times Square, New York or Leceister square. Through technology they create a grander or more immersive connection competiting against the digital world we have in our pocket. The latter can also be further witnessed in the rise of the popularity of immersive art exhibits (Preble, 2022) where screen and projection are used. They offer a multisensory experience which transcends the potential of experience being provided by Facebook and other social media. Their immersive ability transports the user into a world of wonder

On the opposite end of that spectrum lies the rejection of the digital, abstinence from the latter, a conscious decision to prevent or minimise digital interaction. This can happen through daily practices such as placing one's phone far away from their bed to prevent any interaction with the latter or even not having a phone. When I was working and designing the lighting layout of a bedroom, there is usually a power source for a bed lamp and another one for one's phone. A rejection of the latter could simply be the removal of that potential. Those ideas present themself in digital detox spaces. They act as a rejection of the compulsion or subconscious programming we have to check our phones. Instead, they make their user focus on themselves and their environment to provide stimuli. A less extreme example of digital detox is in my opinion a board game cafe - which has been on the rise (Daw, 2022). By providing various game which requires focus, they encourage the user to have their attention on the game and the other players. While not explicitly forbidden, those spaces are designed to encourage the users to focus on the physical without using the digital. Thus, through the creation of highly stimulating environments or the removal of any object which can connect to the digital, a rejection of the latter happens.

Alternatively, some spaces exist, or function mostly to be consumed online - they act as a backdrop for photos and other digital content. In this case, it is not the digital world permeating itself in the physical but rather the physical permeating itself in the digital. An example of such spaces could be the creation of a backdrop for taking a photo or placing a green screen for content creation. As hypersubjectification becomes more prevalent, the creation of unique content becomes more important. Thus the desire for unique spaces becomes relevant. Such spaces would allow for the creation of content which are different.

We should remember that the relationship present above do not exist as binaries, rather they exist on a spectrum. A person could be fine with checking social media while waiting for coffee and yet may choose to attend a retreat and take a break from their screen. The relation between the physical and digital is a dynamic one, the users themselves are dynamic ones subjected to change. Furthermore, those pattern of behaviour which caused changes in the public realm are not limited to forces exerted by Facebook. Facebook is merely one in the flux of factors pushing and pulling the physical world.

The concept of individuation is very much present in the acceptance and rejection of digital spaces. The process of an entity becoming a unique, self-organising system is present in the spaces we discussed. The physical and digital interaction which in certain cases includes its incorporation allows for the individuation of said space. Technology such as phones and social media mediate our interaction with the physical world. They offer us an alternative reality to engage with thus shaping our lived and perceived experience in the space. Consequently, this new pattern of behaviour can even result in spaces conceived to allow for the new pattern. Simondon proposed that we share a reciprocal relationship with technology as we both act as dynamic forces shaping each other (Simondon, 2017). Thus, the digital shaping of our physical spaces whether through acceptance or rejection can be seen as an extension of our relationship with technology.

Chapter 4: Conclusion

Facebook's existence in the digital world created changes in the physical one. Examining Facebook's starting point as Facemash and progression to Meta, we uncovered differing forces which shape the platform's design and the user's digital relationship. The pattern of behaviour that it creates such as the need to constantly remain connected to the web and hyper-subjectivity

have and are still morphing the physical reality we inhabit. Whether through its acceptance or rejection, at varying scales its effect is present.

As we have explored in this paper, the overlay of physical and digital is already happening without AR, thus it is interesting to consider what the latter will add to the mix. The paper has mostly focussed on Facebook's production of space, the implementation of new technology would likely follow in the same trend as outline in this paper. The material world will likely accept and reject those technologies in ways that are similar to those describe above. However, the world is still a work in progress, people and technologies are still individuating thus it is a possible that a massive change can occur.

While we have examined some patterns of behaviour created by Meta and its effect on the constitution of spaces, I believe that there are plenty of forces which Meta exerts on the world that remain largely unexplored in this text. However, what this text points us to, is a greater understanding of how companies such as Meta which mostly occupies space on the web can shape patterns of behaviours in us which in turn causes the physical space to adapt. In line with It seems that the relationship we have with technology is a refusal of letting interfere with our lives or an acceptance which can happen at varying intensities and degrees. Whether voluntary or not, Meta carved a place for itself in the digital world. Through the pattern of behaviour it creates, spaces are being morphed to respond to the digital. Currently it is focussing its attention such as virtual reality, a digital world where we can travel with our digital self , and augmented reality where the digital can be literally overlaid onto the physical. While those technologies are still in early stage, Meta along with other forces have led us to a point where we are interested to see and participate in a more literal overlay of physical and digital, or in an immersive digital world.

Figure Sources

Figure 1

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Figure 2

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OBJECTS AND SPACE

Retracing the female body's history to unravel the practice of gender-inclusive design

Adele Maria Saita

"Where to begin? Begin with the material. The matter of the body. Adrienne Rich lists the particularities of her body – scars, pregnancies, arthritis, white skin, no rapes, no abortions – as a reminder of how her body keeps her grounded in her own perspective, of what it allows her to speak?" (Kern, 2020, p.34)

Body to Space

Through time bodies have been widely analyzed, theorized, and put in place. From Da Vinci's Vitruvian man to Le Corbusier's Modulor human bodies have been circumscribed, measured in the attempt of finding a universal equation to inscribe them all even though, the action of inscribing something involves the consequence of excluding something else. The desire of seeking a universal body is rooted in patriarchal ideas and standardization principles. Not only the universal body has been often the synonym of a white middle-aged able male body (Criado-Perez, 2009, pp.15-34), but also the idea of a universal body has been appealing from an economical point of view. Moreover, providing a standard solution for different contexts and different bodies saves money and time for those who invest in design. A perspective that removes the human dimension from the body, a body that is seen as an object of study, as a working machine whose only purpose is to produce, as Diller and Scofidio stress: "Scientific management, or Taylorism, sought to rationalize and standardize the motions of this body, harnessing its dynamic language of energy and covering it into efficient labor power." (Diller + Scofido, 1994, p.40). Nevertheless, one height, one width, one length resulted by the average of all human bodies trying to represent them all seems to be insufficient. Architecture students often use these default measures of human bodies for designing their projects and the responsibility of thinking outside these standards is up to the teacher or the student's sensibility. Therefore, many architects design architecture without experiencing another perspective than the one offered by their own bodies or the standard. Being confined to the space of the body is the origin of subjectivity. One's subjectivity is both a virtue and a limit; as a virtue, it allows people to evoke their subjectivity, unique, unrepeatable, and give it back to the world, and as a limit, subjectivity stops right at the edges of the body.

In recent times, the idea of a universal body – universal as the white middle-aged able male body – has been questioned by many scholars. Caroline Criado-Perez in her book "Invisible women" has pointed out the lack of women's data in almost every field, from science to medicine from transportation to architecture, revealing what seems to appear a man-made world. The awareness of women's absence from the typical user

[1] Spatial level refers to the actual presence of bodies in the urban space. This presence also defines the social role that the body occupies, if it is not present in the urban space or it is but with clauses in its freedom, it will have a different role than those bodies that instead dominate the urban space.

[2] The notion of women and queer people experiencing their lived bodies as objects.

[3] It is important to clarify that this view of women's role has been questioned and sometimes overcome, over the years, in many Western democratic countries. Despite that, in some people can still be found a similar mindset, in some cases with different expressions but following the same mechanisms. Meanwhile, in other countries, this is not an overcome history but a daily occurrence.

has given rise to a feminist movement aiming to fill the inequity gap between men and women. In architecture, this movement has been reflected in the practices of gender-inclusive design. Gender-inclusive design tries to fill the female data gap and offers solutions elaborated through those information. One example is given by a research carried out in the mid-nineties promoted by Vienna's city administration that found: "From the age of ten onwards, girls' presence in parks and public playgrounds decreases significantly, entailing considerable consequences for their self-confidence and body awareness." (Irschik, Kail, 2016, p.204). After this discovery, the officials of the municipality started further data collection to understand the reason behind the phenomenon and it was concluded that the problem was rooted in design. Large open spaces conditioned the behavior of the girls who would not compete with the boys to control the play areas. "These spaces were encased by wire fencing on all sides, with only a single entrance area – around which groups of boys would congregate. And the girls, unwilling to run the gauntlet, simply weren't going in." (Criado-Perez, 2009, p.63). Moreover, while to team games like football and basketball, usually preferred by boys, were given more space in the playgrounds' layout, slides and swings, girls' favorites, were frequently missing and in bad condition. The solutions adopted to increase girls' presence were simple: dividing the parks into several areas of different sizes; alternating – in the above areas – equipment for team games and equipment for more informal activities such as singing or dancing; opening more entrances and wider. All the parks in Vienna were designed according to this model and while the dropout rate of girls stopped, their presence grew in number. (Criado-Perez, 2009, p.63-64) The evidence seems clear: a design that thinks about gender fits perfectly what gender needs. However, the problem that needs to be discussed relies upon this statement; since gender is "an intersubjective production that occurs through relationships and the choices made available in our culture." (Crawford, 2020, p.27). Thus, the avaible choices mentioned include those offered by a gender-inclusive design. Moreover, these types of solutions fit what is asked to be, to boys and girls, rather than who actually they can aspire to become or are becoming. To this extent is important to ask: are there limits on gender-inclusive design? It is necessary not only to gather data and find a solution but to dive into a more complex understanding of why that solution is effective. As Bradotti states, is important to not take into account just: "the concept of A or B, or of B as non-A, rather than the process of what goes on in between A and B." (Bradotti, 2022, p.2). Is necessary to acknowledge the differences between the subjects involved without considering "the difference" as a subtraction of "the standard" in order not to fall into a binary way of thinking where is recognized who is the man and who is the woman -the subtraction of the man, everything that is not man- thus placing the socially dominant attributes at the center and losing the focus on all the others. (Bradotti, 2022, p.4) On the other hand, recognizing the differences does not mean drawing their limits because this process can lead to the universalization of every type of "different": the universal female body, the universal transgender body, and the universal disabled body; and consequently, to an infinite type of categories. Tim Gough argues that architecture is framed in the binary category

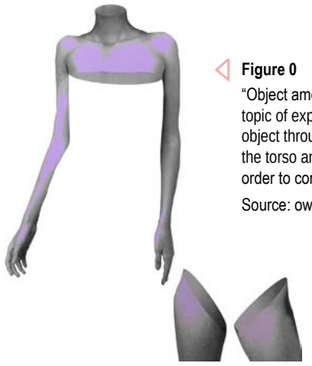

Figure 0
"Object among the objects". Exploring the topic of experiencing my lived body as an object through the image of my body, cutting the torso and disjoining it from the legs in order to confine the body in itself.
Source: own work.

of "subject (us) object (building)" (Gough, 2917, p.53). I argue that trying to categorize the body is a way of seeing the body as the object of architecture. Moreover, from this point of view architecture itself will be framed in the binary: object (us) object (building), hence the body, in this way of thinking, is an object among the objects. I do not mean that the body should not be counted in its spatial dimension or that its "being in the space" should not be measured, but the body should not be defined by the space it occupies or does not occupy. By setting the design purely on the spatial, and consequently, social[1], level occupied by the body, it would fall into the error - already committed - of excluding its human dimension. The consequences of this mindset apply especially to the bodies belonging to women and queer people as will be deepened in the following chapters.[2]

Declassifying the body as an object means removing its living component and its role as a subject. A role that is fulfilled on the material level: as a subject, the body has the capacity to reshape already-made designs. One simple example can be seen in parks where secondary, thus unpredicted, paths are drawn by the flow of people that need to cut their way out from point A to point B. And a role that is fulfilled on the social and personal level as the embedded subject (Bradotti, 2022, p.100) is perceived by others and by itself since is the origin of its spatial relations (Merleau-Ponty, 1962 cited by Young, 1980, p.150). Thus, the body is lived (Merleau-Ponty, 1962 cited by Young) and it is the subject whose movements and perceptions are built from its own history. The history of each body is made from various factors: culture, life experiences, nationality, age, and gender. Considering the body as a fixed object simplifies a constellation of possibilities that an embedded subject can do.

Objects to Subjects

As I discussed in the previous chapter, the body is a lived subject. This statement is valid, a priori, for both male and female bodies, however, a study written by the philosopher Iris Marion Young argues that women consider their bodies in the contradiction of being lived, while experiencing it as a mere object; a contradiction

that Young calls as: “ambiguous transcendence” (Young, 1980, p. 16). To investigate this contradiction and its implications is necessary to retrace the history behind the female body. Through the centuries, the female body has been often restrained to defined roles and spaces[3] (Young, 1980, p. 17). The woman in the role of the mother, the wife, the pure, the good daughter, or the antagonist: the hysterical, the witch. Bodies that had, as dolls, their own determined position in the world: the home, the kitchen, the religious institution, their own bedroom, the asylum, the stake. Therefore, the female body was confined to enclosed, thus architectural dimensions. In these spaces, although socially allowed and accepted, the female body performed movements already assigned to the tasks it had to fulfil, reducing the motility and the potential that it could express. The body locked in the house, closed in the activities of care, closed in its possibilities has made the woman grow a sense of what her body could not do, thus underestimating the knowledge of herself. If the woman was unable to play the “roles allowed” as the mother and the wife, she was forced into the role of the antagonist, or the diminished. For the “unacceptable roles”, the architectural dimension that women occupied was different: the woman was deprived of her privacy, of her personal space and assigned to a collective place This is the case of the Italian writer Adalgisa Conti who was imprisoned in an asylum by her husband for an alleged persecution complex in 1913. In her diary, she wrote: “The role of housewife-wife-mother is the only possible intrinsic role for the woman and it is considered the very essence of female living. […] If the woman is not capable to fulfill men’s expectations, the victim is not her, but rather the husband who has the right to refuse or replace her. It condemns women to the loss of all their private space and it condemns herto a collective life, with continuous violations.”[4] (Conti, 1978, cited by Alda Merini, 1997, p.17; my translation). Once the woman was removed from the familyhouse space she was reassigned to the gaze and the re-educational practices of the collective space. The same treatment was assigned to women who, in Catholic countries, were forced to become nuns because they were unable to fulfill the “roles allowed” or because they were used as leverage with the church. They were closed in cloistered monasteries and religious buildings, spare and isolated, became the new spaces in which they lived. A different fate was, instead, reserved for the witch because the collective place she experienced: open, in broad daylight, thus the opposite of other “unacceptable roles”, was the one of her death sentence. In the open space the female body was condemned, judged or sexualized; conditions that took away from the woman her conscious experience of being a lived subject. Moreover, it still exists a tradition that does not allow the female body to occupy the open, urban and social space. The admonitions reserved, with greater emphasis, to young girls, towards the danger of the street, of strangers, of the night are teaching them the idea of home as the only safe place for women.

The history of the female body is intertwined with confined dimensions thus women have built, around close architecture, their motility, their being-comfortable in those places. This history of confined spaces has been handed down by mothers to daughters, sisters to friends in what is called transgenerational trauma. About this topic Doctor Daniela Lucangeli, with a PhD in Developmental Sciences, explains[5] an experiment where pregnant mice were drowned in ice-cold water resulting in their puppies inheriting the fear of water. The group of scientists working on the experiment discovered that this fear passed to three generations of mice at least. Consequently, Dr. Lucangeli concludes, humans can have transgenerational memories linked to the feelings that have generated them in the first place. To this extent, is it possible that women and girls nowadays are still dealing with the contradiction of perceiving their lived bodies as an object in both open and confined spaces? The body embeds a subjectivity that often appears as unique and unrepeatable but, in the subconscious, maintains a history that is not ours, that does not belong (yet) to us and yet concerns us immediately.

It is a history that, with different methods, also includes other bodies. One example is the concept of “coming out” and “being in the closet” for queer people. Queer bodies, as well as women’s, occupied a confined dimension, in order to “not be seen/judged by others”. These metaphors concern not only being inside the architectural closed spaces to avoid aggression and judgment but also the feeling of being “trapped” in their own bodies.

Therefore, in both defined and open spaces, queer and female bodies experienced the ambiguous feeling of being an object among the objects while being lived subjects.

Be to Becoming

By retracing the history of the female body it is possible to understand its motility in the, above-mentioned, case of playgrounds and how/why the solutions offered by gender-inclusive design are effective. To this extent, I will consider a study led by Professor Lia Karsten, with her team, at the University of Amsterdam in 2003. The research thesis aimed to investigate whether playgrounds met the needs of boys and girls equally. As case studies, eight Amsterdam parks were considered for a period of two months in summer. The first observation made was that in all the playing zones males’ presence exceeded, between 15% and 45% more than females. Even the playing time was higher than the female counterpart, in fact, boys used to stay until evening while girls were encouraged by their parents to return home earlier. The favorite activity of most of the Amsterdam kids was football, which allowed them to control and occupy a large portion of the playground. Girls, on the other hand, played more with swings, slides, and other play equipment; for this reason, if such equipment was damaged, dirty, or not working girls no longer considered that playground attractive. Playing with the rope, doing somersaults, and doing acrobatics with rings were mostly female activities and they always took place around playing equipment. Every now and then it was possible to see little girls playing football, but they were always in small groups among themselves who, in lack of space, practiced in places hidden from the bushes. Some boys played alongside their female peers, but preferred those activities that were not labeled strictly as feminine. Boys generally had, with exceptions, the preconception that girls played stupid, boring games and

Figure 1
Make space for girls’ designs. “Social seating”. Description from the website: “Girls like to face each other when they chat so traditional park benches along a path means someone ends up sitting on the floor, and benches lined up to watch the action on the MUGA aren’t great either. Simple picnic benches like the ones in the image above create a more social space; or more creatively seating that echoes a fair ground waltzer.”
Source: https://www.makespaceforgirls.co.uk/what-does-better-look-like

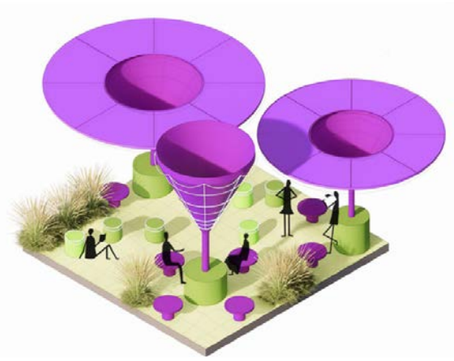

Figure 2
Make space for girls’ designs. “Wheater proof”. Description from the website: “Kind & Samenleving have done some fantastic research with young teens in Belgium; a group of girls were sad that “their” shelter had fallen into disrepair; they imagined some wonderful mushroom shapes to replace it, which inspired this look… and the shelters are designed to collect rain water too.”
Source: https://www.makespaceforgirls.co.uk/what-does-better-look-like

were not good enough to join them. Moreover, the play areas that did not have subdivisions but were characterized by free spaces were occupied by boys. The study concluded that the playground experience was more negative for girls than for boys. (Karsten, 2003).

This research, as well as the one mentioned in the first chapter, highlights how girls find it difficult to engage in open spaces. They do not feel comfortable occupying these spaces or questioning in groups the unbalanced male presence in them. Additionally, girls’ most preferred dimension is the closed or semi-closed “protected” one of slides and bushes. The confined space of the play area seems to be what makes girls more comfortable and is the one in which, through doing acrobatics, they allow themselves to experiment more with their bodies; they experience a motility that would otherwise remain closed or limited in its being the subject, as Young states: “The woman lives her space as confined and enclosed around her at least in part as projecting some small area in which she can exist as a free subject.” (Young, 1980, p. 19)

Furthermore, it is important to point up cases, although rare, where girls and boys questioned the status quo. Young kids joined girls’ games because they found them more stimulating or because they feared older boys and girls welcomed them “as easy-to-manipulate playmates.” (Karsten, 2003, p.14). In girls’ games, little boys were excited to assist them in: “furnishing the porch (and) […] enthusiastically collect all kinds of “rubbish” and give this to the girls.” (Karsten, 2003, p.14). Particularly skilled girls were allowed to join boys’ games, such as Ordea a girl that was able to lead both gender groups since she was skilled and “she had a broad network of family and friends, whom she used as a resource […] and calling upon for assistance in the event of conflict.” (Karsten, 2003, p.15). It was not uncommon the example of girls challenging the gender division who had a male support network of brothers and friends, a sign that the continuous interaction of the two genders may help them overcome gendered roles. However, Karsten adds: “Gender identities are contextually constructed and reinforced by the physical characteristics of the location.” (Karsten, 2003, p.17). The lack of spaces and games preferred by girls decreases their presence and their ability to interact with examples and realities outside the confined dimension that often they have experienced or have seen experience. The solutions suggested by gender-inclusive design in order to overcome these disparities require play areas with demarcated zone, where girls, with the advantage of being in a more comfortable dimension, can rediscover their motility.

While the methodology of gender-inclusive design of collecting data through the lenses of body’s history produce effective solutions, the participatory approach could reserve some doubts. Moreover, the practice of gender-inclusive design is often characterized by participatory projects, this method usually involves a target audience that was excluded from the urban space considered. One example is “Make space for girls” a British organization that ensures, in the design of playgrounds, the

[4] “Il ruolo di casalinga-mogliemadre è il solo ruolo possibile per la donna ipotizzato come naturale, come l’essenza stessa del vivere femminile. […] Se la donna non si rivela capace di rispondere alle aspettative dell’uomo, la vittima non è lei, che anzi è colpevole di inadeguatezza, ma il marito che ha il diritto di rifiutarla o sostituirla. Esso condanna la donna alla perdita di ogni suo spazio privato e ad una vita collettiva, a violazioni continue.”

[5] Lucangeli, Daniela. Emotional short-circuits: the intelligence behind mistakes. Accessed on 18 April 2023, from https://www.youtube.com/watch?v=QuC52IoTczY&ab_channel=TEDxTalks

presence of spaces and games that girls prefer most in order to increase their attendance. The association on its website shows some slides named: “What does better look like?” in which they illustrate the design of some playground games made with the collaboration of young girls. Swings, slides, and rides appear in graceful shapes and bright colors such as green and pink [Figure 1-2]. Their image can rise some questions since in the history of architecture ornaments and vivid colors were associated with femininity. Decorations have been associated with femininity and queerness because women and queer bodies were traditionally adorned with corsets, skirts, eyelashes, necklaces, earrings, and high heels as well as buildings with curve lines, and sculptures. For centuries these types of ornamentation aimed at increasing the dimension of “being an object”, in this case beautiful – to be liked – of women’s bodies. The risk of participatory projects is to ask their subjects the question: “Who are you?” And receive as an answer something very similar to an image, a shape that has already been perpetrated over the centuries. This stems from the fact that when the subject assumes a bodily dimension, it is also embodying its biases. However, underlying a separation of female and male architecture is like creating: “a division that associates men with transcendent, timeless, anti-fashion, functional structure and women with transient, superfluous, supplementary and derivative décor.” (Crawford, 2020, p.31). This does not mean that participation should be discarded, but an awareness of its limits is needed. By posing the metaphorical questions: “Who are you? What do you need?” It narrows down a field of possibilities as to what the subjects involved could become. It is important to make a cartography of one’s own body (Bradotti, 2002), to map its history, to cover its subjectivity and to compare it with the one that preceded it. This is the process of becoming, a precept that sees the: “Woman as […] a complex and multi-layered embodied subject who has taken her distance from the institution of femininity. […] She, in fact, may no longer be a she, but the subject of quite another story: a subject-in-process, a mutant, the other of the Other, a post-Woman embodied subject cast in female morphology who has already undergone an essential metamorphosis.” (Bradotti, 2002, p.11-12).

On what kind of foundation the body is built? It has as its foundation the institution of femininity/masculinity (Bradotti, 2002)? What is one’s body history? These are not questions that only the subject of architecture must ask itself, but above all those who design. In this way, it is possible to undertake a process of deconstruction against the aforementioned institutions. A process that does not aim to erase or eliminate but to deconstruct. A process of taking apart the bricks that constitute the institutions’ foundation not just breaking them without acknowledging their elements. Furthermore, the process of becoming needs to be investigated not only from an ontological perspective but also from the prospect of temporality. Moreover, playgrounds are the first public spaces where young boys and girls start to discover their own – and in relation with others – motility. The child is the body that comes first, the body that is understanding its being lived. Without giving space to the primary exploration of becoming subjects, it will not be possible to start a discussion of equality in public spaces.

Figure 3

“In the continuous act of becoming”. Exploring the notion of becoming through temporality: The child, the girl, the woman. The last figure recalls the iconography of “Giano bifronte” (trad. Giano bifrontal) the personification of January, that looks at the same time past and future.

Source: own work.

Conclusion

Mapping our bodies helps us comprehend the geographical framework of our possibilities. It gives us the coordinates of where we started before, thus where we can start now, and where we can aspire to get (Bradotti, 2002). From this cartography, the female body seems to be placed in a geographical framework of enclosed and confined spaces and roles, although its cartography does not end there. Its identity is not limited to the boundaries of its history, it is not reduced to the spaces that have been experienced nor to the motility it has built. Cartography is not a final sentence; it is a navigational tool. (Bradotti, 2002) In this process, gender-inclusive design is a practice that sheds light on the disparity of some bodies, bodies that otherwise would have remained invisible. Even in its specificity, the practice allows the imperative occupation of physical and social space. Especially, the methodology used in playgrounds has given space to young girls to reclaim their presence in public spaces. If this practice falls into certain biases, it is also because the lived body, as a carrier of emotions and stories, needs as many comfortable spaces to be able to reclaim its presence, to consider itself more than a mere object. Gender-inclusive design is undoubtedly a step, in this deconstructing process where everything is seen through a binary lens of masculinity and femininity; it is the initial letter that begins a long correspondence of many questions. How much does the body belong to us? How much do we own its subjectiveness? Does the body even have to belong to us? Perhaps by defining a bodily property we are limiting our possibilities in the physical boundaries of our skin. What is the interrelation between our becoming lived bodies? (Diller + Scofidio, 1994). How we will experience, from a bodly perspective, the infinite mutation of the becoming? Will the interrelation of bodies no longer be as excluding subjects but as subjects that mutually include each other?

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SUPERFICIAL CONDITIONS

The surface as a generative membrane between mass and void

Christopher Clarkson

Introduction

The ornament is commonly seen as something of excess, an addition that is just as easily done away with, made purely for the display of exuberance, or otherwise to hide some structural error, or even is seen as a semiotic display of some message that somehow communicates to the audience of an edifice. There lies within this understanding, however, a few misconceptions firstly about our own ability to distinguish or judge an ornament as such, as well as the processes by which that ornamental element comes to be and what it does. This paper therefore begins with Derrida's discussion of Kant's Critique of Judgement, specifically in its discussion of the parergon in its relation to the ergon. The parergon is conceptualised by Kant as that thing which is adjunct to the essence of a thing that is being judged, the ergon – the pure essence of a work. Parergon can be translated in a number of ways, in French as the hors d'oevre, and commonly in English as the ornament – some 'extra'. Derrida's deconstruction of aesthetics goes to show that this ornament is not simply something that can be removed by any work to be analysed, but is in fact that very thing by which we are able to judge a work – it is that which borders; separating the work to be assessed, and at the same time is considered separated from this work – at once a part of, and apart from the work, a clear paradox. In the development of this argument the ornament is suddenly something that is existing in both the work, as well as the surrounding context. In its strongest statement, the parergon, or the frame, does not exist but rather it functions as a process in our ability to distinguish things from their environment.

Bringing this question of the border between any individual and its surroundings we grapple with the notions of Deep Surface as introduced by Spuybroek, who with the help of Ruskin's geological articulation and Semper's Stoffwechsel provides a concept of ornament that is not simply applied after the creation of structure or form, but rather as that very thing which produces form in its own process of hardening. In this understanding, we come to see the ornament not as an incidental applique that can be removed and plugged in to any architecture, but rather as the culmination of forces which operate from within mass, colliding with the forces that are externally operating on the mass. In their collision, these forces generate the surface; which in turn is necessarily textured, and is understood as the generation and culmination of linearities, or even lines, upon the boundary of mass – this then provides the notion that it is in fact the very surface that is giving shape to form. The process by which this happens is for Spuybroek a change of phase, a hardening, or rigidifying that at once structures an abstract mass into form, and simultaneously encrusts it with pattern. The ways in which this pattern develops is defined not by the matter itself but rather is analysed retroactively as a kind of principle. This principle of patterning becomes important for us to make a leap from the surface being simply attached to mass and generating along the surface exclusively, and into an understanding the ornamental surface as an individual between the disparate conditions of mass and void.

The process with which the surface is generated is one of individuation – as Simondon describes, the individual is also a result of a change of phase, or rather, a dephasing that results in a resolution. He provides as archetype the formation of a crystal in a supersaturated solution. The individual for Simondon arises from a process of transduction between two disparate realities that are awaiting some communicative resolution. As such, the preindividual exists in a state of metastability, not a unity, but rather a multiplicity of virtual potentials that at some point, results in the generation of an individual. Further, this individual is not seen as a fixed state, and rather, the crystal that forms is merely a product of that individuation; the process continues, and is constantly changed by virtue of the milieu that is generated through the same process. Crucially, this creates an understanding of the individual as the object, and its environment.

This paper combines the understanding of Spuybroek's deep surface with the processes of individuation to in tandem with the logic of deconstruction to posit the notion that the surface is an individuation between the disparate realities of an otherwise shapeless mass and void. By doing so, the ornament becomes that very thing which structures matter and therefore is not separable from it, and at the same time also generates space, thereby giving it shape and texture. This produces an understanding of the ornament as a generative member in the ontogenesis of space as a textured entity that is not removable from mass nor their intermediary, the surface. This is the superficial condition.

Parergon and Deep Surface

The problem of ornament is first and foremost in a common judgement of it as a 'detachable' member of that thing which it embellishes. As Derrida (1979, p.5) describes in his assesment of Kant's third Critique of Judgement, the ability to judge based on a priori knowledge is dependent on the detachment of a part in order to examine it separately. However, the metaphysical understanding proposed by Kant is deemed inapproachable by Derrida, since it cannot "subsume the critique and construct a general discourse which will rationalise the detachment." (p.5) since it is itself a process of detachment. One cannot generate a philosophy of judgement without itself necessitating judgement, nor can it escape an exposed desire in its attempt at defining what that desire is. Kant makes use of a bridge as analogy to traverse a chasm between the practical and theoretical, the sense and the sensible. By doing so, however, he is making use of a sensible element (the bridge), removed of its larger context to describe itself. In trying to find the peculiarities specific to judgement, that which makes use of a priori knowledge it seems impossible to remove it from the idea of desire, and that of a secondary question of the subject and the object – the one who senses, and the thing being sensed. The problem that Derrida is proposing is that aesthetic Judgement requires a detachment, or boundary between the art-object being evaluated and its surrounding context (this includes most extremely, a separation between the object, and the self that is judging, even while in order to do so, based on a-priori knowledge, the object and the judge necessarily cannot be detached) (1979, p.12). In other words, it concerns the discourse of the frame, or as it is conceptualised, the parergon – that which is adjunct to, separate from, and additional to the 'actual/interior work' which is being judged in Kant's critique, the *ergon*.

In Kant's conception of the ornament as parergon (in French, hors-d'oevre) he describes the example of the drapery on a statue in which the pure object of perception is in fact the nude body that constitutes its representational essence. The drapery then seen as removable, not a part of the representative whole. For Kant the judgement of taste belongs to the 'proper object' that is in fact not sensed, gives no pleasure – the nude body is for Kant the essence of its formal beauty. By doing so Kant creates a dialectic of interior and exterior, to which the parergon functions to resolve, or bridge, this gap that is generated in his theory of aesthetic judgement. The parergon however functions to subsist a lack inherent to the body it adorns, what this might be is undefined; however it is made clear in Derrida's (1979, p.24) writing that the essence of the parergon is not purely its exteriority, nor its detachability – it would in fact be very difficult to detach the drapery from a statue, and in doing so the statue would in a sense be incomplete: "It is not simply their exteriority that constitutes them as parerga, but the internal structural link by which they are inseparable from a lack within the ergon." For Derrida, the frame, or parergon does not exist because the ergon does but rather the inverse is true. It is because of the ornament that the interior ergon is given its substance.

Kant's critique of judgement introduces two further examples of ornamentation besides the drapery of the statue; the frame of the painting, and the colonnade of a palace. Through these examples, Kant sets up an understanding of the interior and the exterior of the artwork – in which the ornament is seen as a prosthetic, which is there to somehow remove the artwork from the external reality, and therefore permits it an internal meaning that is detached from an 'outside' context (Kant, 1952). This distinction between artwork's interior and the surrounding exterior context necessitates a boundary, an ornament which at once is belonging to the artwork; the frame on the painting for example is the painting's frame, but at the same time is not the artwork itself (Wigley, 1987, p. 160). As such, to claim that the ornament is both a part of the artwork and at once not a part of it becomes problematic for his argumentation of a pure interior world of the artwork and its detached nature to the surrounding world. It is here where Derrida deconstructs Kant's aesthetics by showing that in fact the ornamental element cannot be detached from the artwork without destroying it – there is a lack, a gap

in the structure of the work which is ‘filled’ by the ornament. (Wigley, 1987, p. 161)

It seems for Kant then that any work that would distinguish itself from some abstract background, a context, or ground, must necessarily define its interior, delimit its boundaries and then inform them. But the problem is that the distinction is almost impossible to define – as soon as the parergon is evaluated from the outside it disappears into the work, and the same is true from the perspective of the work as the parergon vanishes into some part of the outside world.

This provides us with an entry into understanding the relationship between ornament and that thing which it decorates as a necessary one, rather than one of independence. The case is true for all things manufactured, so long as we come to understand the ornament as a textured surface as opposed to incidental occurrences of things that are simply attached and detachable. Similar to the veil that hides the nude body of a sculpture in Kant’s example, it becomes clear that the textured surface cannot be removed but rather is generated by the structure of the material and the techniques by which it is produced. In order to do so we must first understand how texture is generated, and what constitutes a surface by accepting a broader concept of pattern through Gottfried Semper’s abstract materialism. For Semper, the idea of Stoffwechsel (metabolism) shows the way in which matter is not a fixed entity but is in a constant state of transition, occupying ‘fields of activity’ (Spuybroek, 2016, p.70). Furthermore, matter is not simply a passive entity that is either carved, or woven to create form but instead matter is participating in its own production by virtue of inherent properties. Objects are adorned/embellished, and they harden. In Spuybroek’s argument, “the object becomes adorned while it hardens” (Spuybroek, 2016, p. 69). As it is doing this, the material actively generates texture; something which emerges where the surface presents itself as being made up of lines; being ‘woven’. This is not to claim that concrete or stone walls are being woven literally, but rather, that the abstract principles of weaving are inherently at work as the fluid mass physically assembles and constructs itself. Similar to how the pliable elements of a weave come together to create a rigid surface, the same principles can be applied to the hardening and formation of any material: “Techniques bring materials to life because they can dissociate themselves from a specific material but not from matter in general.” (ibid. p.70). And so Spuybroek is able to present an understanding of the surface texture that emerges through a process of hardening as something that has the pattern of weaving within it, not as something which is merely applied. As a result he describes the carving of stone as the abstraction of weaving and similarly the weave as an abstraction of carving; moving “from soft to hard, and from pliable to rigid” (ibid. p.70) – this brings technique and production to the foreground of the generation of surface and structure simultaneously. Furthermore, by applying the abstract logic of the weave to matter, things are fashioned to produce linearities at their limits, these linearities are what constitute the surface and its texture. It therefore positions the ornament as the surface which is necessarily a patterned texture, rather than as something detachable. “When matter takes on form, it undergoes a transition; it organizes itself by abstracting into a patterned state.” (ibid. p.71) As such all things that are fashioned, or made, have texture and therefore pattern, and this surface is therefore ornamental. The patterning of mass generates texture, which is an abstraction of forces that are acting upon mass. It becomes clear then that in the production of things, “nothing passes through undecorated [and] the pattern created in creation of a tapestry is at once the solidification of individual threads (lines) and the decoration and creation of a surface. (Spuybroek, 2016, pp. 70,71) The decoration, or ornamentation then, becomes the process by which form is applied to shapeless mass to gain structure.

Ruskin’s conception of the ‘geological articulation’ further informs the shaping of mass: it is the becoming of “form as a material index of forces gathering and converging” (Spuybroek, 2016, p. 56) More than that however, this necessitates the fact that abstract mass is shaped through these forces and the surface is where that takes place. The textured surface then can be seen as the ‘border’ which negotiates forces that collide as they move outward, expansively, as well as inward, erosively. Texture happens and in doing so creates form.

This is fundamentally different from the idea of a surface as applied texture to a form, but demands that the form is merely an abstract entity that only comes into being once it is involved with matter and constantly shifting forces. In this way, massing is interdependently related to texture, which is not merely draped but encrusted (Spuybroek, 2016, pp. 57,58). Spuybroek makes use of these two interrelated concepts of the ‘geological articulation’ of form and Semper’s notion of Stoffwechsel which shows the surface to be patterned and produced by forces to coin a new notion of the outer extremities of form, namely ‘Deep Surface’. The deep surface acts then as a generative, interdependent relation of surface and mass, which places an emphasis on the surface not as something which is inherently present, but rather as something that produces form (ibid. p.58). Different from any conventional postmodern understanding of the surface as an opaque mask that hides some other ‘naked’ structure (similar to Kant’s notion of the statue and its drapery), and different again from the concept of transparency one encounters with modernist notions of the ‘naked truth’ of material (Loos, 1908). The deep surface is that which gives form its shape, and as Spuybroek puts it, also “charges the space surrounding it with atmosphere” (ibid. p.58).

Understanding the ornament as a textured surface it is made apparent that the ornament is in fact not detachable from the structure it surrounds, because it is the structuring element that gives form to the mass it encrusts, or is draped around. However, knowing that the surface exists at the boundary of form and space, the question is then one of distinction between mass and void, and the surface as a ‘frame’ that separates the ergon from its surrounding space. How does the surface then generate particular forms and how is texture, or pattern materialised. I propose that the surface is generated out of a process of individuation.

Processes of individuation

One problem persists in the way in which Spuybroek, Ruskin, and Semper speak about the formation of ornament and texture; that is essentially that once they manifest they are ‘solidified’ and fixed. That said, Spuybroek does encapsulate a certain allowance for the development of pattern not so much as a fixed stamp that repeats itself, but rather a system that propagates variation through its implementation; the primary examples he provides are that of mud solidifying to produce cracks along its surface, and the creation of dendrites of a snowflake under certain climatic conditions (moving from vapour to crystalline structure) (Spuybroek, 2016), which can in turn be applied in the tiling of a bathroom, in the way that the tiles repeat themselves. This process can be understood as an “ordering principle that does not produce order […] The production of each flake is driven by the same principles, which, however, operate locally, making each dendrite decide when to split off and when to proceed forward, rather than globally as a constraint to form.” (emphasis own) (Spuybroek, 2016, p. 72). Still however, once this process has occurred, how varying it may be, it is then considered finalised, and the principle is deemed as something which is acting on matter, but not as that thing which is generating matter itself. This is not in alignment with Simondon’s processes of individuation and I think extending Spuybroek’s understanding of patterning with individuation can help to create a broader understanding of ontogenesis in relation to its textured surface instead of merely speaking about a single wall that is manufactured and then completed. Fundamental in both theories is an understanding of change of phase, from fluid to hard, in doing so certain principles of the pattern govern order but not identical repetition – for mud drying, it is the node where cracks intersect which remains constant, always occurring as a Y formation that can produce endless variation; for the snow flake it is that all flakes are hexagonal and therefore different. “Pattern is not an index of order but the expression of transfiguration.” (Spuybroek, 2016, p. 73) For Simondon, what Spuybroek calls ‘transfiguration’ would be called transduction. This understanding is consistent with Simondon’s conception of the process of individuation, in which “individuation occurs through disparation in a milieu which is constituted by transduction.” (Sauvagnargues, 2016, p. 64) Simondon’s primary example is that of the crystal forming in a supersaturated solution:

> *“As the crystal forms, the ‘outside’, or outer layer, of the crystal serves as the basis for the constitution of the rest of the crystal structure; the internal structure of the crystal is a result of the activity that occurs at the limit between the interior domain and the exterior domain”* (Bluemink, 2020)

The limit that Bluemink mentions in his synopsis of Simondon’s writing encapsulates an understanding of the Deep Surface. However, it tends towards and understanding of the crystal as ever-developing, not only along the surface as Spuybroek’s writing suggests, but rather tackles the growth of volume itself as a result of the transduction occurring at the surface. This occurs in a milieu that is not pre-existing the individual, but a homogenous field that is metastable and resolves tensions between disparate realities by dephasing (Simondon, 2009). This resolution, or dephasing of the metastable pre-individual occurs through transductive processes that follows a principle, however the principle itself already can be considered as the first term within the process of individuation – the principle by which things individuate is then the source of the individual’s ontogenesis, but it is only definable after individuation has already occurred, once it materialises (Simondon, 2009). As such it is not simply enough to say that the surface generates itself by certain patterns, but rather that they individuate the patterns in the process of their own becoming; further, “being must be considered neither as a substance, nor matter, nor form, but as a system that is charged and supersaturated” (Simondon, 2009, p. 6)

With these theories rubbing shoulders, we come to understand an even more necessary relationship between mass and void, not simply the relationship between the surface, or outer limit of a form which belongs to the form, but more so, once again in Derridian thought, as something that belongs equally to the form which it shapes but also the surrounding context. As Derrida writes regarding the example of Kant’s colonnade, “We encounter the entire problematic of the inscription in a milieu, of distinguishing the work from the ground” (Derrida & Owens, 1979, p. 24) In Simondon’s crystallisation, the surface is not only generating the crystal but the milieu that can allow it to further grow. As Sauvagnargues (2016, p. 64) adamantly states, “This milieu does NOT pre-exist the individual.” It gives shape at once to the object, as well as to the rest of the solution as it creates new tensions within the solution or milieu. Considering the ontogenesis then of the form, we must also come to consider the ontogenesis of its surrounding space when thinking of the individuation of the surface.

From Mass and Void to Form and Space

As Spuybroek defines mass as something formless, made of a ‘pure interiority’ (Spuybroek, 2016), which gains its form by the generation of surface; as he puts it, texture happens to mass in order to be manufactured into form. The same could be argued for an understanding of the generation of space, emerging from an otherwise shapeless void. “Parerga have a thickness, a surface which separates them not only, as Kant would have it, from the body of the ergon itself, but also from the outside” (emphasis own) (Derrida & Owens, 1979, p. 24). Where/when forces of void and mass collide (or rather, by the tensions that exist in this metastable relationship), the surface is generated. In the production of this surface the result is at once form and space. The surface is, in effect, an interface between two disparate fields in a metastable system. As Deleuze describes the metastable system, there must be “a ‘disparation,’ […] two different dimensions, disparate levels of reality, between which there is not yet any interactive communication (Bluemink, 2020). Applying this to an understanding of surface conditions, we can understand the surface to be the communicative membrane which void and mass are awaiting.

The surface is then said to be individualised in the collision of void and mass, and until this happens it exists in a state of metastability; a preindividual which, depending on the forces acting upon it, will be individuated in any particular way. “The preindividual exists as a realm of potentialities which contains within it the possibility for potential individuations” (Bluemink, 2020). It is also prudent to note that the individual surface, once generated, is not fixed but maintains a certain field of possibilities that continue to evolve inherent to its properties, and those of the space and form between which it is situated. “Individuation does not exhaust all of the preindividual reality, and […] a regime of metastability is not only maintained by the individual, but carried by it” (Simondon, 2009, p. 8) Similar to Ruskin’s understanding of the Geological Articulation of a mountain’s surface, or Simondon’s description of the becoming of a crystal, the surface maintains its generative properties and is always necessarily dependant on internal and exterior forces. Should one of these forces cease to exist then so too would the surface. And so, indeed the surface ‘carries’ the regime of metastability with it; should there be no surface then neither of the two disparate fields of mass nor void would be distinguishable. In fact, it becomes difficult at this point to argue for forces that are either ‘inside’ or ‘outside’ as the surface tends to dissipate into both, and in a sense is producing these two realities. So to add to Spuybroek (2016, p. 54), while indeed the “ornament should not be seen as an applied something to an otherwise formless, naked mass – they are necessarily created together and are mutually dependant,” the space surrounding it is also dependant on, and generated together with, the ornament.

The surface is that membrane by which definition is given to void and mass, constantly in a process of individuation. Here void and mass can be seen as in a state of the preindividual, awaiting a dephasing. The surface is necessarily ornate as it presents these forces, culminating in lines and in a constant process of hardening to create texture in the form of lines, and therefore pattern. In this new understanding of ornament, the question of its hierarchical relation to structure is redundant – there is no structure without surface; similarly there is no surface without mass. The contemporary divide of ‘empty’ space and ‘solid’ matter is bridged by the processes by which the textured surface is generated. As a result, it is also the case that without surface, there is no space, and, this space is necessarily textured as well by the surfaces which encompass it. It becomes a question, then, what the implications might be for the nature of space as we experience it is, and how it is distinguished from mass. Perhaps most importantly what this understanding of the superficial condition reveals is that the surface does not act independently from mass, nor from the space surrounding it – by its production rather it is the surface which is generating and structuring these two disparate realities that perpetuates its own individuation, the changing of space that we pass through, and the matter which we construct our world with are perhaps not so distinct from each other as we generally assume.

Again, the trap is close to refer to the inside, and the outside; that which is behind the surface and that which is beyond it. But it in fact belongs to both at once, or rather, both matter and space belong to the ornamental surface – much like Derrida’s understanding of the parergon. As he puts it, “There is framing, but the frame does not exist,” as it disappears into the work, or otherwise into its context (Derrida & Owens, 1979, p. 39). In our judgement of these apparently distinct entities (mass and void), once the surface manifests them into matter and space, it also seems to dissolve into both matter and space. It happens but does not exist, because it is in a state of individuation constantly. It is durational not tangible. In the words of Spuybroek (2016, p.72): “What we think happens in space (form) actually occurs in time (formation).

Concluding Thoughts

As Spuybroek claims, we are in a position where we so strongly lack techniques of ornamentation that it must be reconceptualised in order to further implement it (Spuybroek, 2016, p. 53). This paper has attempted to further conceptualise the ornament by making use of and juxtaposing various theories of Derrida, Spuybroek, and Simondon.

What began as a paper attempting to simply deconstruct the relationship of ornament and structure, the surface has emerged as the champion of an understanding of the way in which the world constructs itself continuously. Yes, with an understanding of surface as a patterning of lines, we can call this surface ornamental, but what is perhaps much more fascinating is that this implies that the space surrounding form is also textured, also exhibits linearities, is also ornamental. The ornament suddenly disappears as it belongs to both the ‘interior’ of mass and the ‘exterior’ void. For Derrida, the parergon, while having a thickness as can be described by a physical frame of a painting, reaches a critical point once it reaches the surface of that ornamental feature which distinguishes, borders, or ‘outlines’ the work from its surrounding context. This happens in the sense that we use it to judge things as things, or as Simondon might say, ‘ecceity’ – the irreducible determination of a thing that makes it a thing. The issue that the superficial condition generates here is that if it does not tangibly exist, the boundary between this interior and exterior starts to fall apart. One might even start to question such things as the boundaries of this paper – is this the ‘end’? What delimits the discourse of these ideas on the surface? Where exists the edge of the page or screen upon which it is being read? Does it exist at the boundary, to the right, or perhaps is it the very surface upon which the ink is inscribed as a kind of decoration, and, regardless – how does one justify that boundary; it exists not simply on the page and neither in the space surrounding it, the surface is the manifestation of a difference between two things – but it cannot be localised to simply one of them.

This is indeed the milieu that Simondon describes, where in fact, the things which appear disparate are in a state of flux, changing and producing themselves continuously. It is finally, the case that ornamental surface is that which textures matter and space itself as a resolution between mass and void. By understanding it as such we cannot say that matter and its surrounding space are entirely distinct but rather the surface is the manifestation of their difference. This presents a relational understanding of the ontogenesis of space itself with the careful consideration of the transductive processes that take place at the ornamental surface; the superficial condition.

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RE-MEMBER-ING THE PAST

On the production of nostalgic desires in architecture

Gergana Negovanska

No time belongs to you, no place is your own. What you are looking for is not looking for you, that which you are dreaming about is not dreaming about you. You know that something was yours in a different place and in a different time, that's why you are always crisscrossing past rooms and days. And if you are in the right time, the place is different. (Georgi Gospodinov, Time Shelter, 297)

Preface

Living abroad for several years has often led me to be nostalgic about my home city, Sofia, and the past life I had there. In many different cities, I always seem to find something to remind me of home – even such common things like the rain, sun, a sound or a smell or small object such as postcards, photos, or a book could transport me in my mind back to Sofia.

One such a book was the novel Time Shelter (2020) by Bulgarian author Georgi Gospodinov. It is his third novel after Natural Novel (1999) and The Physics of Sorrow (2013), in which he extends the problem of the past and its ephemerality from the second one to speculate on what if we choose to live in the past. Through its fictional narrative, the book recreates past stories and brings about memories from different places and times. Through its timeshelters I got to re-experience a time and place beyond my immediate placement.

The architectures in the book serve as a powerful tool to recreate the past and help people remember, but also feel safe and happy in another time and place. However, the book also depicts all the dangers of dwelling in the past.

In architecture, the socialist heritage of Bulgaria is particularly debated, as the buildings after 1944 are often represented in a negative way as ugly, traumatic and useless. With few exceptions these buildings are not officially included as heritage monuments, so many of them are left to decay or are being demolished, raising questions in the architecture community on the most approapriate approach. Architecture historian Aneta Vassileva notes on the emergence of two conflicting attitudes - the politically charged denial and destruction of socialist architecture and the nostalgic revival of socialist habits, industrial objects, popular culture images.[1]

[1] Aneta, Vasileva and Emilia Kaleva, 'Recharging Socialism: Bulgarian Socialist Monuments in the 21st Century', Studia Ethnologica Croatica 29 (2017): 171.

[2] Timeshleter (originally 'времеубежище' in Bulgarian)is a neologism coined by Gospodinov in his previous novel The Physics of Sorrow, where the concept is used to describe the basement (a former bomb shelter), which the narrator inhabits and feels as a safe space against time, where he can collect all that is ephemeral in preparation for an apocalyptic event.

[3] 'Nostalgia | Etymology, Origin and Meaning of Nostalgia by Etymonline', accessed 5 March 2023, https://www.etymonline.com/word/nostalgia.

[4] Johannes Hofer, 'Medical Dissertation on Nostalgia', trans. Carolyn Kiser Anspach, Bulletin of the Institute of the History of Medicine 2, no.6 (1934): 381.

[5] 'Definition of NOSTALGIA', accessed 28 March 2023, https://www.merriam-webster.com/dictionary/nostalgia.

[6] Svetlana Boym, 'Nostalgia and Its Discontents', The Hedgehog Review, accessed 4 April 2023, https://hedgehogreview.com/issues/the-usesof-the-past/articles/nostalgia-and-its-discontents.

As an architecture student, the idea of timeshelter provoked me to think about the problems that come with nostalgia – not just the political, but also aesthetical and architectural implications that sentimental desires have on how we produce and preserve our world. This has inspired me to write my thesis on nostalgia and architecture.

Introduction: Critical Desires

In our everyday life, we encounter nostalgia in many ways – from personal memorabilia from places we have visited, to movies, photographs, advertisements, news, and the buildings we pass by – which all affect our perception of time and space sometimes even without us realising. Nostalgia has normatively been thought of as past-oriented, conservative, dishonest and regressive, used by politicians and for marketing purposes to seduce us into desiring an idealisation of what we already had or have. Nostalgia has been a prominent topic of investigation in various areas, including literature, psychology, philosophy, social studies, anthropology and political theory. While there has been a lot of discussion on the role of nostalgia in architectural history and practice, the focus has been mainly on nostalgic approaches to the conservation and restoration of historical monuments and city centres, which have been widely criticised, but not much has been written about how architecture produces and consumes nostalgia.

Architecture plays a key role in the production of sentimentality. In his most recent novel Timeshelter (2020), Bulgarian author Georgi Gospodinov explores the problem of forgetting and remembering history and the dangers of nostalgia. Gospodinov's character Gaustine opens 'clinics for the past' that offer treatment for Alzheimer patients. These represent different rooms, floors, buildings and even cities and countries re-created with precise details from a specific period of the past. These therapeutic timeshelters[2] allow patients to inhabit their temporal safe spaces. However, healthy people also want to inhabit the clinics to escape from the present. The book poses the problems of re-creating and inhabiting the past, in which architecture plays a significant role to give an 'authentic' perception of space and time. Through this fiction, Gopsodinov shows the absurdities and questions the legitimacy of the non-critical integration of historically fractured realities, while also exploring the conditions for the emergence of this desire for the past.

The aim of this thesis is to reconsider nostalgia as a complex multiplicity of desires that are activated by the material environemnt in different ways. Drawing on the works of philosophers Gilles Deleuze and Bernard Stiegler and the novel by Gospodinov, the paper will consider the relationship between nostalgia, desire and world-production in order to explore why is a nostalgic representation of the past a problem in architecture.

In order to do this, thesis seeks to explore the following questions: How is nostalgia related to the concept of desire? How is it influencing our understanding of architecture and how we practice architecture? How is nostalgia produced? How architecture produces nostalgia?

Understanding nostalgia requires an approach that considers the various interlaced desires and simultaneously, reveals the complex and dynamic nature of this feeling in order to conceive how architectural timeshelters create the conditions that produce it.

The thesis is structured in fragments, looking at a particular nostalgic desire and the conditions that activate it. In the first chapter, the historical and theoretical origins of nostalgia are explored. It is then re-conceptualised as a form of desire and how technics produce desire. Each of the following chapters considers one form of desire or condition that produces nostalgia, based on and framed by a quote from Gospodinov's book. Nostalgia is conceived as a complex of desires: for the past, for a place, for the self, for a fiction, for that which has not been, for sameness, for utopia, for the irretrievable, for escape. From these, the way nostalgia influenced our attitude to change is examined.

The thesis does not claim to be exhaustive or conclusive. It intends to explore the problem and the potential of nostalgia as a desire for architectural ways of practice and thinking. As such, the work will end by proposing a beginning, an opening into further work on how nostalgia is produced through memories of other places and experiences of displacement and offer a new way of thinking about things deceptively familiar that we might be longing for.

Nostalgia as Desires

While nostalgia as a feeling has existed since antiquity, the word 'nostalgia' was coined by Johannes Hofer in his medical dissertation from 1688, to name a disease he observed in his studies of Swiss soldiers. Etymologically, it combines the Greek algos meaning 'pain' and nostos 'homecoming'.[3] Hofer defined it as 'the sad mood originating from the desire for the return to one's native land.'[4] His observations of the physical symptoms (weakness, fever) show it as a bodily response to feeling of displacement. Since then the concept has transformed from a medical condition to the modern understanding of nostalgia as 'a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition.'[5] Boym also distinguishes between reflective and restorative nostalgia as two different modes of desire. Restorative nostalgia is concerned with the nostos (home) and seeks the literal reconstruction of the lost hom, whereas reflective nostalgia focuses on the algia (the painful desire) by avoiding the homecoming.[6] In any definition, desire is integral to the nature of nostalgia, but what this desire is for has changed throughout history from a definite place to some indeterminate time or state. Initially nostalgia has been exteriorised, its absolute literal object of desire being the 'home', but since Romanticism, nostalgia has become increasingly personal and internalized, removing the homesickness aspect from it and linking it to notions of irrationality, sentimentality and idealisation. Later, Freud explored this interiorisation as

manifestations of the unconscious occurring through a process of fixation and regression.[7] From here, nostalgia results in the impulse or even obsession to preserve, maintain, or create a sense of belonging to one's surroundings.

What does desiring entail for how we experience and produce nostalgia? Based on Freud's conception of desire as unconscious desire, Gilles Deleuze and Felix Guattari formulated their immanent theory of desire in the book Anti-Oedipus (1972). They re-considered desire as a much wider occurrence extending beyond the human to animals, objects and social organisations. Daniel Smith argues that according to Deleuze we are a multiplicity of different, often contradictory desires, which allow us to interpret the world.[8] For Deleuze 'desire is not a psychic existence, not lack, but an active and positive reality,' 'productive and actualisable only through practice.'[9] This re-conceptualisation of desire moves beyond the psychological realm that it has usually been placed and overturns some common assumptions about this sentimental feeling. Firstly, it implies that there is no single desire, but multiple ones that affect our understanding and engagement with the world. Secondly, desire (nostalgia) is not based on lack. Thirdly, it is an active, positive and productive force that is produced through practice. The multiple desires that are involved in nostalgia and how they are produced will be further examined.

How is nostalgia produced?

'the past is more than a set. […] We'll need everyday life, tons of everyday life, smells, sounds, silences, people's faces; in short all the things that crack the memory open, mixing memory and desire' (Gospodinov, Timeshelter, 46)

The material environment contributes significantly to the production of nostalgia via its features, smells, light, and materiality. Nostalgia is in a way a synaesthetic experience that is activated by and activates the various senses. Working through associations, memories and imagination, nostalgia has the power to connect our various contradictory desires. Paula Sweeney distinguishes between two ways of inducing nostalgia– the sentient and sensory routes. While the first one is conscious and deliberate, employed by marketing and politicians, the second one is involuntary, invoked by certain places and the senses.[10] For philosopher Edward Casey, the route to 'the world of nostalgia' is through what he calls 'resonance' between a present perception and the object of nostalgia.[11] This form of remembering and association is a selective process and certain memories are actualised in the present based on their utility or similarity. For example, timeshelters in Gospodinov's book create intentionally these resonances by re-creating with detail visual, tactile, and olfactory experiences from the past to provoke the memory. For example, the narrator seeing wallpaper gets distracted and interrupts the narration with a nostalgic reminiscence of the home of his childhood with the furniture, and the way he and his parents inhabited space.[12] Small familiar elements, like photos, Neckermann catalogue, Beatles posters on the wall, Levski football team, the phone, jeans, Toblerone, all trigger nostalgia. What attracts certain memories rather than others and what induces our desire, when we nostalgise depends on our ordering of the desires and personal attachments which results in a certain attentionality.

Central to the experience of nostalgia is an affective spatiality and temporality of loss. Architecture plays a key role in inducing nostalgic feelings. As seen in Time Shelter, spaces through their features, atmosphere and objects interrupt the present and distract one's thoughts towards other spaces and times. These spaces possess different temporalities, they stimulate and shelter memories of a particular time period. They shelter time in the sense that they are spaces of but also against time. In this sense, they relate to Bakhtin's concept of the chronotope (literally, "time space") as 'the intrinsic connectedness of temporal and spatial relationships.'[13]

THE DESIRES OF NOSTALGIA

Desire for the Self

Given its etymological and historical origins, nostalgia arises from one's displacement from 'home', implying a distance between the subject and object of desire. Home, however, is not necessarily the place of origin, but as claimed by Casey, could also be any formative place, the starting place of the self in other aspects, for example, where I started studying for an architect.[14] In this sense, nostalgia could also be considered as a desire for the self in its wholeness. This rresults of the way desire works. Smith argues that in a situation, our dominant drive overrides the rest of our desires and becomes our whole self.[15] The process of selfidentification that is at play when we are nostalgic is produced by how we evaluate and re-order our desires in changing situations. Then nostalgia is about selfidentification with a particular or all of the past versions of the self. In this sense, desire plays a role in the production of our identity.

Desire for a time and place

The nostalgic world is ususally associated with a specific place in a specific time that varies from individual to individual. The temporal dimensions of nostalgia have been widely explored. While nostalgia is normatively retrospective, more recently scholars underscore it as rather prospective. According to Casey nostalgia is rarely unplaced - it is a desire for a kind of place - not necessarily a particular geographical site, but a world as 'a way of life, a mode of being-in-the world' that could also be in the past.[16] Boym, also claims that it is a longing for a different time – not necessarily past, but slower, happier or better time. It is a desire that seeks to challenge the irreversibility of time and change in the concept of time.[17] In her article, Sweeney observes this change could also have to do with the fact that today we travel more and changes are happening at a much faster pace due to technology. As a result 'we experience an increase in nostalgia for how things used to be (a temporal focus) rather than where we used to be (a spatial focus).'[18] For Gospodinov, a 'timeshelter' does not constitute a specific place, but a place that has a specific time, a place that makes one feel protected and provokes a sense of belonging. The concept of the timeshelter brings about a new way of thinking of the temporality of buildings. While place is not necessarily the object of desire, it is still an important trigger for that desire.

On the other hand, saying that nostalgia is a longing for a specific time is also not accurate. Nostalgia is about a felt discontinuity and distance, however, according to the model by Al-Saji, in which the past and present coexist in a way that creates a different kind of continuity, not as located on one line, but related coexisting planes of being. Al-Saji's argues that the past is an intrinsic part of the present – it is not remote or lost, as it is contained in the present perception.[19] Here we can recall Bergson, who conceptualised the virtual image as 'pure memory'– it is non-representational and unconscious and has the power to suggest or 'desire to express' itself in the world along its present utility. In this way it relates to the production of nostalgia as it creates 'a particular rhythm of becoming or intensity of memory, a unique perspective that characterizes a plane of pure memory.'[20]

Figure 1
With the film Last and First Men (2020), director Jóhann Jóhannsson depicts a fictional future, when men have gone extinct. Through black and white imagery of abandoned surreal Brutalist monuments in Yugoslavia, the film creates mysticism, obscurity and distance to evoke nostalgia, while the voice from the future urges us not to repeat mistakes from the past. The architecture contributes to instilling a sense of sorrow, longing for the past, but also vulnerability.

Desire for the Irretrievable

In the normative understanding nostalgia and loss are related. The nostalgic desire is based on a perceived distance between the here and there, now and then, and a sense of loss –of home, of meaning, of hope. Photography and film induce those feelings of distance, absence and abandonment through the position of the camera, the use of contrast in most commonly black and white or desaturated images. Through these techniques nostalgic landscapes are created, giving a sense of timelessness to architecture. These techniques act as vehicles for this sentiment. The sense of irreversible loss associated with nostalgia positions it closely with mourning. Casey sees nostalgia as a substitute for mourning, in which the lost past is revived and maintained, keeping us dependent on it. For him, this illusory feeling of absence and irretrievability gives more potency to the past.[21] Sanford Kwinter 'Radical Anamnesis (Mourning the Future)' also bases his discussion on the premise that mourning is an inseparable part of remembering. For Kwinter 'to mourn is not to refuse loss, but rather to keep its contents (non-neurotically) active in a present which is ontologically hostile to it.' While for Casey, nostalgia becomes a regressive force that makes us subordinate to an unattainable desire. Kwinter sees the creative side of this process. This is what he calls 'radical anamnesis : the imagination's escape from the sterile logic of what is.'[22] While nostalgia is often seen as regressive, he sees selective memory as a drive towards a possible future. Boym also argues that nostalgia is 'a mourning for the impossibility of mythical return, for the loss of an "enchanted world" with clear borders and values [..]a nostalgia for an absolute, for a home that is both physical and spiritual, for the edenic unity of time and space before entry into history.'[23] In this sense, nostalgia becomes a desire for transcendence, continuity and unity that have been lost. However, as argued by Deleuze, desire is not produced by lack – we do not desire something because we do not have it. Instead 'what we desire, what we invest our desire in, is a social formation, and in this sense desire is always positive. Lack appears only at the level of interest, because the social formation (the infrastructure) in which we have already invested our desire has in turn produced that lack.'[24] Therefore, desire is distinct from interest and will and is produced by the reciprocal relationship between us and the social formation.

[7] Edward S. Casey, 'The World of Nostalgia', Man and World 20, no. 4 (1 October 1987): 370.

[8] Daniel W. Smith, 'Desire. Deleuze and the Question of Desire : Toward an Immanent Theory of Ethics', in Essays on Deleuze (Edinburgh: Edinburgh University Press, 2012), 179.

[9] Jihai Gao, 'Deleuze's Conception of Desire', Deleuze Studies 7, no. 3 (August 2013): 406.

[10] Paula Sweeney, 'Nostalgia Reconsidered', Ratio 33, no. 3 (2020): 188.

[11] Casey, 'The World of Nostalgia', 367.

[12] Georgi Gospodinov, Time Shelter, trans. Angela Rodel (London: Weidenfeld & Nicolson, 2022), 40.

[13] Mikhail M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel. Notes Towards a Historical Poetics', in The Dialogic Imagination (Austin: University of Texas Press, 1981), 34.

[14] Casey, 'The World of Nostalgia', 363.

[15] Smith, 'Desire' 179.

[16] Casey , 'The World of Nostalgia', 363.

[17] Boym, 'Nostalgia and Its Discontents'.

[18] Sweeney, 'Nostalgia Reconsidered', 190.

[19] Alia Al-Saji, 'The Memory of Another Past: Bergson, Deleuze and a New Theory of Time', Continental Philosophy Review 37, no. 2 (June 2004): 217.

[20] Al-Saji, 'The Memory of Another Past,' 216.

[21] Casey , 'The World of Nostalgia', 376.

[22] Sanford Kwinter, 'Radical Anamnesis (Mourning the Future)', in Far from Equilibrium : Essays on Technology and Design Culture, ed. Cynthia Davidson (Barcelona: Actar-D, 2007), 140.

[23] Boym, 'Nostalgia and Its Discontents'

[24] Smith, 'Desire' 179.

In discussing Stiegler's work in the context of media art and culture, Mark Hansen considers how technics produce desire and desire as a fundamental part of human becoming. He explores how the production of desire counteracts the conquering of the 'available brain time,' understood as the capture of our attention by the demands of the market economy. Svetlana Boym also notes the co-dependence of technology and nostalgia, specifically on the phenomenon of 'ersatz nostalgia', as a desire for things one never thought need. This production of fake desire relies a lot on images and it has been used extensively by marketing and politics to promote a certain product or ideology. Due to its affinity with imagination, nostalgia is often misused in those terms to create false realities.

Desire for a past that has not been

Nostalgia is not only about what one had in the past, but also a memory of what one wanted to have happened or how it could have been. The logic of nostalgia is that nothing can be returned, but only recollected and imagined. The implications of desire on culture are explored by French philosopher Bernard Stiegler, whose theory of anthropotechnic evolution is based on the understanding that humans have developed with and through the tools, techniques and technics they have produced. These become 'externalisations of memory,' a third kind of memory he called 'epiphylogenetic memory,' which is the past memory embedded and inherited with the material environments. The past that is contained in architecture is 'a past not lived, but inherited' from previous generations.[25] In this sense, architecture as a tertiary retention along Stiegler's theory allows us to experience a past that has not been ours. He explored how technical forms of memory, which he called 'tertiary retentions' (media and culture), such as films, photographs, and recordings, play a role in our time consciousness by allowing one and the same temporal object to be experienced more than once.[26] This re-experiencing of memory, also allowed by architecture, works in the same way, allowing comparisons between experiences and potential for nostalgic feelings to occur. These formats allow us access to 'content that could have been lived (even if it was not in fact lived) by human consciousness'.[27] When visiting a historic city, for example, we get to experience a past after it has transformed to reach the present. The desire created in this way is not actually about the past but about the present manifestation of the past. And this exposes one of the problems of nostalgia, which is that it offers attachments to views and realities that are often inaccurate.

Desire for a utopia

"Did you want to live out precisely that past which had been denied to you?" (Gospodinov, Timeshelter, 47)

Edward Casey observes the paradox that usually in feeling nostalgic, we tend to romanticise a past that we often also regret.[28] This idealised past has moved away from our actual memories and transforming them. This gives nostalgia a utopian dimension. However, this form of desire for the past interesting, because when imagining and idealising the past, one could become inspired for how to improve in the future. It is not the restorative nostalgia, whose conservatism could hold the future back, but an imaginative desire with potential for transformation. In this way, producing a desire for the past goes hand in hand with producing a desire for a better future. Nostalgia is not just a conservative longing for the restoration or return to or of the past, but also a powerful force in helping us move forward and be critical of that past and the present. In this way, nostalgia could become a social, political and historic tool for improving our current condition. This idealization of the past, however, also poses problems when the past starts to be seen as a utopia to be revived. Gospodinov's Time Shelter shows that without a critical approach, restorative nostalgia could lead to even bigger problems, narcissistic and nationalistic tendencies. The illusions of it being a perfect condition could lead to a desire similar to that discussed by Deleuze, in which we desire our own repression. A desire that limits our ability to transform and develop ourselves and our surroundings.

Desire for a fiction

"[T]he past is not just that which happened to you. Sometimes it is that which you just imagined" (Gospodinov, Timeshelter, 47)

While nostalgia comes about also as a form of memory – we long for something we remember, there is also an imaginative aspect to it. As nostalgic desire is based on associations of pleasure, it produces images of pleasure that create an investment, but these are more than the actual and the desired object gains a virtual dimension as it becomes a fantasy. With nostalgia, the past is in a way re-member-ed, as new associations are established between events, spaces, and experiences. In his dissertation, Hofer claims that nostalgia is 'symptomatic of an afflicted imagination,' not of a disturbed memory.[29] What we desire is memory-based, but also transformed along the organisation of our desires and our needs, which are informed by the same desires, as Gao notes.[30] Gospodinov emphasises on the influence of the 'unhappened' on the memories and desires of the clients that narrator meets, which shows how desire could produce a reality. In Anthropology from a Pragmatic Point of View, Immanuel Kant also classified nostalgia in the same category as imagination and more particularly imagination that deals with 'inventing affinities.'[31] The invention of affinities is based on similarity, allowing for empathy, which in architecture could help create spaces that make us feel more at home.

Nostalgia works with dualisms, comparisons and overlaying of different planes of memory and reality. As observed by Boym, being nostalgic involves 'a superimposition of two images—of home and abroad, of past and present, of dream and everyday life.'[32] In understanding how nostalgia is produced as a desire, based on this superimposition of past and present, the concept of the virtual image provides an opening. Every perception involves some immediate reflection or memory, an image of

Figure 2
Taking the soc-blocks in Sofia, Bulgaria for inspiration, the collages, titled 'Urban Tetris' by artist Mariyan Atanasov explore in a playful and abstract way how the past can be recomposed. (Source: Behance)

the passing present, which constitutes the 'virtual image' or 'afterimage' as conceptualized by Bergson. According to Al-Saji it remains unconscious, it is not actualized, but doubles the present perception as it becomes past in the sort of a minute reflection– 'a memory of the present contemporaneous with the present itself like a shadow' – and precisely because it is not conscious, it also does not affect the present perception, nor it instills action in the future.[33] However, the virtual image is not an exact double, just like what we feel nostalgic about is not the same as in our memory.

The virtual image always carries in itself 'other memories, even the whole of memory' not just separate images and not an exact replica of the present as it unfolds. In view of Bergson's cone representation of time, the present is the most condensed form of memory and the past. This allows us to understand nostalgia as a process of virtualization of the present, in which the past and present are related through a specific kind of condensed memory that relies on a sort of distorted memory, evoked by present perception.

Desire for sameness

What makes nostalgia so comforting is its familiarity. Spaces that trigger nostalgia carry similarities with the spaces we are nostalgic about. They are almost the same, but this felt difference is sometimes filled with our imagination, creating an imaginary construct of a past that has not been. If nostalgia is about a felt difference in the present, then it implies a longing for sameness. Emmanuel Levinas has provided one of the most critical views on nostalgia seen as a retrograde return to sameness. Sameness implies self-identification and narcissism, eliminating otherness. However, he considers this need for self-reinforcement as a need based on the lack of the home as a place of the self.[34] Casey, Farrar and others emphasise the implications of placelessness for producing alienation, which carries implications for how we engage with space.[35]

Desire for escape

It is the feeling of displacement and dissatisfaction that make us feel hostile to our present and seek the comfort of the familiar past. In Time Shelter, nostalgia and the past come as a form of escape from the present and the future as people, who do not suffer from Alzheimer also start seeking the 'clinics of the past'. Gospodinov links the desire for clinging to the past and its idealization to the 'critical deficit of future' and 'critical deficit of meaning'experienced in the modern era. In an interview, he discusses the formation of the neologism 'timeshelter' in relation to fear. While previous generations had bomb shelters, today what we are afraid of is time.[36] Sweeney notes that nostalgia is then not irrational as it is normatively thought, but a rational desire to escape the present and experience happiness.[37] However, Gospodinov shows how the fear of the future could triggers a longing based on restorative nostalgia for romaticised certainties of the past, but also how this affects our sense of time and reinforces uncritical historical nostalgia. In preserving spaces that act as an escape from the present, one limits their engagement with the world.

Collective desire

"But you do realise that not every past and not every youth was like this […] we need to have a 1960s for workers, student dorms … as well as the 60's for those who lived in eastern Europe, our 1960s […] The past is also a local thing."

(Gospodinov, Timeshelter, 40-43)

[25] Primary memory is genetic (phylo) and secondary memory is individual (epigenetic). Robert Gorny and Andrej Radman, eds., 'Introduction: From Epiphylogenesis to General Organology', Footprint, 16, no. 1 (2023): 3–15.

[26] Mark B. N. Hansen, 'Bernard Stiegler, Philosopher of Desire?', Boundary 2 44, no. 1 (1 February 2017): 170.

[27] Ibid., 169.

[28] Casey, 'The World of Nostalgia', 362.

[29] Casey, 'The World of Nostalgia', 367.

[30] Gao, 'Deleuze's Conception of Desire', 408.

[31] Casey, 'The World of Nostalgia', 367.

[32] Svetlana Boym, 'Nostalgia and Its Discontents'.

[33] Al-Saji, 'The Memory of Another Past,' 208.

[34] Casey, 'The World of Nostalgia,' 362.

[35] Margaret E. Farrar, 'Amnesia, Nostalgia, and the Politics of Place Memory', Political Research Quarterly 64, no. 4 (December 2011): 726.

[36] The New York Public Library, Time Shelter: Georgi Gospodinov with Valentina Izmirlieva | Conversations from the Cullman Center, 2022, https://www.youtube.com/watch?v=ZCy-9Bmy9y0.

[37] Sweeney, 'Nostalgia Reconsidered,' 187.

Figure 3

The photographic series 'Forget your past' by Bulgarian artist Nikola Mihov explore architectural remnants of socialism in Bulgaria. Through his black and white photographs, he shows the desolate, crumbling monuments in a way that instills nostalgia and a desire for their preservation, despite their associations and memories that they carry with the practices of a repressive regime in the past.

(Source: nikola.mihov.com)

Another important question of nostalgia is whether it is individual or collective. Gospodinov's works focus on the relation and intertwinement of personal history and the 'Big' history. Nostalgia seems to oscillate between personal history and general History, between me and the other and in this relation memory, fantasy and present perception are intertwined into one complex desire. This process of connection produces another world, a nostalgic world that has never been. The book poses important ethical questions that are relevant in architectural preservation: Whose past is being reinforced? Is it not only the privileged perspectives that are kept and the rest is gone or altered. It is crucial to know which version of the past we are viewing. Selectively remembering and forgetting, demolishing and preserving history could lead to negating the influence of the past development on the present.

Desire for change

Nostalgia becomes a condition that makes us unwilling to accept the future's contingency and indeterminacy. Alia Al-Saji argues how the understanding of the progression of time as a timeline (chronologically from past to present) has implications for 'the form of time itself, for the role that memory plays in subjectivity and for the openness of subjects to the future.'[38] Nostalgia, which often views time as a linear construct, when something is unrecoverable, is no longer a pain caused by the loss of home but one caused by the undesirability of progress and/or transformation. However, in her article 'Nostalgia Reconsidered,' Sweeney challenges the notion that nostalgia is necessarily regressive and past-oriented, neither it is time nor place directed, but instead it is change-oriented in the sense that it is an emotional response to change. For her, this gives agency to nostalgia and the power to bring about action.[39] Similarly, Boym notes how 'the fantasies of the past, determined by the needs of the present, have a direct impact on the realities of the future.'[40] By proposing a different, non-representational theory of time according to which the past and present are not successive, but coexist, Al-Saji asserts the innovative role of memory. This corresponds with the view by Farrar, who explores how amnesia and nostalgia inform how we create place and our abilities to think and act politically, which carry the potential for establishing new ways of thinking about the surrounding world. She sees memory as non-linear, disruptive for our understanding of self, politics and culture and for that – also transformative.[41] Desires, such as nostalgia become conditions for transformation. This underscores nostalgia's innovative, creative and imaginative role in processes of individuation.

ENDINGS

Re-member-ing Nostalgia

From the exploration of nostalgia through the Deleuzian concept of desire and Gospodinov's concept of timeshelter, another way of thinking about this sentimental feeling is elucidated. Nostalgia is not a simple yearning for the past and the home. As uncovered, it consists of a multiplicity of sometimes contradictory desires that are triggered upon unexpected encounters with almost-similar situations, which provoke us to shift our attention and think about the present otherwise. Nostalgia could then be thought of in the plural, as a multiplicity of desires that are intertwined. It is not based on the lack of something, whose attainment would lead to pleasure. Instead, as a desire, nostalgia is an active, positive and productive force. Nostalgia disrupts our normative way of thinking about time and space and plays a key role in individuation. Through nostalgia, the past is re-member-ed in a different configuration, from a different perspective according to a predominant desire. Nostalgic desires arise in the gap between resemblance and difference. In this sense, nostalgia comes to occupy a place between desire, memory, identity, and imagination.

The paper shows that while desire, including nostalgia, has been usually considered irrational, it can be a productive force, for establishing new relationships between the past and the present and the future. However, as described in Gospodinov's novel Timeshelter, nostalgia could be both a poison and a cure for a disease of modern society – the sense of displacement (Hofer, Casey) the forgetting of the past, or the 'critical deficit of meaning' and future (Gospodinov) or the 'capture of the available brain time' (Stiegler). Reflective nostalgia is enabling with respect to its capacity to imagine a better future in response to current needs and idealised visions of the past, but restorative one hides problems in solutions based on seemingly familiar conditions.

In conclusion, nostalgia could provide a new lens through which to move forward and new ways of thinking about the past by providing a valuable in promoting critical thinking about the past and our relationship to it. It could be a critical and productive force in architectural practice in the context of dealing with dissonant heritage, raising questions about authenticity, transformation, embodied memory and preservation.

Through the exploration of timeshelters from the book, place emerges as a set of relationships, in which practices, processes, and time are related through tensions, contradictions, and complex entanglements, not just buildings to be preserved. Architecture, but also the material environment as a whole, produce nostalgia through its spatial qualities, such as atmosphere, and materiality, but also representations through various media, including film and photography that can be manipulated to induce a certain desire by means of oppositions and comparisons. In this way, architecture evokes memories, associations and emotions that are triggers for nostalgia. That is why we need to be careful with the kind of spaces we are creating and preserving and how we do so, as place plays a key role in the formation, retention and activation of the self, and our memories, but also how we produce knowledge. However, the question remains how to use architecture's capacity to affect and be affected in a way that responds to our desires and what are the qualities that would allow that?

[38] Al-Saji, 'The Memory of Another Past', 203.

[39] Sweeney, 'Nostalgia Reconsidered,' 185.

[40] Boym, 'Nostalgia and Its Discontents'.

[41] Farrar, 'Amnesia, Nostalgia, and the Politics of Place Memory', 732.

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THE CRISIS OF KNOWLEDGE

Processes of Collectivization as Means for De-Proletarianizing Society

Justus Schaefer

Introduction

"It matters what thoughts think thoughts. It matters what knowledges know knowledges"[1]
(Donna Haraway, 2016)

In times of converging, intersecting and co-constitutive crises stretching over various domains including the Social, Economical, Political, and the biosphere at large, we see ourselves confronted with an ever-growing nihilism. Although this is not an entirely new type of apathy, as Yuk Hui argues in his article *One Hundred Years of Crisis*[2], it appears to be of an unprecedented, paralyzing intensity, rendering especially younger generations quasi desireless considering projections of futures that are increasingly cataclysmic.

With great efforts taking place to delineate the causes of such crises, we are ought to understand not only their respective differences but crystallize their similarities and common denominators to find methods of tackling them effectively, sustainably, and somewhat simultaneously.

The common discourse ad momento, indeed often traces these crises back to Late Capitalism or Ultraliberalism,[4,5] but, although it undeniably necessitates and facilitates power differences between its subjects, the catastrophes, impasses, and contingencies we are facing ultimately have their roots in this - a widespread asymmetry in power distribution over how we design and modulate our milieu, our social structures, and our selves - power being the enacting of or potential for some type of relation of authority. Although power relations exist at any given place and time, the exponential growth of power-wielding entities (such as multinationals, digital platforms, etc.) into abstract figures controlling terrains that by far exceed nation-states, complicates traceability, accountability, and the general sensibility of its exertion. Alongside this production of new power domains, existing (destructive) paradigms are reproduced by the submission to them by the large part of the public, leading to a critical bifurcation in the preservation of our ecosystem, collective-as-human, and non-human cohabitants.

As French philosopher Michel Foucault argues, power and the knowledge that enables it in reinforcing authority and governmentality (via the superiority of the knowing and the known being administrable) are inextricably linked.[6] Power therefore can be understood as the controlling vector of knowledge and information, using it for the production and, more importantly, reproduction of any given object or system and ultimately of itself, thus depending on it to sustain itself.

If the current crises are proliferations of power asymmetries, and power's functioning is highly dependent on, as well as geared towards, the production and dissemination of knowledge as a means to justify and reassure itself, one might argue, that the overlapping chronic and acute crises of our time are ultimately one thing: a crisis of knowledge.

This thesis sets out to question the position of knowledge in the mode of reproduction of power paradigms, how knowledge is produced and disseminated itself, as well as what the impact of the digital sphere on these processes is. If we aim for a disruption and the possible dismantling of destructive powers and power asymmetries, a shift in the management of knowledge is necessary, more precisely in who holds it, and how it is produced, distributed, and used. How do we evade the 'modern' compulsion for determinism, causality, and profit affordance? What are the roles of scale, longevity, porosity, and locality in the production and dissemination of knowledge, and what are our prospects for gaining control over them?

The Knowledge-Power-Technology Triangle

To allow for a proper discourse about the crisis of knowledge, we will first have to define the concept of knowledge that this essay is concerned with, as well as how it fits into the context of our technical milieu and social structures.[7]

Knowledge, in the following pages, is largely understood as memory that generates new affordances. It describes a set of relational information that enables intensive engagement with our surroundings and a certain level of advantage as compared to not possessing it, rendering the knowing somewhat superior to the not-knowing. It is noetic activity, reflection, diffraction, fabulation, and the superstructure for processes of retention and protention,[8] not delineating the virtual per se, but gating its accessibility and instigating the shift of this demarcation.

In order to understand knowledge production in our society, we can turn to the works of Bernard Stiegler. Building upon Husserl's notions of retention and protention - the interiorization of stimuli (primary retention), the storage of them in our long term memory (secondary retention), and our resulting anticipation for future unfoldings (primary and secondary protention, depending on which of the retention systems make up the foundation for this anticipation) - Stiegler introduces us to the concept of a tertiary retention system, describing the exteriorization of our memory and its inscription into our technical milieu.[9] This externalization, Exosomatization in Stieglerian terms, allows not only for the liberation of our memory from accumulating information, but, and most importantly, for the "trans-generational process [of] collectively conserving, accumulating and hence perpetually stabilizing and transforming lessons of individual experience".[10] The reciprocity between us and our respective milieus thus results in a non-verbal exchange of knowledge, constantly internalizing, interpreting, evaluating, and, ultimately, externalizing it again. This process of individuation of the human subject and the technical object generally suggests an indeterminacy of the production of techno-knowledge, with the concomitant transindividuation steering cultural and social change. Knowledge and technology (as the external entity that our knowledge is inscribed into), are thus inextricably linked, co-constitute each other, and inevitably co-evolve in adaptive and adoptive processes, spawning the ability to think desires and long-term needs in the form of a third kind of protention.[11] Due to the exigence of bundling investments of energy and resources, the coordination, and therefore determination, of which needs are resolved and in what manner, collectives (may that be families, educational facilities, communal housing projects, cities, nation-states or global politics) often resort to the exertion of power in the form of exercising decisive authority. Knowledge, thus, can take shape as directive as well as indirective relational information, situated along an axis of determinacy, possibly creating an asymmetry in potential (indeterminacy). This has direct implications for situating current institutions in terms of freedom of thought (Fig. 1).

Figure 1
Axes of Knowledge

As the production of technology (being production and transmission of knowledge) often is directed by established power entities, we can assume that the vector of this technology is aiming towards maintaining a status quo. As Yuk Hui describes in the article *What Begins After the End of Enlightenment:* "In the colonization and modernization process, technological differences also maintain and reinforce power differences"[12]. We are therefore left with the question of whether we "can predict and, if possible, orient the evolution of technics, that is, of power (puissance) [and] what power (pouvoir) […] we have over power (puissance)", as Stiegler poses.[13]

The formulation of pouvoir, dominating power, and puissance, enabling power, leads him to the question of technology as a Pharmakon (venom as much as antidote) of current crises, allowing for both use and abuse in processes of individuation

[1] Donna Haraway, Staying with the Trouble: Making Kin in the Chthulucene, (Durham: Duke University Press, 2016), 35.

[2] Yuk Hui, "One Hundred Years of Crisis" E-Flux #108 (April 2020), https://www.e-flux.com/journal/108/326411/one-hundred-years-of-crisis/

[3] Bernard Stiegler, The Neganthropocene, Ed. Daniel Joseph Ross, (London: Open Humanities Press, 2018), 35.

[4] McKenzie Wark, Capital Is Dead, (London: New York: Verso, 2019), 25.

[5] Barbara Stiegler, "A New Genealogy of Neo-liberalism: The Dewey-Lippman Debate," lecture at American Institute of Philosophical and Cultural Thought, Murphysboro, IL, video, 11:05, https://www.youtube.com/watch?v=_yZGxULxm7c&ab_channel=AmericanInstituteofPhilosophicalandCulturalThought.

[6] Michel Foucault and Colin Gordon, Power/Knowledge: Selected Interviews and Other Writings, 1972-1977, trans. Colin Gordon (1st American ed. New York: Pantheon Books, 1980), 55-62.

[7] Bernard Stiegler, The Neganthropocene, 16.

[8] Ibid, 17-18.

[9] Ibid.

[10] Ibid.

[11] Ibid.

[12] Yuk Hui, "What Begins After the End of the Enlightenment?" E-Flux #96 (January 2019), https://www.e-flux.com/journal/96/245507/what-begins-after-the-end-of-the-enlightenment/.

[13] Bernard Stiegler, Technics and Time, 1: The Fault of Epimetheus, trans. Richard Beardsworth and George Collins (Stanford: Stanford University Press, 1998 [1994]), 21.

and the exertion of one's free will. The importance of the ecology of Power-Knowledge needs to be stressed here: The concept coined by Foucault asserts that Power embraces Knowledge as a mechanism for description and categorization, to contain and label our deeply entangled surroundings to understand and control the assemblages that make up our existence.

As a theoretical framework for the following chapters, we can thus argue that technology, and therefore knowledge, serve as constituents of power, forming a triangular, reciprocal relationship that informs our collective lives. If we intend to create a shift in power distribution towards a collective and sustainable mode of production of knowledge and technology, the reciprocity of which I call techno-logos, in order to be able to respond to current crises, a disruption of this relationship is necessary.

This essay takes on the question, of whether unhinging knowledge from this triangular relationship, serves as a possible and effective method to achieve this, in transforming the power (pouvoir) of knowledge into power (puissance) if we engage in alternative ways of managing and fostering it (Fig. 2).

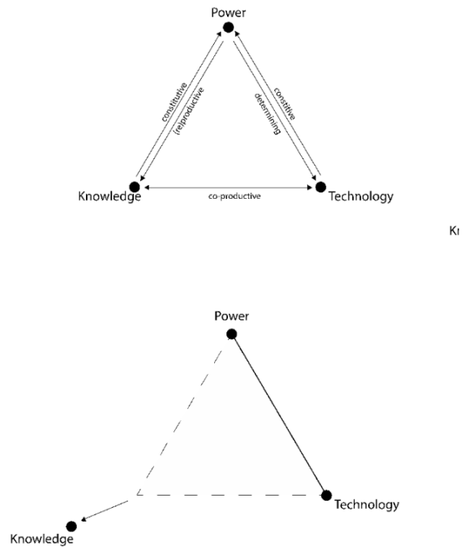

Figure 2
Disrupting Knowledge-Power-Technology Triangle

Crisis of Diversity

"Education is a system of imposed ignorance"[14] (Noam Chomsky)

Ever since the Western world discovered the potential pouvoir of knowledge during what today we call the 'Enlightenment', knowledge itself, and therefore its modes of production, have been submitted to determinism, anthropocentrism, (trans-humanism,) and homogenizing globalization[15], a "modernization qua synchronization"[16], as the supposedly all capable human attempted to break vast assemblages and systems down into bite-sized clusters of information. In an effort to continuously automate and rationalize production processes during Industrialization, capital became the dominant force (of production) and privatization turned into the norm, with (market) competition absorbing most remaining forces. Although other value systems still exist in communities and institutions around the globe (inherently staying abstinent to capital and thus market competition), the main criteria for the evaluation of knowledge production today have gradually morphed towards fiscal risk assessment, staying within the field of what is economically palpable, that is profitable.

Our milieus, especially in the hyper-connected urban settings and metropolitan melting pots most of us live, work, and/or spend our leisure time in, therefore become increasingly global(normal)ized, steering our collective techno-logos[17] (knowledge-by-technics) towards an ever greater homogeneity - what Hui comes to call mono-technologism – entailing a looming indifference of local ties in technics[18]. Since this completely disregards the social, spatial, and cultural value systems at hand, as well as the very idea of the milieu as a catalyst for processes of individuation, we are treading a path leading further and further away from the affordance of self-actualization and heterogeneous knowledge production (the latter of which is essential for productive (trans) individuation). From furniture producers to city planners (may it be KALLAX© hosting vinyl records in living rooms around the globe, or the 'Manhattan on the Maas' marketing of the city of Rotterdam gentrifying neighborhoods since the 1990s), they all share a common interest in normative global interchangeability and conformity with an international, exportable standard. The homogenization of our milieus, the disregard of local differences, and the implementation of a global *one-size-fits-all* govern-mentality inevitably normalize the stimuli that modulate our individual and collective epigenetic landscapes. This not only results in universal sameness but as Stiegler argues, inhibits our capacity to develop indeterminate thought and protention, resulting in widespread relative stability and thus inertia of knowledge.

What the global market economy did to the material milieu, the *dotcom boom* did to the digital one. The Digital, the sphere that humans ventured to around the change of millennia, today pervades our lives, making instant communication and access to knowledge available to most, deterritorializing information and our modes of producing it along the way, ultimately causing a further homogenization of the emerging technologies and thought.[19] A-relational Data points, the track records of our motion and action through the Digital, are collected, stored, and processed in Data centers around the world.

This process takes place mostly outside of the conscience of the user, as their consent has been farmed via accepting cookies or terms of conditions that are tedious to read and characterized by a vague use of language. These quantified and extrapolated sets of Data form the basis for algorithms dictating our behavior and interactions in the Digital as well as the Material sphere, styling our employment and leisure (itself turned into working for the algorithm) by the terms of an entirely disassociated computation that neither knows qualitative values nor the intricacies of social, ecological, and ethical relations. This digital (labeling) computation creates boxes of 'demographics' to fill with human subjects abstracted into profiles of Data points to 'personalize' advertising and search suggestions. The paradigmatic, compulsive urge to create surplus value from relating "a-signifying signals"[20] leads to the relinquishing of the individual's and collective's control over protention and desire, submitting to computed *algorithmic governmentality*.[21,22] There are numerous historical and speculative examples of how streamlining desire and normalizing the (in)dividual lead to scenarios of domination and exploitation. From the use of propaganda in Nazi Germany, over the abuse of social media by right-wing populism in the 2021 storm of the US capitol, up until Aldous Huxley's dystopian prediction of absolute subordination in his 1932 novel *Brave New World*, the array of examples for conditioning via hijacking of the human protention systems is overwhelming.

Australian theoretician and professor for Media and Culture McKenzie Wark comes to contextualize the loss of control over protention as the rise of a new ruling class, the vectoralist class, wielding power not only over the workers but also the market (via algorithmic behavior control) and therefore the capitalist class.[23] The crisis of knowledge, therefore, does not only remain a material-cognitive issue but is deeply entangled with the Digital and super-material. In order to disrupt power relations and liberate knowledge production it, thus, is essential to disrupt the superstructure of governmentality, in both the Material and Digital spheres.

Proletarianization

"[…] now, in the twenty-first century, it is rational and conceptual knowledge that finds itself increasingly absorbed into an ever more powerful computational apparatus: [it has] led to the progressive extension of the proletarianization"[24]

(Daniel Ross, 2018)

Due to the governmentality and inherent determinacy of knowledge (see pages 6-9), we have lost track of our libidinal apparatus, that is desires. After the alienation of knowledge ("know-how") over the course of industrialization in the 19th and 20th century, capitalist governmentality decisively led to the production of clandestine technologies of surveillance and data-to-surplus industries.[25,26] With lasting conditioning by, and our active feeding of Data-driven algorithms, this has led to the gradual deprivation of the ability of how-to-know and how-to-want, reproducing the nihilism that prevents the large public form claiming back the means of knowledge production and solidifying a vicious cycle.

Countering the general proletarianization, that is the deprivation of knowledge (of knowledge production), Stiegler invokes to revert this stupidification and foster the power (puissance) of knowledge and the techno-logos: "The transformation of knowledge becomes the value of values on the basis of which we must massively invest in processes of de-proletarianization and re-noetization", interprets Daniel Ross in the Introduction to Stiegler's Neganthropocene.[27]

He lays this claim as a pharmacological response to the normalization of knowledge under globalization and vectorization processes, ultimately aiming for a heterogenous and heterotopian mode of knowledge production and dissemination.

How to Counter This

But how do we subvert the (super)structures that are containing knowledge production dissemination on its globalist, capitalist, vectoralist axis? It asks of us to take and foster response-ability in these processes, as only intensive and attentive engagement with the act of 'knowledge-ing' allows for a critical position towards the overarching governmentality and its arguable opposing intrinsic motivations, desires, and needs. To unhinge knowledge from its constituting role for pouvoir, it is necessary to break loose from the govern-mentality that constrains and determines it via decentralization.

[14] Mark Achbar and Peter Wintonick, "Manufacturing Consent: Noam Chomsky and the Media," documentary (Zeitgeist Video, 1992), 1:35:30, https://www.youtube.com/watch?v=Li2m3rvsO0I&ab_channel=InquiretheMind.

[15] Michel Foucault, The Chomsky-Foucault Debate on Human Nature, transcription of debate held in November 1971 (New York: The New Press, 2006), 15-21.

[16] Yuk Hui, "What Begins,".

[17] A combination of Simondonian technics and the Greek logos. It intentionally loops the relationship of technology (tekhne + logos), the milieu (technology technics) and describes the logos of technics as a "discourse via the reason of craft", the understanding of something via engagement with the technical milieu and the resulting looping individuation.

[18] Yuk Hui, "One Hundred Years,"

[19] Yuk Hui, "What Begins,"

[20] Antoinette Rouvroy, "Re-Imagining a 'We' Beyond the Gathering of Reductions: Proposition for the Three Ecologies," interview by Lila Athanasiadou and Goda Klumbyte, Footprint 16, no. 1 (Spring/Summer 2022): 121-132, doi.org/10.7480/footprint.16.1.

[21] McKenzie Wark, Capital Is Dead, 13.

[22] Bernard Stiegler, The Neganthropocene, 18.

[23] McKenzie Wark, Capital Is Dead, 11.

[24] Bernard Stiegler, The Neganthropocene, 21.

[25] Ibid, 17.

[26] McKenzie Wark, Capital Is Dead, 24.

[27] Bernard Stiegler, The Neganthropocene, 31.

This needs the collectivization of resources and decisive pouvoir, to be able to tie resources and technologies to the spatial scale and location that they are suitable for and produce a multiplicity of comso-technics (as to follow Yuk Hui's notion of locally sourced and fitted technology), to reflect and inform our very real entanglement with our surroundings.[28] This collective management needs to take place on both the material, as well as the digital level, in both cases withdrawing from the determinacy of the pouvoir that subdues productive diversity, evading capital's capacity to absorb counter-practices via the détournement of collective struggles (as it tends to commodify for example the collapse of the biosphere as seen in Amazon's participation in the World Earth Day or the newest 'sustainable' startup 'revolutionizing' the disposable toothbrush).[29,30]

1 The Material Sphere

In the material sphere, territorial nation-states confine the free exchange of knowledge insofar that knowledge collectives cannot easily form across the respective borders, just as much as zoning practices in 'modern' city planning, gentrification,
and (socio-economic) redlining impair a fluid exchange. Capitalist practices promote this categorization, in an endeavor to normalize and control individual and collective behavior and protention, urging us to come up with potential alternatives.[31] The collectivization of spatial, social, and cultural resources then poses a valuable counter-practice for two reasons: Firstly, it excavates the individualist base of the neoliberal capitalist narrative proclaiming the divinity of the individual as part of an imaginary community and reappropriates the term of the collective as a group of compromise driven political agency.[32] Secondly, it emancipates systems of social and spatial organization from their submission to external (categorizing) powers via the collective management of needs and fostering diverse practices of production.[33] This by no means is a theoretical scheme, but is already actualized in many instances in our society. Spaces of Commoning, Squatting, and other tactics of heterodox social resource management turn out to be successful projects in varying scales, such as the Poortgebouw in Rotterdam as a cultural venue and co-operative housing project, the Haus der Statistik in Berlin as a cultural neighborhood center, or the Torre de David in Caracas as a residential and commercial squat of the scale of a small city, as well as countless others. These projects manage to be active spaces of cultural and technological knowledge production for decades, although often overseen since they do not represent a dominant discourse. They do, however, represent concrete solutions to concrete needs in concrete places, providing potentialities that are far beyond the horizon of global-normalized policies. The reason why these projects are so successful lies precisely in their temporality: The collectively produced needs are collectively dealt with and territorialized in the form of metastable communities. Once threat is overcome, or a respective objective is reached, the collective is inevitably going to disperse, as the common denominator has dissipated. Although the specific collective has then successfully dissolved, it leaves behind material and cultural traces of emergent knowledge that are appropriable and re-territorializable. Given the porosity and malleability of social clusters, if liberated from governmentality, new collectives and assemblages will emerge from new needs in new constellations. Hakim Bey describes this flexibility in his 1985 book *T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism* as "a guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen".[34] Although Bey calls for a guerilla uprising and his case of the T.A.Z. refers exclusively to 'open' and unattended-by-the-state *gaps in the map*, he provides a deep insight into the concept of fluctuating collectives: The inherent indeterminacy creates open membranes for intensive inter- and intra-action.

Comparable to the Fluctuation Theorem in quantum physics, where virtual (charged) particles and anti-particles come into existence, only to converge and annihilate each other, creating ripples of energy in an apparent vacuum[35], fluctuating collectives "crystalize or dissolve, or merge or dissipate into different associations",[36] creating different intensities along a vector of time (Fig. 3). This is a process of negative entropy (temporarily decreasing entropy), reminding us of Stiegler's concept of the Neganthropocene: A possible epoch of maintaining systems of life, and thus order (negative entropy), rather than following the path of the Anthropos towards energetic – that encompasses cultural, political, social, and biological - sameness. This struggle for life in active processes of transindividuation and knowledge production has the potential for shifting the power relations that govern our milieu. These jointly managed social practices are inevitably (cross-) evaluated by the collective(s), disrupting the determinacy of knowledge governmentality and de-proletarianizing its subjects in stimulating active, critical thought and the creation of situated Cosmo-technics as opposed to propagating participation in reproduction processes.

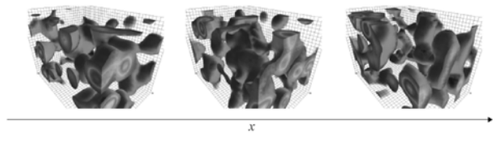

Figure 3
Simulated Quantum Fluctuation along a vector of time (x), similar to spatio-temporal fluctuation of collectives (extracted from animation: Courtesy of Centre for the Subatomic Structure of Matter (CSSM) and Department of Physics, University of Adelaide)[37]

2 The Digital Space

The vector-controlling multinationals and platforms causing the normalization and proletarianization of publics in the (super-material) Digital Sphere are similarly abstract, although arguably more detected due to a general lack of cyberliteracy and ensuing internet awareness campaigns and the so-called *Techlash*.[38] They embody a less deeply rooted (or hidden) vector of power that, nonetheless, has far surpassed any expected momentum. As previous processes of proletarianization desensitized large parts of the public to the proliferation of stupidity even before the dotcom boom, its advent and seizing power over capital, libidinal economy, and protention remained vastly unattended. However, there still appears to be a more critical position of the public towards submitting to this Dataism[39], providing it with a narrower and more brittle base that possibly is easier to topple.

The Digitals founding on the extraction, extrapolation, and commodification (summarized as privatization) of Data has thus potential for disruption: In his book *Internet for the People*, American tech-worker Ben Tarnoff argues, that "Privatization has a history, and anything with a history can come to an end. To build a better internet, we need to change how it is owned and organized. Not with an eye toward making markets work better, but toward making them less dominant. Not in order to create a more competitive or more rule-bound version of privatization, but to overturn it".[40] This can take place in a "[plurality] in purpose [with different] affordances", as he quotes Ethan Zuckerman, Associate Professor for Communication and Media at the Howard College of Arts and Sciences in Washington DC.[41] What Tarnoff and Zuckerman suggest is much alike the concept of fluctuating collectives or the Foucauldian notion of the heterotopia: A co-existence of a multiplicity of communities that decentralizes information and knowledge (practices, tech-knowledge, techno-logos) and affords the democracy and indeterminacy of the Digital Sphere.[42,43]

The two fronts of knowledge production and dissemination are thus dependent on and potent of de-proletarianization. They need to be set off by the reappropriation of the idea and actualization of the collective, which in turn can foster heterogeneous and decentralized mechanisms of governmentality.

Concluding Thoughts

The privatization and commodification of resources, technology, and protention - as the three-dimensional problematization (the what, how, and why) of knowledge production – reinforce systems of governmentality and fuels proletarianization, constraining the becoming of techno-logos within a determinate and limited field evaluated by economic profitability. We, therefore, need a shift in practices of knowledge-ing towards collectivization, jointly managing, determining, evaluating, territorializing, exchanging, and producing new forms of knowledge. The required engagement with these tasks requires critical, productive reflection and diffraction of its participants, resulting in the activation of society and its reconvergence (≠ alienation) with technology. The departure from the global(normal)ized time axis affords the proliferation of diverse cosmo-technics, leading to new forces of (trans)individuation.

Heterotopian, metastable social clusters in constant flux afford to remain porous and adaptive to future scenarios, potentially countering the 'enlightened' compulsion for classification and the reinforcement of the power-knowledge apparatus. The de-commodification of Data is key in the transduction of this diverse and collective governmentality to the Digital, to allow for the internet to become a fair and useful tool in the production of powerful (containing puissance) knowledge. Whether we manage to combine the proliferation of cosmo-technics with global real-time communication, which allows for almost instant territorialization detached from local ties, remains a variable.

This liberation of knowledge will allow for a reclaimed ability for desiring (together) again, which is so desperately needed for our capability for collective fabulation and action. Whilst this liberation will result in confrontation, it, in the same way, allows for exchange and interaction, a space of agonism, in the words of Chantal Mouffe, emerges, that enables truly sympoietic systems of life and a synchronic tackling of the concurrent crises.[44,45] Instead of remaining a tool for the reproduction of crisis-inducing power paradigms, Knowledge becomes an act of care and response-ability again.

What remains in question is how the qualification of knowledge might disrupt such systems. With the rise of right-wing populism and capital's ability for absorption and detournement, we most certainly face challenges in this: Agonistic plurality is a delicate

[28] Yuk Hui, "What Begins,".

[29] David Harvey, Rebel Cities: From the Right to the City to the Urban Revolution, (New York: Verso, 2012), 119.

[30] Chantal Mouffe and Markus Miessen, Space of Agonism: Markus Miessen in Conversation with Chantal Mouffe, ed. Nikolaus Hirsch and Markus Miessen, (London: Sternberg Press, 2012), 39.

[31] Stavros Stavrides, "Common Space as Threshold Space: Urban Commoning in Struggles to Re-appropriate Public Space," Footprint 9, no. 1 (Spring 2015): 10, doi.org/10.7480/footprint.9.1.

[32] Juliane Spitta, "Die Fiktion der Gemeinschaft," Arch+ 232 (Summer 2018): 20-25.

[33] Stavros Stavrides, "Common Space," 10.

[34] Hakim Bey, T.A.Z. The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism, (The Anarchist Library, 1985), 95.

[35] Benoît Mahault, Evelyn Tang and Ramin Golestanian, "A topological fluctuation theorem," nature communications 13 (May 2022), doi.org/10.1038/s41467-022-30644-6.

[36] Gerhard Bruyns, Stavros Kousoulas, and Heidi Sohn, „Commoning as Differentiated Publicness" Footprint 9, no. 1 (Spring 2016): 3, doi.org/10.7480/footprint.9.1.

[37] Derek B. Leinweber, "Visualization of Quantum Chromodynamics", University of Adelaide, accessed March 23, 2023, http://www.physics.adelaide.edu.au/theory/staff/leinweber/VisualQCD/Nobel/.

[38] Ben Tarnoff, Internet for the People: The Fight for Our Digital Future, (London: New York: Verso, 2022), Preface, iii.

[39] Lina Dencik, "Surveillance Realism and the Politics of Imagination: Is There No Alternative?," Krisis 2018, Issue 1 (2018): 31-40, https://archive.krisis.eu/surveillance-realism-and-the-politics-of-imagination-is-there-no-alternative/.

[40] Ben Tarnoff, Internet for the People, Preface, vi.

[41] Ibid, 127.

[42] Ibid.

[43] Michel Foucault, "Of Other Spaces," in Heterotopia and the City: Public space in a postcivil society, ed. Michiel Dahaene and Lieven de Cauter, (Abingdon: New York: Routledge, 2008), 13-28.

[44] Chantal Mouffe and Markus Miessen, Space of Agonism, 9-13.

[45] Donna Haraway, Staying with the Trouble, 33.

model if not built on the collective consensus of collectivity. Achieving this consensus, we can expect, only happens gradually via the dissemination of new social narratives, a process that demands active engagement on the social, political, and educational levels.

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CRAFTING RADIO ACTIVITY

Lea Kayrouz

Introduction

Overstimulated by flooding images and visual excess I find myself retreating to sonic refuge, listening to hours-long recordings looping to disintegration, drone music, or ambient sounds. I sometimes wonder about the provenance of these sounds; seldom do they emanate from musical instruments but the compositions produced could arguably demonstrate a spatial complexity comparable to that of a philharmonic orchestra. Drifting ceaselessly into sonic resonance, I grew aware of the potential of the acoustic dimension, often overlooked, illustrated here by social theorist Jacques Attali:

> *By listening to noise, we can better understand where the folly of men and their calculations is leading us, and what hopes it is still possible to have.*[1]

The vast expanse, spanning from "the folly of men" to "possible hopes" is where I would situate this investigation. In harmony or in cacophony, I am inclined to set aside visuals for the duration of this interlude in an attempt to conceptualize the implications of the sonic on the production of space. Understanding the bordering conditions that both sound and its suppositions are confronted to will serve as a theoretical framework to better understand its political and linguistic innuendos. Probes pertaining to sonic substance, acoustic warfare or topological distance - among others - will surge in this investigation, often standing unanswered, at best reframed; but two questions clearly remain central to the thesis:

How can an acousmatic agent propose new affordances for bordering? What borders is the radiophonic sound confronted with and how is it expressed in its production of space?

Sounding the Territory

The theoretical status of borders reduces it to a system of enclosures, socio-spatial categorizations, that's delineated by the label given to the enclosure itself. But does a border really need to be bounded by tangible preoccupations? Or is the bordering membrane - the membrane that determines what is inside and what is outside a certain territory - capable of transmutation? Bordering refers to visceral, transformative operations that disrupt socio-spatialstructures.

[1] Attali, Jacques., Noise, p.3

[2] Woodward, Keith., Jones, John Paul., On the Border with Deleuze and Guattari, p.239

[3] Ibid, p.239

[4] Welchman, John, Rethinking Borders, pp.177-178

[5] Smith, Neil., Katz, Cindi., Grounding Metaphor: Towards a Spatialized Politics, p.68

[6] Schaeffer, Pierre., Treatise on Musical Objects, p.67

[7] Larousse

[8] Metastability here refers to the definition proposed by Meillassoux, a state of perpetual motion and stability.

[9] Schaeffer, Pierre., Treatise on Musical Objects, p.66

[10] In Noise: An Ontology of the Avant-garde Amy Ireland suggests a new reading of the parasite as what is beyond the site yet somehow bounded to it (para-site)

Deleuze and Guattari argue that "concepts are material and productive, forms of and vehicles for becomings"[2]. This spatial understanding of concepts paves the way for unorthodox thought as it breaks away from "language regimes", language is de-territorialized to reterritorialize into unfamiliar terrain, where the bordering membrane affords it to[3].

> *No longer a mere threshold or instrument of demarcation, the border is a crucial zone through which contemporary (political, social, cultural) formations negotiate with received knowledge and reconstitute the "horizon" of discursive identity* [4]

Within this conceptual framework, I would like to probe into the sonic field, but also into preconceived understandings of the latter - I am inclined to highlight here that the preconceptions I'm referring to are mine and not universal, they might also be yours (the listener) and I think it's worth deterritorializing.

Sound, owing to its intangible nature, is often subject to loose categorizations;

> *"The visible world presents relative stability, permanence, distinctiveness, and a location at a distance; the audible presents fluidity, passing, a certain inchoate, amorphous character, and a lack of distance. The voice is elusive, always changing, becoming, elapsing, with unclear contours, as opposed to the relative permanence, solidity, durability of the seen"* (Mladen Dolar)

I would like to attribute to sound material qualities to avoid its mystification and suggest potential borderings. In delving into the "interconnectedness of material and metaphoric"[5] I am hoping to find an articulate and implicit spatialization of politics. This spatial interpretation of sound I'm suggesting is not trailblazing, in fact I owe it to French composer Pierre Schaeffer who introduced, in Treatise on Musical Objects: An Essay across Disciplines what he calls "the sound object". The sound object is sometimes mistakenly understood to be the instrument or the object that induced a sound; in fact the sound object has no physical substance but it acquires materiality - in Deleuze and Guattari's understanding of materiality mentioned above. The sound object is neither the instrument nor the tape, it is "entirely contained within our perceptual consciousness"[6]. This implies that a myriad of sound objects can emerge from one sound source, either as a product of manipulation or a result of distinct modes of listening; it is never permanent, never original, but always a carrier of information. In fact the sound object can better be framed on an acousmatic field; the word "acousmatic" was appropriated by Schaeffer to denote a sound that emerges from a source that is unseen - the radiophonic voice is acousmatic in nature as its transmission dissociates it from its production. "Acousmatic" - before Schaeffer territorialized the word - once referred to the disciples of Pythagoras who underwent blind lessons, carefully listening to their master while he hid behind a curtain[7]. The acousmatic field is therefore a milieu where listening and sounding elbow one another in an effort to claim territory, a dynamic field under the umbrella of metastability[8]. Instances of "pure listening" - listening for the sake of identifying information and surveying sources - have rendered the sounding territory marginal, as the sound transmitted is disfigured into data[9]. Listening like a sound technician for example entails seeking circuit information through music, it uses sound as a tool to discern any faults of connection, defective valves, or worn out cables. Sound technicians, unlike artists, are unbiased, the sound object they produce is radically different as they seek pure information rather than potential expression. The pythagorean curtain here materializes in the faults of the system, it is not seen but its material implications are heard. The border here oscillates between the "concrete" and "abstract" enclosures, it suggests the latency of an intricate network of sonic elements that need to construct, maintain and nurture the soundscape, in other words, this -scape cannot escape the sovereignty of its originator and the incidental coup-mongers.

Occasionally a parasite contaminates the radio, leaving the listener with only noise, and the voice with the illusion that it's uninterrupted. Sound waves create a web so vulnerable to colonizing parasites[10], weaving together transmissions and static noise, constantly reminding us it's overseeing potential disobedience, constantly reminding us it's tailing our movements and locations, it knows where we're situated, and it denies us information when it does not wish to conform with our territory. In fact in the earlier days of the radio, before bandwidths saw their frequencies migrate to computer networks, transmissions had distinct geographical borders as antennas spread carefully across landscapes, they claimed a sonic territory by virtue of broadcasting from a place, to the place. Ideology clusters would become the market to which the radio is subjected, offer and demand cycles curated transmissions and programs, when they in turn shaped beliefs and ideologies. And although the content differed from one geographical milieu to another, I was surprised to often recognize similar bandwidth constellations throughout; the customary news broadcast, the "nostalgia" frequencies airing the same songs indefinitely, the contemporary hit radios with their endless commercial jingles, the religious voices reciting prayers and reading scriptures and occasionally the classical music retransmissions - occasional in Lebanon at least as it suddenly morphs into static noise every time the gdp dips. The radiophonic plateau hereby affords alternative borderings and geophilosophical readings on any given terrain, the encounter with noise initiates the wayfinding journey along the membrane. The car becomes a mapping instrument that could potentially trace the borders of communities by sampling frequency jumps rather than town signs. I keep thinking back to the drive from Beirut to Bcharreh on weekends decades ago, witnessing the change in tunes, from hip american and french pop songs in the city to static-ridden arabic folk music in the mountains, until we reached pure noise. I also recall introducing new songs to my friends living in Bcharreh - I must confess I was tired of listening to their mixtapes of songs that were popular years before they reached them and burnt virus infested cds with the latest Britney Spears albums. You could almost say the radio - in an alchemical

gesture - transformed euclidean distance into time difference.

Transcending to computer networks, radiophonic frequencies steered away from euclidean coordinates to take on topological attributes, “closeness” does not relate to geographical borders as much as it pertains to ideological and cultural preferences. The radio morphs and follows the affective qualities of its contributors, it takes on a multiplicity of possibilities and becomes a body without organs. A transmission is embodiment of public and private space, it happens in the confines of a bedroom, a recording studio, a car, in all three at once, and other places as well.

> *The movements of the multitude designate new spaces, and its journeys establish new residences. Autonomous movement is what defines the place proper to the multitude*.[11]

The de-materializing of space dissolves boundaries that formerly consolidated otherness and promoted social structures of oppression. When illustrious pianist Glenn Gould witnessed his paranoid hypochondria cripple all forms of social interactions, he retreated from the public sphere and pioneered “bedroom studio culture [...] a sort of embryonic insulation from the world, a laboratory of the late-night, which, while rewarding experimentation, sheltered him from the external pressures that stifled creative development”[12]. Through this creation Gould crafted the space in which he felt comfortable existing in public, “a place that gave life and took life, all the while whispering the sweet promises of immortality nurtured by recorded media,”[13] a space that was rendered material by virtue of it being radiophonic. In its interconnectedness, sonic space affords its dwellers with new topological proximities, togetherness takes on new meanings as it assumes its political involvement.

Bright Orange Black Box

Although my personal interests tend to orbit around topics of conflict and political turmoil, I would like here to look at conflict as environment rather than newsworthy content. In the context of conflict, newfound needs surge, which calls for untried methods and untested tools - I find this context riveting, and I would like to dwell in this backdrop for the sake of investigation. I stumbled across noteworthy instances where the border between sound and politics is contested, I would like to hurdle the membrane through these examples, allowing it to sway me to unforeseen territories.

Saydnaya prison is notorious for its violent methods and ruthless torture “techniques”. Former prisoners of the Assad regime who survived imprisonment in Saydnaya recounted their experience to a group of activists and researchers, in an effort to relate the affliction of the detainees and testify against the regime, together they were able to construct a precise digital model of the space based almost solely on acoustic memory. Saydnaya captives are subjected to complete darkness, they are to remain silent at all times as their movements are closely monitored:

> *To understand the surface area of a whisper in Saydnaya is therefore to understand the restrictions placed on the larynx and on the prisoners’ ability to move in the cell; to better define the nature of the space in which the prisoners are confined. [...] The border between whisper and speech is concurrently the border between life and death*.[14]

The border between the physical and the incorporeal here produces two distinct arrangements: the use of phonic substance in lieu of material evidence as archaeoacoustic practice and the pure listening practice, similar to that of the sound technician, aimed at fault-finding, where the immaterial collides with the larynx. I am here misusing the word archaeoacoustic purposely as I lack the term to denote an archeology that uses sound as a field site tool. The term, as it stands today, refers to the archeology of sound artifacts and the surveying of acoustic qualities of historical sites, and although these practices are honorable, I wonder whether new territories can unravel if the given label deterritorializes and morphs into new modes of existence, if the material qualities of sound aforementioned afford it to participate in excavatorial processes - here the reconstruction of the unseen prison - rather than being a passive product of it. Another notable take on archaeoacoustics - in my understanding of the term - is the gathering of earwitness testimonies from the border between East and West Berlin in the 60s. Call-and-response networks were set up to communicate the crossing of families from one side of the border to another, cemetery bells would respond to trombone choirs, blatantly announcing movement to those who knew the cues[15]. Reconstituting the interstitial suggests a new reading of the Berlin wall as a physical membrane that holds no authority against the sonic. It goes to show that borders that monitor immigration flux and circulation from one jurisdiction to another only have physical authority, in immaterial territories, their power is castrated[16].

> *Music and sound can resist the effects of ephemeral ideologies: being immaterial, they cannot be colonized. The timbral character of an instrument is difficult to disrupt at its core, and it is this that serves as a conduit for memory.*[17]

Radio al Hara, a community led radio born in confinement by a group of friends in Palestine, understood the implications of the sonic agent early on when it launched its Sonic Liberation Front. As it gained momentum, the Front spread across territories of conflict without ever engaging in a physical battle. The radio broadcasted engaged poetry, activists’ statements, scholar speeches, and hours of uninterrupted music to stand in solidarity with Turkish and Syrian earthquake survivors, South African apartheid victims, Palestinian resistance contesters and the likes. In so doing, the dialogue that happens between two machines, one recording and the other sounding, can be

mapped on Schaeffer’s mediating chart[18].

In absolute terms, a Mediator (in the case of the Sonic Liberation Front, the artist broadcasting) rests in equilibrium between four different actors: the Protagonists (South African apartheid victims for example), the Public (listeners tuning into the radio), the authorized milieus (apartheid state) and the programmed milieus (radio al hara). It is important to note here that while the Protagonists and the Public constitute the visible part of the scheme, the stakeholders (the authorized and the programmed milieus) are muffled.

In the context of the radio, the chart falls into a slightly warped stasis, which, contrarily to Schaeffer’s variations, create landscapes where Protagonists and Public meet, narrowing the gap with the programmed milieu to the detriment of the authorized milieu. This assembly is clearly symptomatic of the radio’s insistence on blurring the line between audience and production, Radio al Hara was initially devised as an open space for expression when the pandemic hindered all possible outings, allowing for any user to broadcast from their space of confinement - given they book a slot on the radio’s timetable. The sonic milieu, like any public space, quickly became political, and plotting the different actors on Schaeffer’s chart allows for a simplified reading of the situation. Questions on the nature of the movements arise, the variations Schaeffer suggests are deemed “dictatorial”, but is radicalism necessarily “dictatorial”? Or can equilibrium be found in states of unified revolt?

In an effort to better illustrate the implications of the posed question, I will be walking you through two distinct speaker systems that would arguably constitute opposing configurations on the political field. When artist Lawrence Abu Hamdan approached two Egyptian Cheikhs to discuss noise pollution and its implications on the health of their fellow citizens, he suggested they preach about this frequently ignored topic to fellow Muslims. Despite the topics of the Friday sermon being decided by the military government, the Cheikhs insisted on preaching the threats of sound pollution, busting their khutbah on the loudspeakers, “broadcasting the interior voice of the mosque to its surrounding”[19]. The voice here is authoritative, it does not converse nor does it suggest, it is holy and therefore has supremacy over the listener - and occasionally the passerby who finds himself in the midst of the speaker’s unlawful terrain.

[11] Hardt, Michael., Negri, Antonio., Empire, p.397

[12] Hecker, Tim., The Solitary Practice of the Vanishing Concert Pianist, p.186

[13] Ibid, p.189

[14] Abu Hamdan, Lawrence., The missing 19db, p.53

[15] Jordan, Pamela., The Border between Sound and Silence: Sonic Preservation at the Berlin Wall, p.218

[16] Woodward, Keith., Jones, John Paul., On the Border with Deleuze and Guattari, p.244

[17] Ismailova, Saodat., On Attaining Immortality Through Sound

[18] Schaeffer, Pierre., Machines a Communiquer, p.64

[19] Abu Hamdan, Lawrence., The Politics of Listening

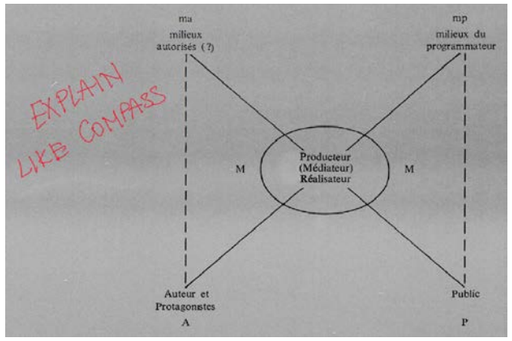

Figure 1
Schaeffer’s Mediation Chart

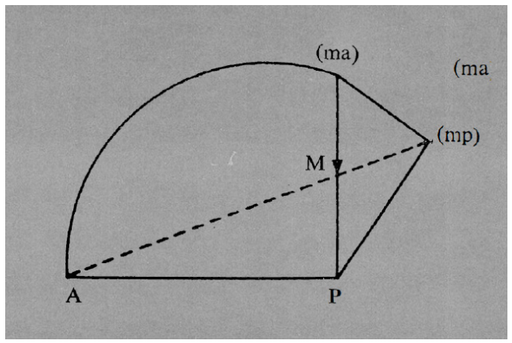

Figure 2
Dictatorial Variation of Schaeffer’s Mediation Chart

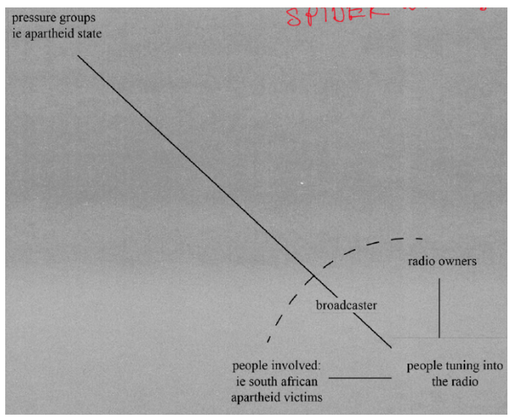

Figure 3
Radio al Hara plotted on Schaeffer’s Mediation Chart

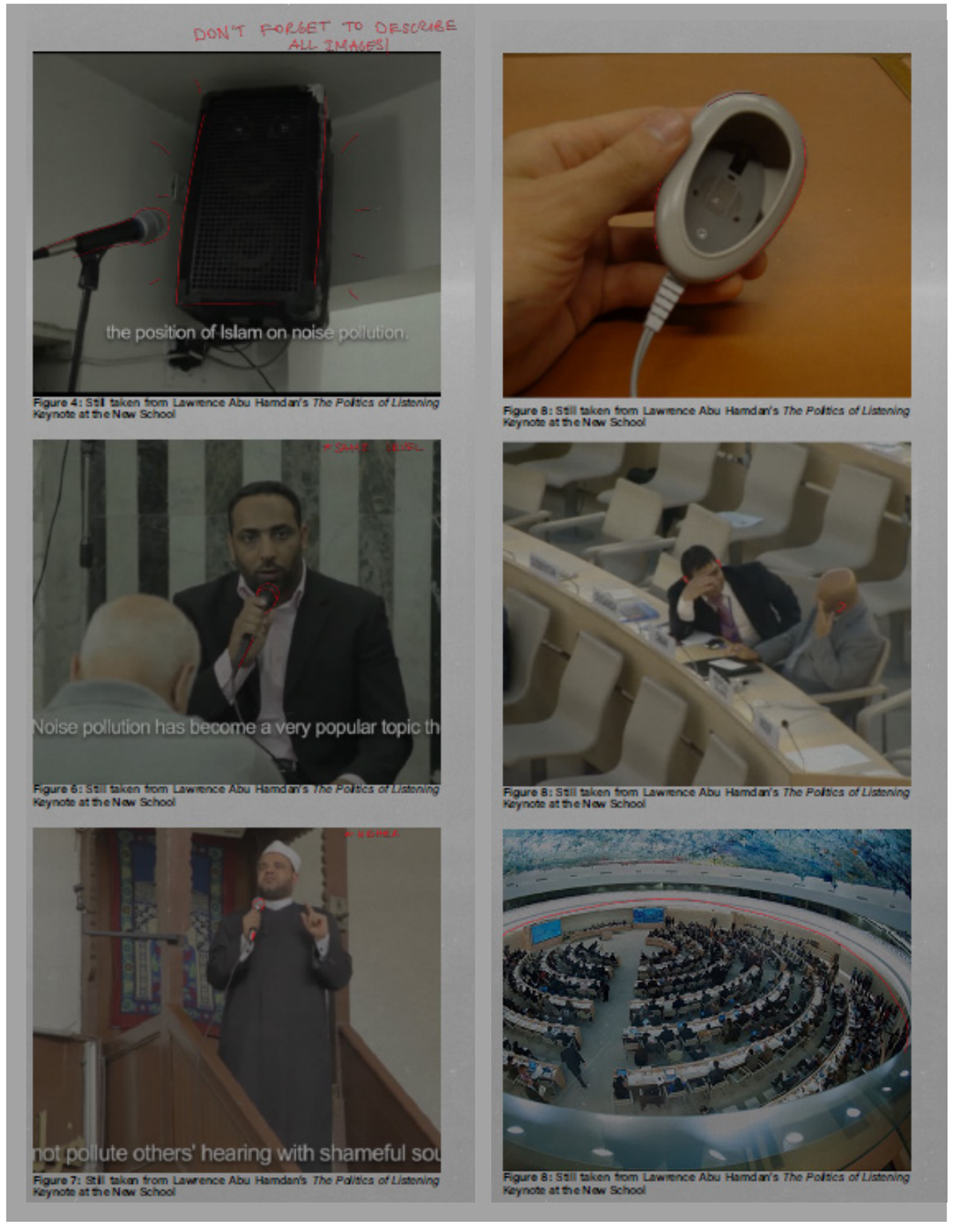

Figure 4: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Figure 5: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Figure 6: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Figure 8: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Figure 7: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Figure 8: Still taken from Lawrence Abu Hamdan's *The Politics of Listening* Keynote at the New School

Inversely, in a more democratic setting, namely the European headquarters of the UN Human Rights Council in Geneva, the speaker system is reduced to a single earpiece[20]. The voice is nowhere near authoritative, members of the council can determine whether they want to lend their ear to the orator or not, while always having at least one ear open to nearby members.

This practice was initially adopted to reject hierarchical oration and promote inclusive exchange, but what is produced in this circular space - note how the architectural arrangement is also a literal reproduction of non-hierarchy - is a sonic abyss where a voice is never heard, if anything, the voice traverses the surface as a prompt for new discourse to commence - in other words council members often only listen to know when to start preaching their premeditated speech. In Abu Hamdan's selected footage it becomes obvious that representatives show complete disdain towards the aurator and their monologue, in fact seldom do they even wear the earpiece.

Concluding here on a judgment does not seem adequate, the sound systems are not to be compared on the basis of the results they yielded; the pertinence here lies in the spaces produced as a manifestation of the sonic.

The Pas-sage from Noise to Voice

Attali argues that music promotes "the establishment of a society of repetition in which nothing will happen anymore."[21] In his view, music is "for sale", it is an outcome of the production and consumption in mass of "semi-identical" objects, bearing in mind that no product can undergo mass production without being subjected to the erasure of differences. Music echoes the social organization in which it was produced, "a credible metaphor of the real", in the absence of a geographical anchor, the radio confuses origins and socio-political geographies in the production of programs. If music is selfdestructive as an entity, its reproduction alongside speech paves the way for new arrangements. Subversively music can be used as a vessel for speech to convey discontent towards its mode of production, setting the scene for its implosion. Musical artists Duval Timothy, in his song titled "Slave", condemns the music industry's exploitative contracts as he redefines slavery, and by extension, "the 'N' word":

> *They don't have to call you um... the 'N' word to be racist, you know, or to... it's a much deeper conversation right, like everybody should own their masters. If major labels want to do deals with artists to... to partner with them, great, partner with me but don't own... me, you're not... you know, trust me that, you know those contracts they... you know they tell you that they want to own the master and then every copy thereof is a slave...*[22]

Timothy is also the founder of his own music label, relieving himself from the 'Voice" can be rethought as a generic force, which makes genesis itself possible by triggering a passage between "that which comes before voice" and voice[23] ties to the industry he reproaches, using their instruments to amplify the voices of "enslaved" artists.

Strictly speaking, in Aracagock's reading of Deleuze, the voice is symptomatic of eventness; sounds emanating from bodies are arranged into meaningful propositions, they are freed from their original bodily function as the event allowed them to acquire meaning. Sound is in fact malleable substance, it is susceptible to deterritorialization as it seldom leaves a trail behind but always gains a body, it is matter in movement, it conveys expression and form, it operates on a phylogenetic line, as a "machinic phylum"[24].

The event initiates the passage from noise to voice, it deterritorializes sound, destructuring its articulation into audible form, further re-organizing into language. "Sound doesn't show up here as a form of expression, but rather as an unformed material of expression"[25] it inherently belongs to an ontology of becoming.

> *The voice is bearer of meaning when espoused with speech as opposed to uttering of noise or sounds... While its influence operates on a political level, perhaps even as deity, it is also a concretization of presence. The sonorour (the voice) is widely depicted as an elusive substance, its amorphous nature allows it to occupy a given space, to inhabit our ears without really allowing the listener to fully grasp it. It shapes the contours of space.*26

The voice bears meaning but it needs a trained ear to materialize, it is hence contingent to copresence, making the listener subject in the act of listening to the acousmatic voice. In becoming subject, the listener is held hostage of the conversation he cannot partake in verbally, the voice does not inquire, it is authoritative as it has the potency of making the listener witness against his will, it fleets into thin air only to reside in the listener forever. The voice owns the discourse while the listener remains abducted, and although the voice does not converse, it includes the listener in a conversation, given the listener voluntarily tunes into a program of his choice.

The radiophonic voice, although being assertive, is only set off by the mute auditor; the power-knowledge relation oscillates ceaselessly, producing an environment in which both ends of the sonic field exert mutual influence. This configuration is specific to

[20] Abu Hamdan, Lawrence., The Politics of Listening
[21] Attali, Jacques., Noise, p.5
[22] Timothy, Duval., Slave
[23] Aracagök, Zafer., Atopological Trilogy, p.24
[24] Deleuze, Gille., Guattari, Félix., A Thousand Plateaus, pp.347–348.
[25] Aracagök, Zafer., Atopological Trilogy, p.37
[26] Badran, Rayya., Radiophonic Voice(s), p.14

acousmatic terrains, the absence of physical substance creates a more malleable milieu, but it also leaves me wondering whether malleability and plasticity operate exclusively on liminal level - and what if the liminal embodies the doorway to new territories.

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SUBJECTIVITY POSITIONED, PERFORMED AND SUBVERTED IN THE CONTEXT OF MORIA REFUGEE CAMP

Myrto Efthymiadi

Introduction

Where do refugee camps sit within our understanding of space and the utilities they need to provide, to enable them to be considered habitable and usable? What role do they play in imposing identity on the people inhabiting them? In what ways do they offer themselves as spaces within which those very conditions can be challenged? These are a few of the questions that spearheaded my research for this thesis. I originally intended to approach this thesis as a comparative assessment of the refugee camps, in the northeastern islands of Lesvos and Chios in Greece, to prisons. Upon reading and researching I concluded that this comparison would be short and potentially futile. The physical characteristics of the camp as well as the experiences of the residents and volunteers mimic very closely the environment of a prison. Given the physical enclosure and controlled access and exit from the camp that is imposed on the residents, a comparison with an architectural perspective is, for all intents and purposes greatly lacking. I will refer to a quote by a resident of Moria refugee camp, as it is retold by Marie Doutrepont in her book Moria, suspended in the nothingness of Europe :“Prisoners at least know when they will be free.”[2] The uncertainty of how much time one will be waiting in the camps, as well as the likelihood of a negative status outcome can be emotionally draining and burdensome for people. Camps present a temporal environment for living, however, precisely because camps are spaces of instability and uncertainty, these conditions create a heightened experience of time. Regardless of how much or little time one spends in the camps their capacity to negatively affect the health of the residents is too high to be disregarded, given that architecture is affective and not neutral in the establishment of power relations. Sven-Olov Wallenstein argued that architecture is a ‘biopolitical machine.’[3] It functions within the structures set up from established institutions and it is an ordering tool itself. There is some research being conducted on the extent of mental health deterioration experienced by residents of Moria refugee camp which is a direct result of the conditions of the camp, the bureaucratic run arounds and endless scrutiny from “authority” officials as part of the process of consideration of one’s application. People’s unique and often traumatising experienced have to be relived consistently for interview purposes and then placed against a spectrum of trauma and tragedy to conclude whether this can bring someone closer to a refugee status which would mean the ability to leave the camp. At the same time, what does life outside a camp assure? Release from the camp environment means an end of resources provided by the state or NGO’s, as limited as those are, being without support in Europe, with no job or housing security. The reality of living within and outside the camp is troubling for refugees and asylum seekers.

[1] Braidotti, Nomadic Subjects, 37.

[2] Doutrepont, Moria, suspended in the nothingness of Europe, 34.

[3] Wallenstein, Biopolitics and the Emergence of Modern Architecture.

[4] Nelson, On Freedom, 30.

[5] Nial, The Figure of the Migrant, 235.

[6] Gorny, Reclaiming What Architecture Does: Toward an Ethology and Transformative Ethics of Material Arrangements, 189.

[7] Ibid, 196.

[8] Castoriadis, The Imaginary Institution of Society, Trans., 163.

[9] Deleuze and Guattari, Anti-Oedipus: Capitalism and Schizophrenia, 38.

[10] Gough, ‘Trans Architecture’, 52.

[11] Nial, The Figure of the Migrant, 3.

[12] Bradley and De Noronha, Against Borders: The Case for Abolition, 21.

My supposition and greatest source of discomfort with refugee camps is that they condition the people that use them far more than we are able to currently comprehend into perceived minority subjects and present the oppression and lack of freedom they experience within the camp as commonplace or to be expected. The spaces of the refugee camps sit outside of the “phantasm of normative citizenship”.[4] While, normative citizenship is a harmful standard to be aspiring to, we have been conditioned to assume that migration has to be controlled for the benefit of native populations. The process of migration, specifically non-status individuals challenge the value of states and thus normative citizenship. The conditions of expulsion usually experienced by people seeking asylum or fleeing, are themselves challenging the notions of normativity and stability because the process of fleeing or migrating is in itself a declaration of dissatisfaction with the current state of things besides being possibly the result of unliveable conditions. This process can be attributed to the prescribed identity of non-status migrating populations as refugees. This imposed identity creates a collective expectation of how one should behave and constructs harmful relations of power that privilege some people over others in a discriminatory manner. Identity is tightly connected to one’s subjectivity and there is an important distinction, as underlined by Kendall Phillips in Rhetorical Maneuvres: Subjectivity, Power and Resistance between subjectivity positioned and performed. The environment of the refugee camp positions people on the move into refugee subjects which requires them to perform within that identity in hopes of being given refugee status which comes with essential rights to access safe conditions in Europe.

Thomas Nail, a professor of philosophy, has focused a substantial part of his research on the philosophy of movement, concluding his book The Figure of the Migrant with the statement: “the migrant is the political figure of our time.”[5] Yet, while migration is such an extensive part of global population structures, the conditions, treatment and process of migrating are consistently problematic and dysfunctional. It becomes important to question the reasons why provision of adequate and humane shelter for asylum seekers is still such a challenge. Robert Gorny speaks of the importance of transformations “of” a material environment and not “in” one[6] that materially engaged disciplines such as Architecture should focus on. Refugee camps have the capacity to serve as sites of ethological reflections when currently, temporary architectural interventions in the camp take precedence over a re-evaluation of what a camp should entail and the political and cultural reason d’être of the way camps are designed. It can be said that “The prison does not “create” the prisoner.”[7] So, what does it do? How do refugee camps subjugate, how do they support institutions of oppression and is it possible to disrupt those very systems from within the camp? Because if asylum seekers and refugees disrupt normative citizenship, is it possible for suitable welcome centres to exist without first addressing the social structures and institutions that are threatened by the people inhabiting them?

In the following two chapters I will look at the ways in which the specific environment of the refugee camps in the Mediterranean that provide access to Europe are positioning subjectivity and how people are able to undermine normative power structures that seek to destroy individuality.

Constructed identity and subjectification

Cornelius Castoriadis in his book The Imaginary Institution of Society argues that we have constructed a society that is in service of institutions (Greek thesmoi)[8]. We establish and live by principles that might have originally been to our benefi t but have become tools of our subjugation. When we do not critically reflect on the inhumane conditions of refugee camps, we neglect systems of exploitation that harm both people seeking asylum and anyoneelse in the process of migration. Strict border control, the harshest example of which are refugee detention centres, is a gateway to harsher controls for every migrant. Given that migration is so imbued in contemporary living, such measures affect most people. This has been otherwise phrased by Spinoza “Why do people fi ght for their servitude as if it were their salvation?”[9] Following this line of thinking Tim Gough argues in Trans Architecture “Identity can be deconstructed, precisely because it has been constructed …(which is) not straightforward because what is constructed presents itself as foundational.”[10] In this case, identity and the institutions that impose it are constructed and thus can be deconstructed. Our perception of the necessity of borders and the value they hold in up-keeping “democracy” is built upon exclusionist and racist legacies. Challenging ideas that are considered foundational does not often present itself as a productive activity, with people not seeking to disrupt conditions that are to their benefit. Borders become necessary in the narrative of state protection which constructs a type of person that is included and one that does not belong. The expectation of a way of being, within the imposed identity of refugee, creates tension between how one should act or present oneself and the reality of one’s personhood.

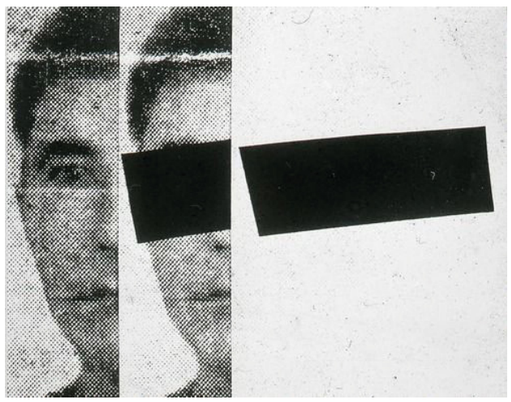

Figure 1
Paolo Rosa (Laboratorio di Comunicazione Militante,Censurato), 1977

Refugee camps make visible that things are constantly in flux, whereas a state and its citizens seek stability and 'normality'. The requirement for labour, both productive and reproductive, within capitalist society makes it so that movement is necessary and constant and thus static society is a false representation of our relational and affective existence. Migration is part of the social and political processes of reconfi guration within and across connected societies and it exposes the constant flow of people and matter, causing discomfort to the ideas of stasis that makes people comfortable. The migrant is "the one least defined by its being and place and more by its becoming and displacement: by its movement."[11] The state and the migrant are in opposition in the popular narrative between stasis and movement and refugee camps function as tools within this narrative. "The camp, the prison and the ghetto all represent sites of immobilisation, and it is precisely this immobilisation that produces and reproduces racial distinctions and hierarchies."[12] It is to the benefit of financial and social institutions to have spatialised and specialised geographies within national boundaries that maintain the value of trade agreements and labour conditions. Marie Doutrepont comments on the systems of control that are employed in preventing people from crossing European borders. "It appears that democracy (of the European Union) is dependent on the condition or situation of the borders."[13] The political fictions presented by right wing governments where urgency and high numbers of refugees are used as fear mongering tactics and shock politics[14] allow for extremely conservative control measures to be imposed not only for border control but within the states and their citizens. Political representation is threatened by increasing number of non-status people. The institution of the state uses the bounded demos as the bedrock of its substantiation and anyone categorised as other becomes threatening to this non-existent bond. This narrative of the bounded demos can be clearly recognised in the wider identity of Europeanness. The idea of Europeanness and the complexities that that in itself holds is part of the hypocrisy of the institutions that create terrible living environments for refugees. Rosi Braidotti, in Nomadic Subjects defines Europeanness as something "that stands for physical mobility through endless waves of migration and a special brand of historical memory that, however aware it may be of colonialism, cannot easily share the claims of a post-colonial condition."[15] Part of the legacy of colonialism can be traced to current political conditions that now require people to seek protection in Europe. This refusal to accept responsibility is further contributing to a European identity that allows for otherness to be regarded with distance and as a peripheral experience. Effectively no repercussions are extensively explored of Europe's colonial past to the benefit of the European community with selective memory reigning in historical reproductions.

Identity for some can increase the possibility of positive encounters because of the authority one is perceived to have within than identity, European being an example of that, while it can hinder others by playingon stereotypes that constrain expectations. The identity of the refugee that is imposed on people living within camps does not provide any authority with which they can speak and act. The narrow and static identities or roles ascribed to people in the minority often become the reasons for their subjectification. "one becomes a subject through a set of interdictions and permissions, which inscribes one's subjectivity in a bedrock of power. The subject thus is a heap of fragmented parts held together by the symbolic give that is the attachment to the performative illusion of unity, mastery and selftransparency." [16] Recognising that there is great power in language, even the classification of a person as a refugee adds to the "symbolic give" that binds so many other more important characteristics of a person under the umbrella term refugee. The question of subjectification is key within the discussion of power hierarchies in refugee camps. Regardless of one's identity, everyone is a subject within one power structure or another. It is important to acknowledge however, the varying degrees of exploitation resulting from subjectification. Refugees and asylum seekers, due to their vulnerability as often stateless individuals are disproportionally subjects to foreign value systems and moral codes that are structured around the benefit of the refugee receiving countries. The definition provided for morality by Daniel Smith, who bases his argument on Deleuze, further supports this inequality. He defines it as "any set of constraining rules, judging actions and intentions by relating them to transcendent or universal values."[17] However, the trouble lies within the idea of universal values and what they imply. Universality is inherently racist and unequal having been utilised as a framework for constructing post-colonial conditions while subverting attention from the still existing power imbalances and systems of exploitation. Universalistic aspirations tend to construct a peripheral "other" that work to provide the means for the realisation of those aspirations without benefiting from this process themselves. "A subject position is an intelligible place within a broader formation of discourse while a subject form is that recognisable pattern of performance attached to a given position."[18] The identity of the refugee is tied to a subject position and holds as much value and expectations as is imposed on it.

Maybe all we can hope for is to divert away from generalisations, prescribing identity based on the process of migration but rather establishing relations between the personhood, the identity that it reflects more than the characteristic of someone's existence. The experience of misidentification and expected performativity of the subject position is summarised here: "I'm not a good token. I don't wear the right colours. I have my own agenda."[19] Understanding that the term refugee does not ascribe a specific identity without complexity, and contradiction. It is affected by layered sets of conditions such as race, country of origin, class, gender etc that in themselves create unique experiences. Escaping subjectivity and normativity allows for the exploration of alternative ways of being, that preserve and encourage the hybridity/ multi-facetedness of identity and create opportunities for positive encounters that can help move away or disrupt the oppressive conditions that are subjectifying the individual. And I would argue that there is disruptive potential in challenging an inadequate, imposed subjectivity.[20] The question is whether this work can be done within the refugee camp. Well, according to Radman and Kousoulas "architecture catalyses processes of subjectivation by introducing novel points of view by manipulating constraints."[21] It is the very processes of catalysing that will be explored further.

Disidentification and queer practices of freedom

If understood as being in a minority and marginalised position, which I contend is the case, then it becomes fruitful to examine the people waiting in refugee camps with the framework of disidentification. The task of disidentification is reparative. The practice allows the marginalised to "negotiate a phobic majoritarian public sphere that continuously elides or punishes the existence of subjects who do not conform."[22] It is an intersectional concept that could benefit people in the process of questioning and actively catalysing oppressive power structures. "Scholars use disidentification to refer to performances that minoritarian subjects engage in to survive within inhospitable spaces, while nevertheless working to subvert them."[23] In this short definition of Jose Esteban Munoz's concept of disidentification, it is important to note the important parameter of "inhospitability." While I do not assume it to be a necessary condition of oppression, in the case of the refugee camps I find it a lenient descriptor. Using the example of Pagani camp created on the island on Lesvos in 2009 and quoting Angelos Varvarousis from Liminal Commons "Pagani.. was completely unsuitable for hosting people."[24] He later also re-affirms that a precondition for a space being open to all is to resist identification. A refugee camp being a border control solution separates based on one's identification. Entrance and the ability to stay is decided based on identification documents and alternative means of substantiating one's past. The camp also imposes identity, as previously argued, thus becoming exclusionary and oppressive. At the same time, refugee camps are sites of emergence. They are affective spaces and have the capacity to exceed their representation by becoming spaces of positive encounters.

However, as with any liberation struggle, it is contextually specific. The residents of Moria refugee camp have specific challenges and forms of oppression and their inscribed identities have equally specific ways in which they can be countered. PIKPA was an independent camp on the island of Lesvos that housed hundreds of refugees that were classed as exceptionally vulnerable. It was the first open refugee camp and stood as a political statement against the detention of refugees. It also provided the possibility for anyone to contribute to the camp through cooking, cleaning, teaching or gardening. It gave opportunities for people to be active in ways that subverted their subjectivities purely as refugees. Importantly the camp was closed down and the space cleared by police in 2020. Working as a teacher is one way a resident of Moria can practice disidentifi cation and work with identities that do not necessarily fit within their prescribed one. PIKPA was a space where people could exercise independence and agency. With its closure this is no longer available, not only the vulnerable people it housed, but also those that used it as an escape and an opportunity to work outside Moria. Now you see me Moria (NYSMM), is a project which also fi ts within the process of disidentifi cation. NYSMM is a social media account that was started by residents of the camp that were trying to showcase the terrible conditions that the camp was in. Beginning in 2020, residents anonymously served as photographers of the camp and shared them online. The project grew and got attention from a lot of people to the degree that other artists from around the world started being involved and creating posters to reach more people. An exhibition was held at the Stedelijk museum for NYSMM. The process that the residents engaged in is part of the disidentifi cation process Munoz speaks of. An intentional subversion of the power structures of the camp by the minority subjects that are affected by them by exposing the terrible living conditions and defying the physical barrier between the inside and outside of the camp. What becomes evident through these actions is their collective character, they seek to empower and disrupt for the benefi t of everyone and it relies on the contribution of actors from within and outside the environment that is challenged.

Disidentifi cation is "in the service of the larger practice of freedom."[25] Working on challenging structures within the camp and outside of it, it is a practice that while individual in the way it is exercised, has collective aspirations. It's about a balance of autonomous and collective action. Similarly, practicing freedom also requires degrees of autonomy. An autonomous subject, according to Castoriadis, is someone who has valid reasons to come to a conclusion on any given subject. Castoriadis comments on the desire for autonomy and argues that "... we cannot want autonomy without wanting it for everyone, and simultaneously its realisation cannot be fully envisioned besides as collective work."[26] It should not be disregarded how important collective effort is in challenging of dominant ideologies. A collective enunciation of oppressive power structures is necessary in the process of attaining what is not yet here, a more just and humane migratory process that does not discriminate or subjugate. As Maggie Nelson argues in her book On Freedom, "One can and should always aspire to make conditions more conducive to practicing freedom, which is, as Foucault (and Arendt) says, a matter of making space, of increasing degrees of possibility and decreasing degrees of domination."[27]

Through my readings on disidentification and the work of Jose Esteban Munoz, I was introduced to the concept of "not here" or

[13] Doutrepont, Moria, suspended in the nothingness of Europe, ?.

[14] Honig, 'Find a Streetlight , Step out of the Shade', 15.

[15] Braidotti, Nomadic Subjects, 9.

[16] Ibid, 12.

[17] Smith, 'DELEUZE AND THE QUESTION OF DESIRE: TOWARD AN IMMANENT THEORY OF ETHICS,' 66.

[18] Phillips, 'Rhetorical Maneuvers,' 314.

[19] Muñoz, Queers of Color and the Performance of Politics, 165.

[20] Phillips, 'Rhetorical Maneuvers,' 321.

[21] Radman and Kousoulas, Architectures of Life and Death, 9.

[22] Nelson, On Freedom, 30.

[23] Morrissey, 'Disidentification'.

[24] Varvarousis, Liminal Commons: Modern Rituals of Transition in Greece, 4.

[25] Muñoz, Cruising Utopia, 164.

[26] Castoriadis, The Imaginary Insitution of Society, Trans., 159.

[27] Nelson, On Freedom, 77.

Figure 2
Collection of Now You See Me Moria posters designed by citizens and artists (Design for Migration. 'Now You See Me Moria')

Figure 3
Photo by Amir, a resident of Moria that worked collaboratively to publish images of the conditions of the camp through Now you See Me Moria

"not yet here". These carry multiple connotations. The "not here" from the perspective of the migrant population speaks to the process of extricating oneself from a dangerous environment, "beyond the regulatory limits of colonial norms, regimes and boundaries."[28] It speaks to the need for migration, the element of last resort or escape from otherwise unliveable or unsafe conditions. From the perspective of "host" countries, it translates to a sentiment that is reflected in the established camps. The inhospitability previously discussed is a consequence and a projection of the sentiment of "not here." The inability to manage migrant flows can be attributed partly to a constant influx of people and a system that is overwhelmed, but the reality that migrant flows due to their queerness threaten the perceived stasis and "equilibrium" of resident population cannot be disregarded. The not yet here on the other hand, can be perceived as the state of things as we aspire for them to be. The potentialities of our environments and the desires we have for how current conditions can change. Desire is a powerful tool within the process of exercising freedom or disidentification because it functions outside the realm of possibility, its has virtual capacities and aspires for encounters that are outside the perceived field of possibility. Within the refugee camp, utilising desire to make it into a productive tool can increase positive encounters that contribute to experiencing more agency.

I have previously worked on architecture projects for refugee camps having found that most "solutions" are limited in scope or applicability due to the many constraints of working in or around the camps. Within contemporary theory and (very limited) practice on refugee camps a common sentiment and conclusion is disheartenment about the lack of funds. New attempts at solutions are presented as utopian or naïve within the political climate of rising neo-fascism and tightened security measures and border control. Beyond the conversation on abolition of borders that are beyond the scope of this thesis, relevant nonetheless, it is curious how humanitarian architectural attempts are presented as discouraged practice while commercial, unnecessary projects are viewed with high esteem. Working within humanitarian architecture, especially when it is focused on refugee camps for short and long-term solutions, optimism and the construction of possible futures is incredibly fruitful. I agree with Rosi Braidotti that "Political fictions may be more effective, here and now, than theoretical systems."[29] This stands true from the perspective of the refugees and asylum seekers that believe in the fictions that guarantee people in need of asylum, protection from other states, allowing them to continue living within inhospitable conditions in hopes of reaching safety. It also applies to populations of states that are taking in asylum seekers or refusing entry, who are presented fictions by politicians that result in them constructing opinions and lay blame for their own misfortunes on asylum seeking people. Living within the refugee camp environment can be so disheartening, something Marie Doutrepont attests to not only through the people she is there to help but through her own experience of being tasked to follow bureaucratic processes that seem so far removed from the lived experience of the camp. However, practices of disidentification through their agency making and active engagement with the disruption of power structures become tools of optimism and hope. And "the work of (hope) requires people who throw themselves actively into what is becoming, to which they themselves belong."[30]

Villem Flusser in Philosophy of Design argues that 'real design' is discovered under extreme conditions where the mere possibility of an event happening without necessarily the means or resources is the moment when discoveries can occur.[31] This idea while limiting in the spatiotemporal context of when things of value can happen presents a possibility where harsh conditions like the ones in refugee camps can be conducive to practical and ingenious solutions to the very problem they seek to solve. Not to propose an excuse for the inhumane living conditions but as an optimistic view and understanding that the experience of that environment can be understood uniquely by the inhabitants of the camp. Connecting it back to disidentification, "disidentification's use value is only accessible through the transformative politics that it enables subjects and groups to imagine."[32]

Disidentifi cation is importantly a mode of queer worldmaking. Munoz first introduced it within the context of the queer experience and oppression. Hopefulness and optimism are characteristics shared by queer visions as well. Queer theory engages with longing and desire being part of a process of rejection of the current state of things, as they are not safe for people that fall outside normative existence at any instance and within any environment. Queer desires are utopian because they have to imagine and hope for a completely different experience of life. This sentiment is summarised here: "The here and now is a prison house…""… Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility of another world."[33]

The aspirations and dreams of people attempting to cross into "Fortress Europe" are not dissimilar to queer experiences and most importantly queer longings which seek to "potentially rewrite and re-imagine our normative existence within capitalism and modernity."[34] There is a potential to recognise how fostering a welcoming environment and aspiring for cohabitating spaces not structured around detention can help us realise how migrant flows can help actively disrupt the structures that are creating the conditions of their oppression but of ours as well. We can claim this is possible since "…queer vision has underpinned revolutionary and utopian interventions and more particularly in their articulation of possibilities of relation that unsettle heterocapitalist structures rooted in New World Slavery, Western capitalism and plantation."[35]

Nietzche in his work on rhetorical subjectivity speaks to the power of plasticity, the ability for autonomous, personal change that utilises past experience to create alternate versions of how one is perceived. Especially in queer subjectivities, establishing alternate versions of identity and making use of past experiences builds foundations for effective liberatory action and dismantling of oppressive institutions. As queer subjects that are disruptive to our understanding of state, borders and citizenship, refugees are instigators of the need for the re-conceptualisation of the build environment. By beginning the process of re-evaluating identities, prescribed identities can collapse into each other to reveal their fragility.

Conclusion

As they stand, refugee camps on the Greek islands function as designed and curated forms of neglect. The neglect is part of an active mechanism that produces subjects because of the spatial, power relations that exist within them. The subjectification is potent and has material and emotional consequences on the people that are affected by it. With matters of subjectivity maybe the best we can hope for is to understand its multi-facetedness, while recognizing its capacity to adapt and change given the right circumstances and become advantageous for people that are otherwise marginalised by it. Migrants challenge the notion of society that we have constructed. Practices of disidentification and queer longings seek to change dominant ideologies that structure these environments of oppression. The potentiality of recognising the camps as sites of practised queerness is establishing similarities of the localised political struggle with other global movements. The dismantling of oppressive power structures is impossible without collective action and when we engage with perspectives of people who are multiply oppressed we contribute to achieving greater freedom for everyone.

It is imperative to acknowledge that migration is a global phenomenon that disproportionally exposes non-Western migrants to dangerous living or waiting environments. Shifting the perception of migration from an invasive process of change to a participatory process. I am conscious of the fact that the process of disidentification places a lot of responsibility for enacting change on the actions of the very people that are marginalised. The interest lies in its potential capacity to give agency and opportunities for the subversion of power structures, while not disregarding the amount of work that has to be done from within the institutions of oppression to make space for structural change. It is due to the deep roots of injustice that a bottom up approach seem more likely to bring effective change. To quote Audre Lorde "The master's tools will never dismantle the master's house." 36

[28] Cummins, 'Between Here and "Not Here": Queer Desires and Postcolonial Longings in the Writings of Dionne Brans and Jose Esteban Munoz,' 312.

[29] Braidotti, Nomadic Subjects, 4.

[30] Block, The principle of hope, 3.

[31] Flusser, The Shape of Things- A philosophy of design, 9.

[32] Muñoz, Cruising Utopia, 179.

33 Cummins, 'Between Here and "Not Here": Queer Desires and Postcolonial Longings in the Writings of Dionne Brans and Jose Esteban Munoz., 309.

34 Ibid, 308.

35 Ibid., 311.

36 hooks, Yearning: Race, Gender and Cultural Politics.

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WHEN DOES 'CONTEMPORARY' END?

Petar Kirilov

"MoMA Contemporary Galleries 1980-NOW Over two hundred new works in all mediums ALWAYS NEW ALWAYS ON VIEW."1

Introduction to a Dream

I had a very vivid dream last night. I was at The Art Museum. I am sure you know The Art Museum, it is one of those all-encompassing behemoths where you can spend a whole day, they have them everywhere. Perhaps it is exactly the ubiquity that is preventing me from remembering the name. As I walked up the stairs and through the doric columns, its gravity dawned upon me. I felt conflicted. How is it possible for an institution that had its conception a little more than two centuries ago, an "accidentally assembled mass"[2] until the end of the 19th century, to possess such gravitas? When did it become so entangled with the universal flow of history that it can claim a righteous spot as a propagator (and narrator) of its laws and nature? When did it acquire a status of unquestionable authority, a guardian of what's true and sacred?

The massive automatic gates opened up and I was subsumed by the museum's gaping maw. I started walking down the overlong corridor as images of international exhibitions, world fairs, and national pavilions flashed before me. With every step I took new images of exhibition halls, colonial loot, and miniature models of industrial technologies sprung on the walls. The formational moments of cultural institutions, and their relationship to nation-states, that took place in the dawn of modernity, were unravelling before me.[3] A structural device, a spectacle, a socio-historical event where the cultural meaning of art and social significations are constructed, propagated, solidified, and eventually deconstructed.[4] And just like those who have come before me, be it to fairs, pavilions, or halls, it was now my turn to go inside, and tomorrow it will be yours. Or did you come here yesterday? Of course you did, each of us has to go. I think it was Patricia Flaguières who said, "The key is the perpetuation of this foundation beyond the natural replacement of generations: the institution survives its founder and those who serve it."[5]

In the middle of the main hall there was a platform standing on a million needles, on top of it was the ticket office. I walked up the platform and approached the desk, "One ticket please.", I said, as I pulled out my wallet. "Oh, sir, you don't have to pay for a ticket here", the clerk rushed. "So it is free to enter?", I asked, "Yes, of course", he answered as he handed me my ticket and a needle,"you just have to put a needle underneath the platform and you can go inside". I took them both and descended the platform. I knelt down and yet another needle went in to solidify its structure. I stood up and brushed

[1] Terry E. Smith, Thinking Contemporary Curating (New York: Independent Curators International, 2012), 78. An advertisement in the New York Times (November 18, 2011, C27).

[2] Julia Noordegraaf, Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century: Visual Culture (Rotterdam: Museum Boijmans Van Beuningen, 2012), 34.

[3] Alhena Kotsof, "The Arched Bow of the Institution of Display ," in How Institutions Think: Between Contemporary Art and Curatorial Discourse, ed. Paul O'Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 221-226, 222. Alhena Katsof defines the world fairs and their auxiliary interpretations that took place in the dawn of modernity as the moments that exhibitions established themselves as a "mode of knowledge distribution" and indoctrinated their observers in the unambiguous narrative and "representational understanding of the world" which was responsible for situating the modern individual in the new political, economical, and subjective fields, introducing them to concepts such as national identity and heritage.

[4] Hans-Ulrich Obrist, Hans Ulrich Obrist: A Brief History of Curating (Zurich: JRP/Ringier, 2011),6-7.

[5] Patricia Flaguières, "Institution, Invention, Possibility ," in How Institutions Think: Between Contemporary Art and Curatorial Discourse, ed. Paul O'Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 27-35, 31.

off the dust on my knee as I glanced over at a metal place at the corner of the platform. It read, "We appreciate your contribution to the support system of the social imaginary.[6] Sincerely, The Art Museum."

At the end of the hall, a cotton candy scale model of the museum was displayed. There was no glass encasement, so I looked around and quickly poked a hole in one of the walls with my index finger. "Don't be shy", said the clerk, "give it a taste." I was startled and ashamed to be caught in the act, "Are you sure? I am going to ruin it. What if everybody just takes a piece?", "It is meant for consumption. That is how 'The Art Museum' transcends its physical container.", he answered. I was hesitant at first because I was not sure what he meant. I timidly reached the closest corner and pinched off a piece of the roof. As the feathery texture dissolved on my tongue it became evident to me, the epistemological boundaries of the museum spread to our languages, histories, beliefs, social norms, values, relations and ultimately, to how we make sense of the world.[7] It is what Adorno and Horkheimer call the "cultural industry" that acts as agents of the production of cultural value[8]. Did you grab a piece as well? Good, in that case, if you just take a step back you will notice the institutional patterns in the industry's model of acquisition, presentation, narration and dissemination. Although each time we visit The Art Museum, the title of the exhibition may be different and the layout adjusted, the set of prescribed values remains the same. The act of this tiresome reification of the guidelines on how to interpret our surroundings solidifies the status of our social imaginaries and simultaneously produces and reproduces chosen versions of reality.[9] However, constructing reality is not merely enough, it has to be maintained and that requires gaining control over how its future iterations are projected on an individual scale. Castoriadis claims that the imaginary is not solely what institutes society, but it spreads to the imagination of the individual, his dreams and dreamworlds, and ultimately a sense of self that are partially a result of our socio-historical situation and social imaginary significations.[10] After this you might think that it is not governments, politicians, financial markets, etc. that have constructed and governed our society, but museums. However, it is important to make a notable distinction between means and ends. The Art Museum, and by extension exhibitions, fall under the umbrella of a wider infrastructural network, a grouping of individual institutions, each with a distinct function differentiating from the one of the encompassing network itself.[11] Therefore, we have to perceive exhibitions as "contemporary forms of rhetoric, complex expressions of persuasion."[12] That being said, do not rush to take a condemnatory stance, but a rather critical one. The Art Museum is neither a fascist propagator nor an innocent mediative system.

I made my way to the first exhibition space to find a group of people waiting in front of the entrance. There is a timer on top of the empty door frame, six minutes and twenty-three seconds left. When did The Art Museum become such a popular destination? I joined the queue and a staff member gave me a brochure. The first page was a floor plan of the museum. It was subdivided into three areas, first "The (Classical) Art Museum", then "The (Modern) Art Museum" which had a sub-category, "The (Post-Modern) Art Museum" and finally was "The (Contemporary) Art Museum". The second page was a "Visitor's Rule Book". It went on like this:

> Dear Visitor,
>
> Welcome to The Art Museum, we are glad that you have chosen to spend your precious time with us today. Due to the vast amount of visitors we have to accommodate, we have devised a system to keep the people in the galleries at a limited capacity. To make your experience better and more fruitful we have outlined a set of rules that we kindly ask you to follow:
>
> 1. A new group of visitors enters the gallery every 10 minutes, please be patient and wait for your turn in the queue.
>
> 2. Once you have entered the exhibition space you are allotted a maximum of 5 minutes in each gallery. Once the buzzer goes off you need to proceed to the next gallery. (To purchase a premium package, with an allowance of up to 8 minutes, you can visit our website www.theartmuseum/premium.com or scan the QR code at the back of the brochure.)
>
> 3. You are not obligated to spend the whole 5 minutes in the gallery and can proceed to the next one at any time. However, the unused minutes will not be transferred to the next gallery.
>
> 4. Please keep a respectful distance from the artwork and stay behind the red line. Please do not lean over the red line. If you wish to take a closer look at the artwork use the zoom function on the camera of your smartphone.
>
> 5. The museum is a place for quiet and peaceful contemplation, please wait until the end of your visit to vocalise your impressions and opinions.
>
> 6. Do not forget to stop by the Museum Shop at the end of your visit.

[6] Simon Sheikh, "The Magmas: On Institutions and Institutions ," in How Institutions Think: Between Contemporary Art and Curatorial Discourse, ed. Paul O'Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 125-131, 126. Simon Sheikh dwells on Castoriadis' argument that "It is the instituting social imaginary that creates institution in general (the institution as form) as well as the particular institutions of each society […]" In other words, our belief in the instituted social imaginaries, a purely imaginative social act, translates into very real effects. Going even further, what is instituted is not only the societal building blocks and its subjects, but subjectivity itself, penetrating our imagination, dreams, and dreamworlds.

[7] Sheikh, "The Magmas",127.

[8] Paul O'Neil , "The Curatorial Turn: From Practice to Discourse ," in Issues in Curating Contemporary Art and Performance, ed. Michele Sedgwick and Judith Rugg . (Bristol: Intellect Books, 2008), 15-16.

[9] Sheikh, "The Magmas", 127.

[10] Sheikh, 127.

[11] Dave Beech, "Structure, Subject, Art ," in How Institutions Think: Between Contemporary Art and Curatorial Discourse, ed. Paul O'Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 133-142, 140.

[12] O'Neil, "The Curatorial",15-16.

The buzzer went off and I was taken up by the stream of visitors into the “Classical’” gallery. All four walls were overflowing with content as paintings overlapped each other, even one of the exquisitely crafted, gold-coated frames was protruding into the opening leading to the next gallery. The other visitors had already formed a belt of bodies at the periphery of the room. They were moving in unison, like a human centrifuge. The continuous march of footsteps combined with the creaking of the parquet floor was echoing throughout the whole room. I did not know where to begin, I was not sure if the artworks were coupled thematically or chronologically. Although I recognised a few motives, my eyes kept jumping from one work to another, lumping them together in my mind. Have you experienced this before? David Lowenthal calls it “heritage”, similarly to popular memory, it combines the lack of historical references and “commingling epochs without regard to continuity or context.”[13] The buzzer… time to move on.

As I was making my way to the “Modern” gallery, I ducked to avoid hitting the protruding frame. The space was similar in shape and size, the walls were crisp white, completely free from decorations, stripped to the bare minimum - a parquet floor and a single chair in the furthermost right corner for the staff member to sit down - however, this time there was only one artwork in the whole room. It was displayed along the opposite wall and had a glass case over it for protection. We formed a line and everybody waited patiently for the chance to take a photo of it. We all had our turn and then we formed a semi-circle around the masterpiece. “Anaemic, isn’t it?” , remarked the [14] lady next to me. I quickly looked around to make sure she is not talking to somebody else and I whispered back, “I thought we were not supposed to talk, it ruins the unmediated and direct experience of the artworks.”[15] “Unmediated …? This is a designated contact zone that prioritises its understanding of spectatorship, it is quite audacious to claim to be neutral.[16] Look around, it is sterile, if a dust particle falls from the ceiling, the clerk will catch it in the air.”“Shhht!”, shushed the lady behind us. “The “transparency” implies a message: “Everything you see here is important art.”[17], she whispered and we moved on to the “Postmodern” gallery.

It was the same white room again, with more artworks this time. Some of them were on the walls, some of them were on the floor, some of them were floating, and some of them were on the ceiling, evenly spread out, with adequate space in between. The vivid colours of the artworks popped on the white background. Once again I found myself taken up by the stream of people. We paced between the artworks, our gaze moving up, down, left, and right. Each artwork is a stop with a repetitive routine. You stop and look for a second on two, then you search for the label, you look back, then back at the label, maybe it makes sense now, maybe it does not. If it did make sense take a picture of it, and do not forget to take a picture of the label as well. The buzzer.

The “Contemporary” gallery was much larger than the previous rooms. Its white walls stretched more than ten meters high and ended right before meeting the industrial trusses supporting the roof, revealing a brick wall behind. The exhibits were diverse and dispersed all around. Tens of staff members were walking around bringing new exhibits in and replacing the ones that were already there. Before I could focus on one of them, a crew of dusty blue overalls would surround the piece, lift it and take it out of the room. Soon enough I gave up on my efforts to ponder the works and marvelled at the processes going around me instead. The staff members carried out their duties seamlessly, uninterrupted by their audience. I stopped one of them, “Excuse me, sir, why are you replacing the exhibits with new ones all the time?”, “That’s my job, sir.”, he replied, “We are here to present you with the continuously updated artistic output of our time.”[18] He rushed off to demount a monitor and I glanced up to check the remaining time. Forty seconds left. I stood motionless as the workers were passing by, waiting for the buzzer to go off. Twelve, seven, four, one … no buzzer. The clock reset itself to five minutes and we remained in the “Contemporary” gallery. The sequence repeated itself two more times before I realised we were not going anywhere. I walked towards the furthest corner of the room, and as my back was sliding down the wall and my palms reached for the chipped concrete floor, I heard a child’s voice ask, “Mom, when will contemporary end”?

Is ‘Contemporary’ a syndrome or a condition?

Even after waking up, one might find themselves as a passive observer of the increasingly accelerating, automated processes that constitute what we tend to call “contemporaneity”. The term “contemporary” is casually tossed around in conversations, an obligatory adjective in curatorial discourse and sesquipedalian art discussions, an allencompassing adjective regarding anything that falls in the wide-encompassing spectrum of “the now”. You will read about it, you will see it on labels, and eventually use it. Geoff Coxx and Jacob Lund begin their series “The Contemporary Condition” with the question “What do we mean when we say something is contemporary?”[19], a main focus also for Terry Smith in his book “Thinking Contemporary Curating”, among others. Although there is no common agreement among the experts on the topic, there is a consensus on the dubious nature of the term “contemporary”. Its “seemingly self-evident description”[20], which has led to its widespread application, is surprisingly specious. It is notoriously difficult to put a finger on the essential qualities of “the contemporary”, its building blocks and its defining features. The general understanding is that when labelled “contemporary”, the subject is an expression of the present. However, this hardy denotes anything significantly symptomatological, apart from coincidental chronological coexistence. Smith argues that the term has operated largely in reverse, “that has been put forward, in other words, as a meaningful denomination and subject of inquiry in advance of any actual, deductive relationship to the surrounding world.”[21] In that sense, we could compare it to a prop facade on a movie set. Only useful as a front, its perception relies on the careful positioning of the camera that does not reveal its supporting structure and the lack of substance behind it, which in turn supports the illusion of its actual presence.

Even if we do accept the defining feature of contemporaneity as being representative of the current manifestation of the present, Claire Bishop raises a valid concern in her book “Radical Museology” regarding the problematic periodisation of “the contemporary”. Paradoxically, its unifying feature, the conception of a common and universal present, is impossible to date. Hence, she describes the definition of “the contemporary” as a “moving target par exalance”.[22] Bishop points out the relocation of the starting date of contemporaneity from the years after 1945, which is now regarded as “post-war”, to the sixties and seventies, later defined as “high-modernist”, to the eighties and beginning of nineties, which later fell under the umbrella of “post-modernist”. Yet Bishop emphasises that all these periodisation attempts have a major drawback - their Western-centric purview. She goes on to list the examples of China, India and the various African states, which had entirely different historical turning points that signified the dawn of contemporaneity, or even Latin America, where there is no hard line separating modernism from “the contemporary”, concluding that “the attempt to periodise contemporary art is dysfunctional, unable to accommodate global diversity”.[23]

Excluding the possibility of a definite starting point of the period, one may turn to identifying the qualities that differentiate current artistic production from its modernist and post-modernist predecessors, to concretise the contemporaneity in contemporary. While it is commonly accepted that the modernist movement is characterised by the radical break from traditions and post-modernism with the adoption of the notion that there is no such thing as a right way to make art, contemporary art seems to be stuck in between those two categories. Charles Esche notes in his essay “The Demodernising Possibility” that the contemporary art world is still reliant on modernity for its legitimacy, which is expressed in the recurrent attempts to reinstate modernist principles under the pretext that true modernity was never truly accomplished.[24] His claim is supported not only by the “endless rehashing and repetitions of the forms of modernism in the currently successful market”[25] which removed from their initial social and political context rely solely on “avant-garde transgressions”, but also by the immutable forms of dissemination and spectatorship. The habits of the mediative structures that propagate art have proven to be incredibly persistent and stubborn, finding a way to creep in every new iteration of curatorial practice. Regardless of whether it is a Modern Art Museum, a Contemporary Art Museum, Art Fair, or a Biennale when the fanfare of visual spectacle is removed, the user experience boils down to a “matter of visual registration of coded messages”.[26] It follows that the problematics surrounding the term “contemporary”, specifically in the art field, are indeed a part of a larger sequence of tiresome replacement of terminology, as a consequence of the exhaustion of a given artistic expression. Such conclusions are drawn once again in Coxx and Lund’s “The Contemporary Condition” where they argue that the past three decades of accelerated globalisation, neoliberal ascendancy, and ubiquity of informational technologies have formed global networks of influence, during which we have witnessed the replacement of term “modern art”, with “post-modern art”, and currently “contemporary art” as the “descriptor of the art of the historical present.”[27] Or as Bishop puts it, “Once again, “the contemporary” refers less to style or period than to an assertion of the present.”[28]

In his “Essays on Deleuze”, Daniel W. Smith dwells on the notion of “vital concepts”, referencing Deleuze’s “The Fold: Leibniz and the Baroque”. Similarly to Baroque, “the contemporary” falls in the category of vital concepts - ones that have to be created.[29] Smith drives a comparison between the formation of such concepts and the derivation of syndromes in medicine, where the process of “isolation” of a disease identifies the meeting point of its constituent symptoms (components), therefore coining the syndrome.[30] As discussed previously, such symptomatological attempts to arrive at the constituent parts of “the contemporary” have been fruitless. More importantly, if we decide to treat “the contemporary” as a vital concept, we witness a rupture in the inherent self-referentiality of the becoming of vital concepts. Whereas in the case of the Baroque, the “concept posits itself and posits its object at one and the same time”[31], in the case of “the contemporary”, the syndrome has been named prematurely, without a clear definition of its symptoms, or demarcation of their meeting points. Furthermore, following Ian Hacking’s argument that formulation of concepts results in possible new

[13] Julia Noordegraaf, Strategies of Display: Museum Presentation in Nineteenth- and Twentieth-Century: Visual Culture (Rotterdam: Museum Boijmans Van Beuningen, 2012), 217. According to Lowenthal the coupling of recognisable pseudo-references, stories or specific moods is what makes exhibitions accessible to the general audience, where “heritage” divides artworks into general categories such as, ‘the good old days’, ‘the bad old days’, or the ‘once upon a time’. When combined with the minimal information provided by the captions, “the evocation of some vague past with theatrical means” engages the public emotionally with the exhibits.

[14] John Dewey, Art as Experience (New York: Penguin Publishing Group, 2005),4.

[15] Noordegraaf, “Strategies”,149.

[16] Katsof, “The Arched”,223.

[17] Noordegraaf, “Strategies”,197

[18] Terry E. Smith, Thinking Contemporary Curating (New York: Independent Curators International, 2012),72.

[19] Geoff Cox and Jacob Lund, The Contemporary Condition (Berlin: Sternberg Press, 2016),9.

[20] Smith, “Thinking”,53.

[21] Smith, 53.

[22] Claire Bishop, Radical Museology: Or, What’s Contemporary in Museums of Contemporary Art? (Köln: Walther König, 2014),18.

[23] Bishop, “Radical”,18.

[24] Charles Esche, “The Demodernizing Possibility ,” in How Institutions Think: Between Contemporary Art and Curatorial Discourse, ed. Paul O’Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 211-219, 216.

[25] Esche, “The Demodermnizing”, 216.

[26] Kenneth Frampton and John Cava, “Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture,” in Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture (Cambridge, Mass: MIT Press, 2001), pp. 1-27.

[27] Coxx and Lund, “The Contemporary”, 10-11.

[28] Bishop,“Radical”,12.

[29] Daniel W. Smith, “Analytics: On the Becoming of Concepts ,” in Essays on Deleuze (Edinburgh: Edinburgh University Press, 2012), pp. 122-145, 128.

[30] Smith, “Analytics”, 128.

[31] Smith, “Analytics”, 129.

modes of existence[32], we have to question what happens in the case of contemporaneity, what are the consequences of futile conceptualisation and does it result in futile modes of existence? An alternative would be to come to terms with the inconclusive attempts to make a syndrome out of contemporaneity and question its position as a critical category. We can break from the stagist, linear representation of history that is inherent to Enlightenment discourse.[33] This ideological shift was prompted in 1979 by Jean-François Lyotard in his "La Condition Postmoderne". His choice to opt for the term "condition" instead of "society", "culture", "era", or "movement" is significant because "by contrast, [it] signifies a specific, contingent social system."[34] In other words, a syndrome is implicit, while a condition is subject to formative, external forces. This takes us back to the importance of institutional framing in such structuralist views. In his essay "Structure, Subject, Art" Dave Beech elaborates on Luis Althusser's argument that human individuals "were not the constitutive subjects of history, but constituted subjects of history."[35] He goes on to propose that in this schema, where subjectivities are a product of its regulating structures, post-modernism is defined by "the framing of affect" within the aforementioned institutional bodies, therefore becoming the first historical episode not only to be perceived as a condition but conceived as one.[36] As its natural successor, "the contemporary" bears the same principle of conception, however, the question of how to deal with the fraudulent replacement of terms that leads to an illusory sense of progress persists.

When does 'Contemporary' end?

It would be unfair to dismiss the significant philosophical leaps in the past few years when it comes to narrowing down a definition of contemporaneity. Although a feeling of atemporality prevails, the work of Coxx and Lund, and Benjamin Bratton, among others, have set milestones in understanding our surroundings and the constitutive structures that shape us. As Claire Bishop has observed, there are two prevalent discourses; the first one equates contemporaneity with stasis and the immutable post-historic deadlock that was characteristic of the post-modern condition; the second, more generative one, implies a break with linear historic discourse and defines the contemporary experience as an interconnected multitude of temporalities.[37] If we go back to the end of the introductory dream we find ourselves "stuck in the present as it reproduces itself, without leading to any future."[38] While it is demoralising and cynical to invest ourselves in such views, the issues that they raise are pressing and deserve to be accounted for. Although the image of existing in a temporal void, yet completely aware of the physical passage of time seems like a tough sentence, it illuminates the institutional patterns that are responsible for the constant reification of our constraining social imaginaries. As part of her essay Marina Gržinić "How Institutions Think? Institutions Do Not Think, They Simply Act!", she puts forward the term "performative repetitive mechanism" when talking about the main aspects that describe contemporary art institutions.[39] She defines it as a "mechanism that produces and eschews content at the same time, leaving us with an empty form."[40] Apart from actual artistic production the repetitive nature of institutionalisation is also evident in the process of archiving. Setareh Noorani defines current archival practices as a "closed loop", a system whose objective is to safeguard the knowledge that has been passed down by our predecessors within the institutional structure, preventing any ambiguous interpretations, and disseminating it outwards.[41] Such internally oriented practice, Noorani argues, is deeply entrenched in the "Eurocentric epistemic canon", enforcing "institutional amnesia", "binary oppositions" and "voids of knowledge" that can only be placated with information from the already "sanitised" archives.[42] The alternative discourse of the "intersection of multiple temporalities" is the obvious candidate that can shake off the linear historicity of modernity and the "schizophrenic collapse of past and future into an expanded present" equated with postmodernism.[43] Coxx and Lund, who are champions of the aforementioned discourse, recognise this and acknowledge the crisis of historical agency and the challenge of reframing how we understand our historical present.[44] Hence, their belief that identifying contemporaneity as the intersection of multiple temporalities is a possible solution to the "suspension of the futural moment and our inability to conceive of another world."[45] While I agree with the potential of such epistemological change, I find it crucial to distance such discourse from the label of "the contemporary". As a term, it has been the cause for controversy for decades, embroiling itself in polemics up to this day. The result, its meaning has become increasingly blurry and loaded. The extensive stamping of the contemporary label in front of countless discourses, practices, institutions and many more, without any clear intention, has solidified its generic usage, depleting its capacity to produce or carry a fruitful definition. Hence, a symbolic rupture from the term "contemporary" and the surrounding lexicon, can gain therapeutic significance. This takes us back to the question, "When does contemporary end?" The answer is rather anticlimactic. Contemporary ends whenever we define what it never was. Due to its historically negligent use, the term cannot produce any new meaning that is devoid of its past contaminations. Therefore, instead of ascribing a new meaning, that would always have to be consciously differentiated from the old one, the alternative would be to expose its specious nature as a way to move away from it. That being said, what is being called for here is not a clean break from all things "contemporary", but rather a smooth transition out of the "contemporary" swamp. Not simply a process of replacing the old term with an equally premature and inadequate, new one, but a process that embraces the timelessness that we are suspended in, allocating time and resources to allow for a better understanding of temporalising tendencies to be formulated, and only after that label "our" time.

In that proposal, the multi-temporal theory plays a transitional role, it is the significator of change. The ideas put forward in "The Contemporary Condition" are naturally complementary in this case. A better understating of the systems that we have become functions of is increasingly important as their influence grows exponentially. The day-to-day dependency on the "planetary-scale computational system" or as Benjamin Bratton names it "The Stack"[46] is becoming more and more evident. Building upon Bernard Stiegler's argument that it is technology and media that frame our understating of time[47], Stamatia Portanova claims that our experiences are becoming increasingly aligned with the temporal operations of the informational machines that enable, gather, and compress them.[48] Further intertwining informational technologies in our intimate sensemaking, Coxx and Lund posit them as cultural and artistic agents that not only create meaning but play a constituent role in the shaping of those fields.[49] They go on to refer to Tiziana Terranova's "infrastructure of autonomisation", the notion of informational structures enabling the coming together of times and the folding of human, non-human, social, and technological layers, which in turn produce new forms of subjectivation that "limit our operative and imaginative potential."[50] Elucidating the processes of the networked informational technologies is essential if we want to gain a better understating of the spatial and temporal compressions that take place in our inundated reality. In the concluding section of "The Contemporary Condition" Coxx and Lund call for a better "techno-materialist understanding" which will be a step towards a better understanding of contemporaneity. Throughout their work they claim to have painted a picture of what predicates contemporary art - it is the concern with some or all of the aforementioned notions regarding the constitution of subjectivity and issues of temporality[51]. However, I would like to propose that they have listed all the issues that eluded "contemporary art". It is, in fact, a detailed account of all the subjects that should have been addressed, but remained distant, hidden, or peripheral. A sort of reverse symptomatological process has taken place, and the concept became defined not by what it is, but by what it isn't, or never was.

What comes after 'Contemporary'?

> *No imaginary institution of society can ever be complete, neither historically nor actually. It can never be eternal, and it can never be total, despite stronghold, or stranglehold for that matter, on our reality. Ironically, what then escapes any instituted social imaginary "is the very being of society as instituting, that is to say, ultimately, society as the source and origin of otherness or perpetual self-alteration."* - Simon Sheikh [52]

Instead of remaining stuck in the loop of the "Contemporary" gallery of our introductory dream, I would like to propose a new dream, one with diverse institutional modes of activity, but also, more importantly, one where we can fathom new futures. That would naturally align itself with Castoriadis' view of an autonomous society, as opposed to our current heteronymous one, where its members are "aware of its imaginary institution and thus explicitly self-institute."[53] It is vital to distance the notion of self-instituting from anti-institutionalisation, in fact, radical viewpoints that define institutional infrastructures solely as instruments of power are obstructive and prevent any attempt for reimagining alternative forms of instituting that critically oppose the prevalent social forces.[54] Given the seemingly immutable forces that drive our social and economic discourses, it is within the cultural realm that an epistemic change can thrive. An overlooked benefit of a Neoliberal state is the autonomy granted to artistic expression and the artist's right to speak without being silenced.[55] Furthermore, there is an increasing interest in public art, and although this trend-like attitude may pose the threats of over-aestheticisation and increasingly populist and spectacle-oriented exhibitions, if used right it can be a catalyst for re-imagining our modes of spectatorship and consumption. Then, the visitor is no longer just an akratic spectator, whose role is to quietly contemplate, but one that recognises the cultural institution as a place for ambiguous interpretation of histories and through this process deconstructs the fetishised image of works of art, that has been put on a pedestal ever since the conception of the White Cube.[56] What would follow is a politically aligned cultural institution that Esche and Bishop are calling for. That means no more relative pluralism where "all styles and believes are considered equally valid" and "everything is equalised by exchange value".[57] It means leaving behind the practices associated with the speciousness of "the contemporary". That includes the abandonment of the linear understanding of historical time, hinting of the embracing of the transformative power of heterogeneity.[58] Therefore, the importance of the label, or more likely the multitude of labels, that will be the heir of "the contemporary" is of much less importance. Driven by temporal awareness and a better techno-materialist understanding, this new dream dares to turn its back on contemporaneity, to face the future(s) that come after it.

[32] Smith, 129

[33] Beech, "Strucutre",136.

[34] Beech,136.

[35] Beech, 136.

[36] Beech, 136.

[37] Bishop, "Radical", 19.

[38] Bishop, "Radical", 18.

[39] Marina Gržinić, "How Institutions Think? Institutions Do Not Think, They Simply Act! ," in How Institutions Think:Between Contemporary Art and Curatorial Discourse, ed. Paul O'Neil et al. (Feldmeilen, Switzerland: LUMA Foundation, 2017), pp. 145-155, 151.

[40] Gržinić, "How Institutions", 151

[41] Setareh Noorani, "Queer Life(lines) Within the Death of an Archive", Footprint: Delft Architecture Theory Journal 16,158.

[42] Noorani, "Queer Life",160.

[43] Bishop, "Radical",19.

[44] Coxx and Lund, "The Contemporary", 14.

[45] Coxx and Lund, 14.

[46] Coxx and Lund, "The Contemporary",17.

[47] Coxx and Lund, 26

[48] Stamatia Portanova , Whose Time Is It? Asocial Robots, Syncolonialism, and Artificial Chronological Intelligence (Berlin: Sternberg Press, 2021),16.

[49] Coxx and Lund, "The Contemporary", 16.

[50] Coxx and Lund, 18.

[51] Coxx and Lund, 13

[53] Sheikh, 129.

[54] Beech, "Structure", 142.

[55] Esche, "The Demodernizing",213

[56] Bishop,"Radical",59

[57] Bishop, 33

[58] Yuk Hui, "What Begins After the End of the Enlightenment" E-Flux Journal 96, no.1 (2019), https://www.e-flux.com/journal/96/245507/what-begins-after-the-end-of-the-enlightenment/

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VICTIMS OF INSANITY

The creative power of the Paranoid-Critical Method

Sem Verwey

Passing by Dormeuse, Cheval, Lion

During one of the first days of June in 1931, a man (or a woman, a child, any human being) could have made his way along the Rue Cambacérès in Paris. When passing the building on number 29, he could have stopped his tread, opened up his body to the window and tilted his head to examine the painting that he could see behind the glass. While raising his arm, extending his index finger to indicate the object that is portrayed in the centre of this painting, this man could have said: “That is a painting of a lion.” Another man could have undertaken the exact same actions, while arriving at a different conclusion: “That is a painting of a horse.” Yet another statement could have been made by another passer-by, stating that “that is a painting of a sleeping woman.”

Bearing that no one replaced the displayed painting in between the three events, a possible explanation for the differences in the experience of these events could be that two of the passers-by did not see what the painting actually depicted. They could have been wrong in obtaining the rules and similarities that should have led to a generalized and predictable experience of the three events.

In the scenario sketched above, however, that is not the case. For the painting that was displayed behind the window of the building on 29 Rue Cambacérès in Paris was Dormeuse, cheval, lion, a painting made by Salvador Dalí in 1930. The object of this art piece represent a sleeping woman, a horse and a lion altogether in one figuration. The woman appears to be laying on her back, with her arms hanging down. These arms, combined with her head allow for the additional representation of both the horse’s head and its foreleg, and the rear part of the lion. What is the rear of the horse is defined in the woman’s thigh and its reflection. And in the frivolous tail of the horse can be seen the head and manes of a lion. In this way, Dormeuse, cheval, lion is a depiction of a multiple image wherein multiple representations are recognizable for any one viewer.

Had the passers-by in the scenario above been given more time to observe the painting behind the glass, they potentially would have recognized all three images in the painting. In a world where things are being generalized, where things have similarities, where things are what they are in virtue of their identity – a world that you and I may consider normal – two of the three passers-by would have become victims of insanity because of their misunderstanding of an artwork. In another world, however, this might not be the case, since this world has things (or events) that repeat themselves. And there is a difference in every one of those repetitions; a difference in repetition. This is a world that Gilles Deleuze elaborated in Difference and Repetition (Deleuze & Patton, 1994). In this work Deleuze states:

Figure 1
Dormeuse, cheval, lion. Salvador Dalí, 1930.

> “…every time we find ourselves confronted or bound by a limitation or an opposition, we should ask what such a situation presupposes. It presupposes a swarm of differences, a pluralism of free, wild or untamed differences; a properly differential and original space and time; all of which persist alongside the simplifications of limitation and opposition. A more profound real element must be defined in order for oppositions of forces or limitations of forms to be drawn, one which is determined as an abstract and potential multiplicity” (Deleuze & Patton, 1994, p. 50).

Difference is what presupposes our experience. It is therefore not a relation that exists between two things with their own pre-existing identity, but a relation that produces the identity of two things. From this follows that things are repetitions – repetitions of difference. The profound real element from which these repetitions are produced are located in a virtual field, or multiplicities. The production of individual things happens through the actualization of these multiplicities, which change themselves in every process of actualization (Deleuze & Patton, 1994). The passers-by in the scenario above would in this world not be considered as being victims of insanity, since there pre-exists the potential for different actualizations of things – whether that be a sleeping woman, a horse, or a lion. Rather, in this world it could be considered that it are the ones that follow the rules of generalization that should be victimized, that is, as victims of sanity.

The actualization of virtual multiplicities reminds of the method that Dalí applied to obtain the multiple images of his paintings: the Paranoid-Critical Method. In this method, as he describes in Conquest of the Irrational, Dalí would allow himself to let actualization happen in a delirious way, and could therefore produce irrational repetitions of things, located in unconsciousness, in order to create multiple images such as in Dormeuse, cheval, lion (Dali, 1935).

This thesis, then, attempts to further situate the Paranoid-Critical Method of Dalí in the philosophical system that Deleuze developed, eventually, together with Félix Guattari. In this attempt, it tries to uncover whether it may have productive and creative consequences if we tend to become victims of insanity.

The Creative Difference

As is stated above, Deleuze distinguishes between the virtual and the actual, which are two notions in his ontology. A third notion is that of the intensive. The virtual consists of multiplicities with intensive qualities. A change in these multiplicities through intensive processes causes individuation, or actualization, which can be described as the production of actual things with extensive properties (Deleuze & Patton, 1994).

Deleuze derived these ontological notions from Gilbert Simondon, who uses pre-individual being and individual being which are related to each other through individuation. He claims that any thing that actually exists has undergone a process of individuation and that identity and unity do not exist prior to this individuation (Simondon, 2009).

To explain how individuation takes place, Simondon introduces the notion of the pre-individual being. Whereas individualized being is individual, pre-individual being is multiplicity and has, as stated, no identity. The multiplicity of the pre-individual consists merely of potentialities that can be individuated. When a being is individuated, however, the individual being will always be something that is supersaturated with something that is not itself. It will always be charged with potentialities that will allow the individual being to take part in a series of individuation processes. Individual being is stable in the sense that it is actual, but the potentiality that is always present may cause it to destabilize in order to individuate into a new being (Simondon, 2009).

The stable, yet unstable character of being draws Simondon to coin being as metastable system and uses the process of crystallization as an example for a metastable system (Simondon, 2009). This example can be elucidated by analysing a super-cooled liquid, such as water that remains in a liquid state – a state of equilibrium – while it is below its freezing point. In such a super-cooled liquid, the slightest amount of destabilization because of change in for example its movement, temperature, or purity, can cause a small crystal to grow in the liquid. This crystal, in turn, causes the liquid water at its edges to turn into ice. This process is propagated until, at last, all the water has turned into ice. The super-cooled liquid, while being in a state of equilibrium, contained the potential to individuate into a solid system.

This example shows how the destabilization of a pre-individual can be conceived, and how this in turn causes the pre-individual being can become stable, whilst always retaining pre-individual potential. In other words, the example shows how systems can be perceived as being metastable. It is metastability through

which individuation occurs, that is, individuation of various actual things and the networks of which they are a part of (Bergson, 2009).

What Simondon calls metastability, is connected to what Deleuze and Félix Guattari call intensity in A Thousand Plateaus: Capitalism and Schizophrenia. Intensity causes the virtual to be actualized. Intensive processes are taking place at any moment in time. Any virtual thing undergoes intensive processes that actualize it. But in the same way any actual thing undergoes intensive processes that make it move towards the virtual. It should be indicated that calling things either actual or virtual, is not correct. Nothing ever becomes completely stable or completely unstable. Rather, there are ongoing intensive processes of actualization happening that move a thing either towards the virtual or to the actual. A pure virtual state of being or a pure actual state of being is never attained; things are metastable. Destabilization alternates stabilization (Deleuze & Guattari, 1987).

In A Thousand Plateaus, Deleuze and Guattari explain that the things that are actualized by means of intensive processes are assemblages. Assemblages can be aggregates of bodies that relate to one another, or aggregates of enunciations that can be attributed to bodies. The first can be called machinic assemblages and the second collective assemblages. Machinic assemblages consist of “intermingled pieces, gears, processes, and bodies contained in one another or bursting out of containment”, while collective assemblages consist of “incorporeal transformations, acts, death sentences and judgments, proceedings, “law.”” (Deleuze & Guattari, 1987, p.88)

All assemblages are metastable; they can be destabilized – or deterritorialized – after which they can be restabilized – or reterritorialized – by means of intensive processes; “what is compared or combined of the two aspects, what always inserts one into the other, are the sequenced or conjugated degrees of deterritorialization, and the operations of reterritorialization that stabilize the aggregate at a given moment” (Deleuze & Guattari, 1987, p. 88). The first assemblage, then, can be called the territory. But it is a territory that is already in a process of becoming a new assemblage.

This brief, yet elaborate treatment of the concepts that Deleuze and Guattari developed allows us to locate Dalí’s Paranoid-Critical Method in a reality that consists of a virtual multiplicities, actual singularities and the intensive processes that produce them. For Dalí, the Paranoid-Crititcal Method has the potential to question our conscious, or actual, reality. Inspired by the research of mental illnesses, Dalí sought a way to gain irrational knowledge located in the unconsciousness, in order to de- and reterritorialize conscious assemblages. He presented the Paranoid-Critical Method as the “spontaneous method of irrational knowledge based upon the interpretive critical association of delirious phenomena” (Dali, 1935, p.15). In entering the process of this method, Dalí would allude to delirious interpretive associations proper to paranoia that bear upon a “complex, intricate and logically elaborated system” (Finkelstein, 1975). The critical part of the method consists of the uncovering of these associations as being paranoiac phenomena; “common images having a double figuration” (Dali, 1935).

These multiple images, and the process of production thereof, could be considered a testimony for Dalí of a reality that extends beyond consciousness to unconsciousness. A reality that is founded on difference and repetition, that extends beyond the actual to the virtual. The Paranoid-Critical Method created for Dalí the potential to subvert the world of actual reality (Finkelstein, 1975). In the multiple images, as is described in the introduction in this thesis, the representation of an object – one particular individuation – can also be the representation of another object – another particular individuation – without the representations having to change on the canvas.

The Paranoid-Critical Method as a concept is by no means a concept that should be perfectly aligns with the concepts that Deleuze, and eventually Guattari, developed in their body of work. But it is evident that Dalí’s way to make conscious a unconscious reality through paranoiac deliria, reminds of the way that Deleuze and Guattari’s actual reality is actualized from virtual reality. Reality is not founded on identities that supposedly are the essence of uniform objects in the world. Conscious or actual reality cannot be traced back to a fixed origin that predicts all that there is to experienced. From a world where every thing is exclusively what it is determined to be – a world that is completely solidified – Dalí, Deleuze and Guattari travelled to a world of flux. Their world has an open end, and consists of things that endlessly individuate their being. The key to their way of looking at the world is difference; everything undergoes a process by means of this difference. The power of this difference allows for endless creation; creation of a conscious unconscious, or an actualized virtuality.

Creation through Desire

The unconscious plays a great role in the body of work of Deleuze and Guattari. In Anti-Oedipus (1977) they locate production in the unconscious realm of desire, and desire in the eco-social realm of production, creating a desiring-production. They regard desiring-production not as something individual or even anthropocentric, but as a universal primary process. It is at the base of the natural, social and psychological realms; it can therefore be considered to be most influential creative power (Deleuze & Guattari, 1977).

Deleuze and Guattari regarding desiring-production not as something individual or even anthropocentric is discussed deliberately in Anti-Oedipus when they discuss the schizophrenic and its corresponding deliria as a clinical entity. This regard could be considered to be a refutation of the Paranoid-Critical Method, that involves besides deliria an individual – Dalí for example – as well.

Deleuze and Guattari state that when the process of desiring-production, such as in the Paranoid-Critical Method, is taken out of its natural and societal scope, and is limited to the body of an individual where it is contained without it being able to produce the world, a victimized schizophrenic becomes the resultant. As is said, desiring-production is contained, and therefore interrupted in what it should do; produce reality. While schizophrenia reveals unconsciousness – the unconsciousness that entails all of reality – a schizophrenic is a person that needs help (Deleuze & Guattari, 1977).

The same could then be said about the woman from Cadaqués who Dalí describes in The Secret Life of Salvador Dali (1933). The described woman was under the complete impression that Spanish writer Eugenio d’Ors secretly tried to communicate with her. In the newspaper articles that he wrote, the woman would find messages that were supposedly directed to her. She created a structure of reality in which a growing set of coincidences that she found in the newspaper – deeper meanings of certain words and unjust plays of words – caused the woman to create coherent relations, where in fact there were no relations to create. An obsessive idea as in this example, says Dalí, is the source of the paranoiac delirium and stems from unconsciousness (Dali & Chevalier, 1993).

While the woman from Cadaqués might be a person, just as the schizophrenic, that is in need of help, Dalí famously maintained that the difference between him and a madman was that he was not mad. He merely possessed the paranoiac capacity to consciously undergo delirious experience (Dalí, 1935). The delirious structure that unconsciously exists in such an experience can be brought to actuality, as he does in Dormeuse, cheval, lion together in one multiple image.

An alternative to the Paranoid-Critical Method that Deleuze and Guattari give us is the body without organs. To avoid the limits of our bodily organs, Deleuze and Guattari propose making a body without organs that is not limited by the limit of what a body normally can contain. A body without organs only contains intensities, the body is therefore no longer extensive. Actualization merges into the virtual. What is left is Desire:

> “The BwO is desire; it is that which one desires and by which one desires. And not only because it is the plane of consistency or the field of immanence of desire. Even when it falls into the void of too-sudden destratification, or into the proliferation of a cancerous stratum, it is still desire. Desire stretches that far: desiring one’s own annihilation, or desiring the power to annihilate. Money, army, police, and State desire, fascist desire, even fascism is desire. There is desire whenever there is the constitution of a BwO under one relation or another. … The test of desire: not denouncing false desires, but distinguishing within desire between that which pertains to stratic proliferation, or else too-violent destratification, and that which pertains to the construction of the plane of consistency…” (Deleuze & Guattari, 1987, p.165)

Deleuze and Guattari stress that no regular individual can obtain a body without organs. It is only possible for abstract machines to obtain one. Obviously, obtaining a body without organs is not an actual alternative to the Paranoid-Critical Method. What does become clear, though, is the immense productivity of desire; desiring-production which finds itself at the core of all creation.

Epilogue/outro: questions

As is discussed, the Paranoid-Critical is involved with the process of desire-production. Deleuze and Guattari agree upon the fact that desiring-production is not something individual, since a body that holds interrupted desiring-production makes it the body of a madman. Dalí holds that he is a madman, without being mad. He has the paranoiac capacity to arouse a delirious event, without becoming actually mad. While a lot has been written about the Paranoid-Critical Method and while in this thesis is discussed how paranoiac delirious states of being allow for the actualization of multiple individual things, it has thus far not become clear how one can become a madman without becoming mad. This leaves room for further speculation on this topic, but it also leaves room to critique; how can we be really sure that Dalí himself produced some paintings using the Paranoid-Critical Method

Furthermore, the Paranoid-Critical Method as is used by Dalí was only applied to the production of art. In their final joint work What is Philosophy?, Deleuze and Guattari place philosophy next to art and science. All three are considered to be modes of thought, with no mode being superior or inferior. Philosophy involves the production of concepts, art the production of percepts, and science the production of functions (Deleuze & Guattari, 1994).

While all three modes involve thinking, they require thinking in different ways. The question therefore remains if the Paranoid-Critical Method can be used to produce merely art, or philosophy and science as well.

To conclude, questions could be raised about the potential of the Paranoid-Critical Method for the production o architecture. Answering this question would probably involve locating architecture in the three modes of thought. Some people may consider to be artistic, some may consider it to be scientific, some may consider it to be philosophical, while some may consider it to be multiple, if not all of these.

What has been put forth is that it is desire that has the ability to make us delirious. The ability to make a man a madman, mad at the world – that includes himself, his family, the body of his social relations, the body his natural relations and reality. Let us, then, become victims of insanity.

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AROUND THE EARTH

The advent of New Technocracies

Giovanni Stoppoloni

Question

Humans are generally thought to be born in a huge spherical stone wandering in the cosmos. This theory, which first appeared in the 5th century BC Greek astronomers' writings, was then empirically demonstrated by Ferdinand Magellan's circumnavigations. While contemporary research states that the Earth is approximately a sphere, going into Space finally unveiled the Earth's unitarian shape to the human eyes. No one is ready to question that. But maybe not even to realize its meaning, if it has one. For someone.

This doubt comes from a personal basic observation. If the Earth is round, why do we see the horizon as flat? Shouldn't we sense it as a slight curve that reconnects the ground within a circular shape? The evolution records of Homo Sapiens have been studded with great realizations, which now intervene in the construction of collective memory and circumstantial local identities, all of them, in some way, connected by the place where they arise, the Earth. Apparently though, there is something which is difficult to realize within our limited perception and memory. What should be a daily natural understanding when looking far with our gaze, is somehow denied. Questioning this missperception is maybe not relevant within human evolution, unless there exists a link between it and how Homo Sapiens is positioned within the Planet.

The contrast between knowledge and memory is the starting point to analyze the deliberate research for a meaning to the space where humans are extending their feet. Through a situated relationship between embedded knowledge and constructed memories of the shape of the Earth, it is maybe possible to trace an epigenetic behaviour of the human species within the Planet. With this in mind, I will try to analyse the human (miss) perception of the Earth. And its implications. As the limit between visible Earth space and the gaze of what is beyond, the understanding of the horizon becomes the key theme of the speculation.

> *1. There exists a dimension in which many things lose their significance. It is the doubtful temper that accompanies man in the quest for a position. There are states of awareness in which we sense our own relativity. We are formally sure of who we are until we deeply realize our emptiness. You may see through the horizon, and perceive a big loss of meaning.*

It is maybe possible for humans to stop seeing the planet we live on as a project and give it the connotation of a place. This would be the beginning of a new cognitive revolution. The reason why it didn't happen yet, could be rooted in the "juvenile stage" (Blad, 2010) of Sapiens's comprehention about the Earth, andthe miss-unveiling of necessary cognitive connections that could question some priorities.

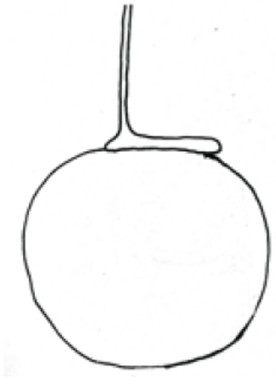

Figure 1

As an example, imagine some kind of contemporary technocratic humans in front of a landscape. So proud, so convinced to be able to see it standing on their own feet. They may feel so much supported by the long-line shape of the plantar arch that they are infinitely grateful for it. Rarely do they show the same gratefulness for the continuity of the ground.

There appears to be a clear lack of some relativization, or slight recognition towards something bigger, but less obvious. To explain this fracture, the scientist and environmentalis James Lovelock underlines that "the most likely cause of our closed minds on this subject is that we already have a very rapid, highly efficient, recognition program, ... our 'read only memory'"(Lovelock, 2021, p.26). As he states, humans live in cognitive limitation and develop perceptual languages that transform experiences into formal constructs, according to a "set of innate instincts" (Lovelock, 2021, p. 26).

At root, a great misunderstanding -or a problem of 'produced vision'- appears. What Lovelock (2021) introduced might be a reason why, within our species, nowadays there may exist a pattern of 'technological individuals' that finds relief in the endless horizon. They look at it, and see it so vast as to imagine infinite relationships and exploitations of resources on it. As a form of expiation, the consumption of what is visible in the finite space appears legitimate, because repeatable infinitely beyond.

This produced vision may alter the relationship between the perception of objects in different scales, missing sometimes their ecosystemic interconnection. This new category of "technocrats" (Njálsson, 2005, p. 75) -or Sapiens members extremely corrupted within the digital contemporary society- may all have very clear in their minds the shape of the sole of the foot: it is flat, and linear, and appears to be perfect for walking. Without questioning it's formation, the foot became a fundamental tool for human technological evolution. Convinced of this, technocrats may lose interest in the reasons for its genesis.

The Philosophers Bernard Stigler and Leroi-Gourhan formalize this empirical process of recognition as "nongenetic" (Stiegler, 1998, p. 57) production of memory, which allowed humans to understand a space only through the fascination of tools they produce or recognize. As Leroi-Gourhan states, "the human group assimilates its milieu through a curtain of objects (tools or instruments). It burns its wood with the adze, consumes its meat with the arrow ... Within this interposed membrane, it nourishes and protects itself, rests, and moves." (Leroi-Gourhan, 1945, 322). The result of this process, or the "interior milieu, is social memory, the shared past, that which is called 'culture'". (Stiegler, 1998, p. 57).

Anyways, when reflecting upon it, the foot as a 'tool' is actually not completely anthropogenic by formation. The culture that it produced-or it's milieu- should not be confined exclusively as a social memory. In fact, the way it developed, so flat and perfect, is actually in direct relation to another complex form, the mother of all existing formal designs. Like the hoof of the warthog or the webbed foot of the duck, the sole of the human foot responded progressively to the stimuli of the Earth's surface. Through successions of evolutionary moments, it acquired singular connotations as "negative moulds" of the orography on which it rested (1).

Somehow, what Charles Darwin presented as a selective evolution of species, can be safely rewritten as a process of 'adaptation to the mother form'.

> *2. No viable structure has a function in itself unless related to the generating form. There is some kind of formal conspiracy, in which everything we see represents a form and not its mould. A small levigated stone doesn't introduce the dimensions of the ocean, and the roots of a tree don't introduce the volume of the soil. The foot itself is nothing but a tool unless it could speak about its mother. Is there something else to realize within the space of relations?*

This reflection seems important to introduce a major antinomy. Or at least to question different possibilities of shaping cultural memory around the notion of a tool and its ecosystem. While the foot appears to the eye in its entirety -so as to unanimously agree to trace its limits and represent its volume- this is not the case with the Earth. In fact, perceptual and non-scientific methods hardly allow us to trace its geometry in our minds. Perhaps only a few astronauts from Space Stations would succeed in understanding empirically its form. That would be 0.01% of the species Homo Sapiens. Therefore, the formal (and consequentially cultural, as appinted by Stiegler) disjunction between the foot -or all other visibly finite objects- and the Earth -visibly infinite- appears connaturated and inevitable.

Anyways, this never looked to be a limit to the diffusion of our species on Earth. It resulted in populations of humans being extremely grateful for the forms of their feet, and rarely for the shape of the ground on which they stand. While this may seem unproblematic in itself, more troubling are its repercussions. Perhaps, it's possible to draw a line of continuity between the failure to perceive Earth's shape and the relationship that some Homo Sapiens established with it. The attachment to resources, the pursuit of ever-expanding social and virtual networks, and the exploitation of territories, are all direct consequences of what the Earth offers to the eyes. Looks like something's deceiving. Even though we are all perfectly conscious that the shape of the Earth resembles a sphere, this awareness appears sometimes more as a rule than a truth.

Every child learns to draw the Earth as a circle, but when he returns home in front of his eyes stands a long linear horizon. It is ever since a young age that our minds got lost in that bewitching straight line, that limit where shapes blur endlessly.

Within a technocratic society, we thus accept a compromise, out

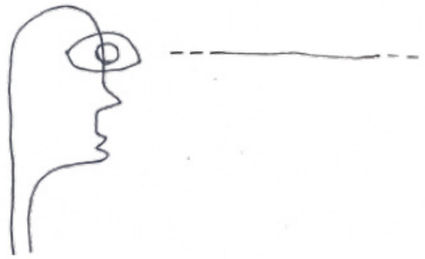

Figure 2

of fear or conspiracy of silence, that we will never understand that limit. We just believe in its extension, right and left, infinitely. We then grow up with superficial certainty and corrupted empirical evidence. In our minds, the Earth slowly morphed into a different shape, rectilinear and flat. While seeing nothing beyond the horizon, our actions also develop blind behaviour. Through a constructed visual memory, we lose track of global forms, forget their effects, and neglect their connections. That is why, within a technological sublimation, no one will ever deeply realize the corruption of the biochemistry of the outer layers of the atmosphere, the plastification of soils, and the "yellowing" of landmasses, except for some of its punctual effects.

As a direct consequence, tecnocratic humans developed a destructive attitude toward the ecosystem. Building up a strong unconscious memory of a flat Earth (2), our behaviour loses sight of the circular understanding of the environment we live in. Within a land of infinite possibilities, every problem finds a solution when you don't see it anymore.

Suddenly, we realize that Homo Sapiens has learned to live in a huge slab of stone wandering in the cosmos. A new question automatically arises, which is disturbing. Sometimes frightening. Do we really know that the Earth is round?

Sure to be Humans

Before introducing the content of the speculation, it is relevant to position it within a broader discourse, and to analyze its target. Which "humans" am I referring to?

I previously introduced the notion of "technocrats" (Njålsson, 2005, p. 75). Acoording to the writer and economist Gunnar K. A. Njålsson (2005) they represent a ponderated thick slice of humans who are, within different intensities, extremely exposed to and influenced by the global technological and digital system. Even considering the various identitarian differences within this group, they somehow appear to share a set of values, channelling peculiar understanding of a specific worldview, all connected through social media, digital products or visual experiences.

Probably, that part of the human population is extremely sure to be human. Which is not a problem by itself. Layers of the evolution of our species allowed a process of slow recognition, in which constructions of relational products became a key in the development of a cognitive set of tools. They span from written language, philosophical treatises, to mathematical notation and, more recently, to universal computers. It is through that set of tools that humans define their position on the Earth. And their behaviour within it.

As a result, these Sapiens are profoundly technological, unnatural, and meta-biological. Their attitude is generally consumption-based, high pace and destructive for natural ecosystems. Those -convinced to be- very human are the ones that called our times Anthropocene. Within a broad system of technocracy, or what may be understood as an array of modern values, technocrats appear somehow allowed to step on the Planet as its owners. Within the "ethical belief that humans alone possess intrinsic value" (Chadwick, 2012), through the use of those tools, they consume Earth resources without control, build industrial areas to replace green infrastructures, develop digital currencies that spread through optic cables around the globe. As if they have always been, beyond a shadow of a doubt, Earthlords. At least, that's what their recorded memory suggests.

It could not be directly true that what is more technological is in the end more modern. Although what was announced earlier may appear as a construct of the general human's position on Earth, not in all cases has the evolutionary process of the human species been accompanied by a more anthropized attitude. Many indigenous populations believe that humans are part of a broader natural ecosystem. The Raramuri, a population living in state of Chihuahua in Mexico, see themselves as an integral part of the nature where they live in. Raramuri literally means 'plant fit for running', which identifies them -humans- as a specific typology of plants with a motion ability. They may argue that "the natural world is not one of wonder, but of familiarity: the human niche is only one of a myriad of united niches that work together to continue the process of iwigara ... the total interconnectedness and integration of all life" (Salmon, 2000, pg. 1372). If one aspect of the lasso is removed, the integrity of the circle is threatened and all other aspects are weakened.

The technocratic human is less different to the Raramuri than he thinks he is. They share the same genomes and the same chemical composition, their brain has the same conceptualization properties and neurological capabilities. The big difference within personals behaviour has to do with what sensitivity has been memorized. There is a key point that Ramamuri can teach the technocratic human. As 'plants fit for running', their equilibrium is found in the natural ecosystem much more that in the anthropotechnological one. While the technocratic human is more and more convinced of being human, a Ramamuri remembers very well its relativity in the ecosystem. Potentially -as a member of that shared set of memorieshe never even needed to question Earth's roundness, since its behaviour is already aligned to a certain circularity of relations. If we were all Ramamuri though, this text would probably have no reason to exist.

By contrast, the whole set of self-granted technocratic rights results extremely unbalanced within the Earth's ecosystem. The disproportionate and binary growth of Sapiens on Earth

nourished unsustainable resource exploitations, severe pollution of biochemical orders with subsequent destruction of biospheres and ecosystems. All of this is connected to the set of tools developed and the embedded vision they produce. It appears that the human development trend is extremely distant from the natural one. Lacking this cooperation, new doubts about human identity start to arise. Are we still actually a part of our ecosystem? It appears that most of the human species is extremely far from the concept of nature.

> *3. What about a big shock. That we will never understand the iwigara, but maybe imagine future technology as a process towards it. There should be some way, to transform the fascination for Ramamuri into a comprehension of them. This would be a technological revolution for the future. We could become ourselves a bit less. Or a bit more.*

Within a research of meaning for the future, maybe the solution could be a relativization and not a confirmation. To achieve some kind of new connection between the tecnocratic human and the natural environment, the set of tools that technocrats use within their lives could acquire new spatial-specificity (in the Earth). Mathematical notation could embed and allow dialogues with natural languages, computing machines could become new mediums.

Feeling less human wouldn't mean becoming less aware, but maybe leaving more identitarian value to that set of genetics that makes us partially 'plants' or 'rivers' or 'stones'. A new notion of roundness could be introduced, which is not mainly scientific but anthropological. Would something change in the perception of the ecosystem if techocratic humans could sense it as all interconnected to one, round, formal system?

New 'antrophoformations' (as the act of transformation of a natural spaces into a human construct through a cognitive and physical process) could initiate a broader discourse of relativization and diversification of human position within the planet, sensing the advent of a new "Copernican turn" (Bratton, 2019) in the anthropological evolution.

Accepting that technocratic humans cannot go back to a primitive connection with nature, it appears evident that a potential turnaround could only happen through artificial relationships with contemporary tools. If a new understanding of our environment could arise, it has to be technological.

Unbuilding Memories

> *4. With the urge towards some demonstrations, an imaginal memory transforms in a social appliance. It is a story of impatience and fear. Seeing a landscape from a train is the contemplation of a surface, a Cartesian confirmation. An act of produced memory. For the next time, how to sit on that train? There is no going back once you are on.*

Further considerations could be made to connect the rich field of studies that traces the technocratic behavioural pattern and its destroying consequences in our environment.

There is though a side of this discussion that is maybe too slippery to be questioned, or just too general to be relevant. It's about the origins of this produced knowledge within a tecnocratic society.

As the philosopher Bernard Stiegler (1998) accounts, we are born as humans and act like that thanks to a transgenerational accumulation of memory, accomplished through the inheritance of technical artefacts. It is around this accumulation of memory that a new critique silently approaches. Is there a possibility to trace a new connection between the human memory and the relationship that the technocratic society created with the Earth?

In that dimension, a relativization potentially appears, in which the tecnocratic human is less self-aware than he tends to believe. Renouncing to sure meanings is a slow transition towards new awakenings. Especially within a digital world, which by its very nature seeks a cybernetic detachment from tangible reality.

Maybe that's why, without exposing new traumatic enlightenments, it always appeared reasonable to keep on understanding the Earth's profile as flat, exactly as our eyes see it. This apparent conspiracy of silence comes from a very rapid, highly efficient, recognition program, which allows to process visual inputs into spatial memories and instinctually accept their truth. As a result, the horizon stopped being a problem for our species, or at least for that wide segment of the Homo Sapiens population that lives in consumption-based societies.

As Stiegler (1998) demonstrates, the technocratic human, as distinct from every other species on Earth, "preserves and passes on its experiences beyond the individual lifespan" (Haworth, 2016, pg 152). This means that a knowledge gained once (such as the fashioning of a particular tool) doesn't need to be learned over again by subsequent generations. This process is called "hominization" (Haworth, 2016), and has been fundamental to the cognitive evolution of our species.

Nevertheless, this is never a closed loop. The relationship between tool production and cognitive stimulation not only resulted in new biochemical structures, but also broadly influenced the collective and societal behaviour of our species. Within a practice called anthropogenesis, as Stiegler (1998) appoints, the constitution of a hierarchy within the use of those tools or technologies activates new brain patterns, leading to the endogenesis of the societal constructs diffused in our societies.

May this be a partial explanation of why humans are so connaturally themselves: it's because of their produced memory. Within all of what our brain formalizes as 'behaviural legacies', the Round Earth memory appears naturally overlooked. As all those things that you formally learn but somehow don't absorb in your memory, the shape of the Earth is no more than a reminiscence

of truth. Meanwhile, as both a collective and personal process, the Earth's flatness whispered within the tecnocratic society formalized harmful social constructs that must be isolated and studied.

Supported by Stiegler demnostrations, it could be possible to rethink cognitive stimulation that technocrats are exposed to in their daily life for new iterations of memory patterns to come. What may looks like a abrupt manimpulation, is instead nothing more that the potential future maturation of the contemporary technology of tools.

> *5. There is some kind of problem when a technological tool introduces conflictual relationship with the environment. Maybe it's just not completely mature to be there. Could be that the producer is still inexperienced, the uses are still unclear or the objectives are blurred. An arrow doesn't introduce a conflict, unless it is clumsity pointing somewhere.*

When sensing the disruptive relationship with the ecosystem or while acknowledging the damages that their footprint is causing on the Planet, the technocratic human hadly feels responsible as an individual. It may be difficult to accept, maybe even to understand that what each of them (of us) is carrying on through ages, is a polluted and suicidal set of memories.

There exists another dimension though, that technological humans hardly understand. It is linked to a set of memories that existed before them, within the wisdom of the space that humans sensed but not realized: the biology of Earth. Repositioning the technocratic human, and it's produced tools within a wider territory of relations tackles its position as a space translator and activator in the natural environment. Potentially, there exists an alternative to the productbased memory that Stiegler underlines. Or maybe just an evolution of it.

To understand this possibility, it is important to resize the scale of power that humans play within the ecosystem (3). Even though the technocratic human is so sure of its set of embedded values, going so as far as overlooking an ecology of reciprocal transformation, it is maybe just more innocent than what appears.

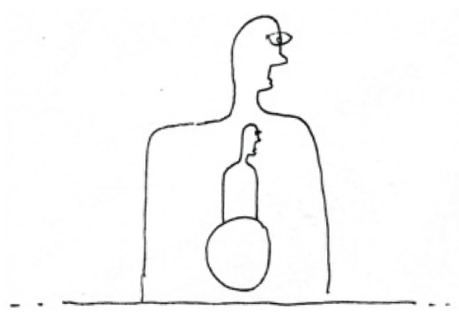

Figure 3

Struggling with a juvenile memory of just 300.000 years of evolution, in which its tool mastering rocketed from rudimental spears to powerful computing machines, the technocratic human is still very young on this planet. Its memory has no comparison to the wisdom of 4.5 billion years of Earth's accretion. When technocrats destroy ecologies through deforestation, and colonize lands and waters, it is just a group of children playing a game that is not for their age. Nevertheless, it's through that playing process, that exchange of matter and knowledge, that humans will learn the lesson.

Towards New Technocracies

It is the moment to introduce the tecnocratic collective memory within a broader discourse. Or to trace its epigenetics. As afore mentioned, when humans were born, the Earth had already existed for long, experiencing geological ages of sublimations, floods, and biological equilibria of all kinds.

Even though all these events were sometimes abrupt, they followed certain cadences coordinated with Earth's rhythm of life. The human species, instead, developed its own evolution at a completely different pace, and, within the current ecological crisis, it is probably facing the first real global imbalance in 300,000 years. The sudden and carnivorous transformation of society from a natural ecology to a competitive anthropocentric system left the contemporary technocrat with a dangerous legacy. As the philosopher Peter Sloterdijk (2001) states in "Rules for the Human Park" , the major driver of change during this transformation was the incremental necessity of technologies within human life. Connecting to Stiegler's ideas on hominization and anthropogenesis, Sloterdijk underlines the role that technology played in shaping these parallel evolutions. In order to shift from an anthropogenic mechanism and understand anthropogenesis as a process he refers to an "anthropotechnological revolution" (Hui & Lemmens, 2017, pg 7). This term embraces both 'hard' technologies (like the 'lithotechnology' of stone tools) and symbolic or 'soft' technologies (like language, or cultural rules of behaviour).

There is a new differentiation needed though, that questions the contemporary technological dependence. When looking at the parameters -or set of digital tools- that humans interact with, they have gone beyond physical perceptions of 'soft' and 'hard' and embraced a new set of rules that are only reasonable in artificial ambiences. If that technology is used as an instrument of power, probably we have already gone beyond an anthropotechnological evolution: it is anthropotechnocracy that has produced the modern human being.

Until a new link between natural and digital technologies is found, an Earth-conscious antropotechnological society cannot be achieved. In this sense, the embryonal connection between humans and technology is the node for the solution of a

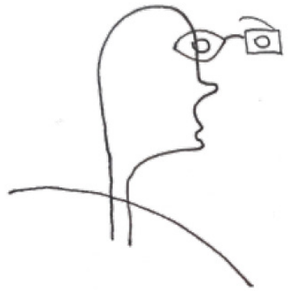

Figure 4

contemporary identity on Earth. While technology was previously understood as a supportive tool, it became now identitarian, peculiar and radical in the definition of the previously questioned 'modern human'. If it is true that technology is a standard, and it shapes our identity until mistifying the perception we have of the Earth, we should accept that there is no going back. The technocratic human is not natural anymore, but so convinced of being a human as to become what Donna Haraway calls a "cyborg" (Haraway, 2016).

As a result, buffered from the demands of nature, technocratic humans become even more tuned to the demands of their artificial environments, and less likely to be able to survive and thrive in natural circumstances, until a point in which they would prefer artificiality above all. This is so true that needs to be questioned.

Contributions like the understanding of "situated knowledges" (Haraway, 1988, pg. 13) allow defining our evolution as a structure of differences. Contemporary philosophers like Donna Haraway could potentially problematize the contemporary technocratic Homo Sapiens generation in order to find a solution to its identity. Within her discourse, she points out the privilege that partiality should have in understanding human behaviour. Shifting the centre of gravity from the traditional ideas about the human and the authoritarian power base, a discussion of partial realities could arise. This position questions the role that technology may have to mediate a new morphogenesis of our embedded memory. Accepting a technocratic mindset implies that humans will no longer go back to a certain primaeval connection with nature, but maybe can find a new one, achieved by a situated use of 'modern' tools (4).

Technology could be seen as a relativizing power for new memorial patterns to arise. Its immersive abundance in technocratic human daily life could help to fraction human consciousness and foresee new points through which the technological human can better understand its relationship with the environment, and potentially foresee a certain roundness in the line of the horizon. The role of technology then will not be about defining new ways of doing, but potentially to recognize existing behaviours that fit better the equilibrium of the Earth.

The philosopher Rosi Braidotti (2019), through the analysis of a 'posthuman epistemology', widens this position when tracking new thinking directions that do not begin and end with the human, but entail the role of technology, the advancement of tools and their relationship with personal psychologies. In situated knowledges based on embodied vision, neither subjects who experience, nor nature which is known, can be treated as straightforward, pretheoretical entities, but instead, they are part of a new cognitive shift through small shocking realizations of our position within the Spherical Planet.

It is the moment in which for a technocratic being, being 'human' is not enough. As already suggested, one aspect of this challenge involves resisting the tendency to work with a single new paradigm-such as inhumanism- that would reduce posthumanism and postanthropocentrism to a relation of equivalence, despite their notable convergences.

It should be possible to decry human exceptionalism as the basis for species privilege, while also attending to the specificity of human responsibility and potentiality in conceptualising adequate forms of response to the damages arising significantly from human activity. As Haraway (1988) states that situated knowledges require thinking of the world in terms of the "apparatus of bodily production" (Haraway, 1988, pg 591) , it will be relevant to trace new relationship between humans and their technology to achieve this production.

Overview Effect

> *6. Is there something that binds us all together? Like an appendage or biological document for all earthly beings. An underlying truth that's beyond the senses. If everything on the Earth was created connectedly, there exists a legacy from which humans cannot escape, and to which unconsciously they try to connect.*

As a combination of young and inexperienced humans, technocrats cannot step back now. They fell into their own trap. They got convinced by the anthropotechnocratic horizon. But hope lies in immaturity and necessary evolutionary turnarounds. There is an hidden evidence of reality beyond the limits of the horizon. If it is true that technocratic humans have forgotten the formal notion of the Earth, the space where they believe to be living is deafeningly flat. Perhaps this is a great fortune, as the prelude to a realization which, hidden beneath the soles of our feet, or inside some retroactive genomas, could erupt in any second.

This hope comes directly from the experience of a small group of poineers who have been able to see the Earth from Space, transcending the limits of the horizon. All of what they experienced, could confirm the possibility of a new cognitive human revolution. The Earth from Space shows no physical borderlines or national boundaries, all the evidence of division and separateness vanishes. Conflicts that divide countries, cultures and people become less important, the need to create

a peaceful united planetary society, which works together to protect this ‘pale blue dot’, becomes critical. The Earth as a whole appears fragile, immensely complex and alive against the overwhelming dark expanse. Exposed to that view, a Ramamuri and a Technocrat would feel an insoluble connection. This relativization is known as the “Overview Effect” (Gardner, 2017), and it is not a conjecture, but an account of the tangible experience of astronauts. Being away from the planet where humans evolved for 300.000 years, they saw, understood and retained, within their set of anthropogenic knowledge, a round-Earth memory. Through that experience, as directly recounted, their lives changed toward new Earth philanthropies. This is not a coincidence. There is still space for real cognitive change within Homo Sapiens.

Implant of a Doubt

It would be impossible -and nor even desirable- to start a ‘pilgrimage to Space’ for the entire technocratic population on Earth. At the same time, without the technology developed over time, no man could have ever accomplished such a great realization. Hence, a fundamental question arises: is it possible to sense the Overview Effect directly within the Earth?

Perhaps there is, in the soft boundary between finite space and its digital expansions, a way in which we can truly memorize the fragility and finiteness of the sphere on which we rest our feet. That’s where the technocratic human is unconsciously aiming at. As Stiegler also pointed out, the purely natural man would have no reason to “deviate from the origin” (Stiegler, 1998, pg 119).Looking back at the rarefactions of the Homo Sapiens species on the Planet, it becomes somewhat clear that a primitive psychic organism perfectly self-regulated with the natural environment probably never existed. The technocrat would never have adopted artificial prostheses, if not to fill a sense of incompleteness. In other words, if humans had always existed in such a perfect homeostatic relationship with the environment, the Earth wouldn’t have faced this traumatic era. All of this was necessary. Tracing a line of continuity from the production of rudimental objects to the development of advanced computing machines, tools worked as extensions of human limits towards some kind of new knowledge. All of these evolutionary steps will maybe allow bridging our limited vision towards the a-rounding of the Earth. As accounted before, the juvenile relation between anthropocentric humans and digital tools explains the destabilization of the system and the consequent detour of technology. Technocrats appear sometimes masters, sometimes slaves. A doubt between control and inferiority is at the root of the identity crisis, and perhaps the reason for that frustration -sometimes abnegation of sin- towards the Planet. Interweaving the legacies of Stiegler, Haraway, Braidotti and Sloterdijk, the question of post-anthropocentrism could find a solution in a connatural downgrading of the personal notion of humanity, for new memories to arise. In this process, technology plays a central role. It is probably not a matter of performing a true deconstruction of some memories for the understanding of new ones but to persue the construction of the same with new palettes of materials.

Figure 5

If human nature is originally cognitively linked to the technology it produces in a relationship of interchange, a cybernetic vision could be the key to the ‘New Copernican Turn’. In the most recent years, new technological tools already questioned the start of a new era. Through the development of digital environments and augmented realities, a new notion of a meta-Earth is being introduced, whispering the role that technology will play in creating a fully fictional understanding of the space around us. It’s a matter of deciding what kind of fiction should be played, if this new era is to be more human or more natural. The development of meta-technology could fundamentally change not only how humans interact with technology but also how they see the nature of the world around them. When creating digital experiences, they can be not completely fictitious, but more ‘comprehensive realities’ that combine aspects of the digital and physical worlds. Working as a kind of digital construction, artificial ambiances could inform humans on notions that would be otherwise inaccessible to the naked eye. Digital compositions, going beyond linear perspective, could support humans in overcoming the limitations that the flat view of the horizon imposes. Like an instrument of truth, meta-technology could distort fallacious perceptions of the physical world, offering the possibility of constant Overview Effects on the Earth’s surface. In this way, the notion of technology as a prosthesis achieves its completeness.

Could a new meta-technological tool, or a speculative platform, allow sensing perceptions that else would never be possible, like seeing out there, in front of us, the wondrous ‘pale blue dot’? What if the whole technocratic society, after a normal working day or on a Sunday evening, gets exposed to the scariest confirmation: The roundness of the Earth? (5).

Bridging the human and Earth scales will unveil new memorial scenarios. Technocratic humans could find answers to some of the reasons for their existence, continue the legacy of Magellan, acquire the knowledge of Round Earth. This would explain technological evolution as an endogenous and necessary process toward the maturation of consciousnesses otherwise impossible to perceive within the limits of finite horizons.

7. It’s the starting point of an activation of biological responses. The brain tries to reorganize and give meaning to information about the wonderful and awesome processes it was privileged to observe. It was the same exact view as before, but everything looked slightly curved. Perhaps one will begin to look at the horizon with a new doubt.

Arounding the Earth

0. What do you see, when you look at the horizon? A flat, straight, powerful line. An endless nuance between sky and ground. Must have something fascinating. Like the possibility of a perpetual presence, or the charming unwritten rule that it sets: everything happens endlessly until it disappears. We fell into a pitfall without even questioning it. It’s the moment of realization before a great shock. What if the horizon is not really flat and infinite as we see it.

1. There exists a dimension in which many things lose their significance. It is the doubtful temper that accompanies man in the quest for a position. There are states of awareness in which we sense our own relativity. We are formally sure of who we are until we deeply realize our emptiness. You may see through the horizon, and perceive a big loss of meaning.

2. No viable structure has a function in itself unless related to the generating form. There is some kind of formal conspiracy, in which everything we see represents a form and not its mould. A small levigated stone doesn’t introduce the dimensions of the ocean, and the roots of a tree don’t introduce the volume of the soil. The foot itself is nothing but a tool unless it could speak about its mother. Is there something else to realize within the space of relations?

3. What about a big shock. That we will never understand the iwigara, but maybe imagine future technology as a process towards it. There should be some way, to transform the fascination for Ramamuri into a comprehension of them. This would be a technological revolution for the future. We could become ourselves a bit less. Or a bit more.

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Figure References

Figure 1: Own work, 2023. Earth's responsive formal phenomena. Drawing.

Figure 2: Own work, 2023. Technocratic perception of Earth's horizon. Drawing.

Figure 3: Own work, 2023. Resizing the human within the ecosystem. Drawing.

Figure 4: Own work, 2023. Realizations through artificial protheses. Drawing.

Figure 5: Own work, 2023. Exposition to the scariest confirmations: The roundness of Earth. Drawing.

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