SPATIAL THINKING 2

09 - 10 November 2012 studio2 Faculty of Architecture

Programme

Conference

Thursday 08 November 2012

07.30 pm	Informal welcome event	*la Cantina* *Sparkassenplatz 2*

Friday 09 November 2012

8.30 am	Registration and official opening	*Faculty of Architecture* *Ground floor*
10.00 am	Morning session with Coffee break	*Faculty of Architecture* *Ground floor*
01.00 - 02:00 pm	Lunch	
02.00 pm	Prof. Bob Brown	*Faculty of Architecture* *Ground floor*
03.15 pm	Afternoon sessions with Coffee break	*Faculty of Architecture* *Ground floor*
06.30 pm	Prof. Thomas Metzinger	*Faculty of Architecture* *Großer Hörsaal*

Saturday 10 November 2012

09.00 am	Prof. Deborah Hauptmann	*Faculty of Architecture* *Ground floor*
10.15 am	Morning session with Coffee break	*Faculty of Architecture* *Ground floor*
01.00 - 02:00 pm	Lunch	
02.00 am	Gert Gschwendtner (closing remarks)	*Faculty of Architecture* *Ground floor*
03:30 pm	Guided tour of Innsbruck	
07.30 pm	Informal closing event	*Solo Pasta* *Universitätsstr. 15a*

Schedule paper presentations

Friday *09 November 2012*

Morning sessions

1 The Transmission Of Accumulated Immaterial Senses in Architectural Education
Bahar Beslioglu

2 Appropriation and Double Entendre
Christoph Lueder

3 Open House - a spatial think tank
Fiorentine Sack

Coffee break

4 How do light emitting materials (Lighterials) influence architectural design and the poetics of the space?
Vasiliki Papakammenou

5 Curating Spaces, Curating Memories
Mariana Pestana

6 Space of Habit
Matei Denes

Afternoon sessions

7 Mediating the Ecological and the Neurological: An Architecture of the Extended Mind
Jon Goodbun

8 This space. Are you aware?
Clemens Plank

9 Space Always Comes After:It Is Good When It Comes After, It Is Good Only When It Comes After
Andrej Radman

Coffee break

10 Local and Global Experience and How Interfaces Relate
Fiona and Dominik Zisch

11 Perception, Language, and The Mental Representation of Architectural Space
Regina E. Fabry

12 A Good Dribbler Never Looks At The Ball
Birgir Örn Jónsson

Saturday *10 November 2012*

Morning sessions

13 Experiencing the Built Environment through Legibility
Beatrix Emo

14 Boredom and Space: the Causes of Change in Architecture
Otto Fenichel, Theodor Lipps and Heinrich Wölfflin
Christian Parreno

15 Does Architecture only Mediate our Society?
Eric Sidoroff

Coffee break

16 Re-casting the Limelight: Three Appearances of Divis Mountain in search of a peaceprocess landscape
Irene Kelly

17 Spatial thinking, Morphogenesis and Self-Organisation: the case of Venice and the Venice Hospital
Sophia Psarra

18 Architectural Projection and Principles in Painting
Agnieszka Mlicka

Abstracts

The Transmission of Accumulated Immaterial Senses In Architectural Education

Bahar Beslioglu

I aim to discuss “intuition” in experimentation and debate its contribution to teaching and learning the immaterial senses in architectural education. I highlight subjectivity as a source in teaching one-to-one architectural experiences and experiencing virtual space, to understand immaterial senses in terms of intuition and experimentation. In discussing objectivity, I investigate design methodologies by VKHUtemas and Bauhaus in relation to education of Modern Architecture, as its re-constitution through educational process. Namely, I focus on underestimated issue of “intuition” at that period and its re-consideration in contemporary architectural education, in which objectivity has shifted to transmission of accumulated immaterial senses in educational process.

Appropriation and Double Entendre
The Human Body in Architecture's References to Psychology and Neuroscience

Christoph Lueder
Kingston University London

Recent critique of Colin Rowe and Robert Slutzky's seminal essay 'Transparency: Literal and Phenomenal' has elaborated on the schism between Le Corbusier's obsession with movement and perception from movement, and its relative marginalization by Rowe and Slutzky in favor of diagrammatic analysis of static representation in plan and elevation. I will attempt to trace Rowe and Slutzky's distinctive spatial reading beyond their explicit references to Cubist paintings, and examine its relationship to Gestalt psychology experiments and tests, whose subjects' bodies faced a drawing or diagram arrested in space. The 'Texas Rangers' curriculum at the University of Austin extends the role of diagrams beyond tools of analysis to prerequisites of spatial perception, and arguably, to that
of prosthetic devices enabling students 'to see architectural space'.
Contemporary appropriation of the terms 'proprioception' and 'kinesthesia' by architects such as Lars Spuybroek has triggered a doubling of their neuroscientific definition from perception of position and movement of a subject's body parts, to a
vision of the body merging with technology, exemplified by the driver of an automobile who 'feels' the extent of his vehicle in movement or during parking maneuvers. The augmented role of 'proprioception' and that of 'embodied cognition' will speculatively be compared to the role of diagrams as requisite to 'seeing' and 'feeling' contemporary architectural space.
Appropriation of ideas and advances from either perceptual psychology or neuroscience to architectural theory recalibrates their meaning. This paper will use the contrasting case studies outlined above to examine appropriation and re-contextualization in architectural theory, exploring a two-fold role of 'double-entendre': first, in eliciting alternate readings of architectural space in relation to
the human body at rest or in motion, on terms borrowed from perceptual psychology; and second, in new (doubled) meanings arising from appropriation of neuroscientific conceptions to architecture.

Open House - a spatial think tank

Florentine Sack
The University of Innsbruck

The research field Open House is an investigation into parameters evoking coherence between man and environment in architectural language.
The point of departure for this investigation is the conscousness that there is no separation of man and environment, as expressed in the language of traditional Japanese Architecture. This expression of unity is seen as highest aim in architecture as found in many examples of sacred but also profane architectural examples all over the world. This notion is of high relevance in todays globalised world as it reveils a spatial, social and cultural understanding for our ever more present universal condition.
The parameters guiding into this direction are very divers, adressing material references, spacial connections, and design solutions involving the recipient into the architectural setting, activating his conciousness to complete what is missing and evoking further points of reference in his mind.
This strategy shows that in different times and cultural backgrounds coherence can be attained with a great variety of formal expressions. Sowith this spatial think tank can be applied in every situation to create a unique and appropriate architectural language adressing the demands of different functions and various cultural needs.
A first collection of individual parameters has been published in "Being One in Architecture - An Aproach"(1) and summarized in "Open House - Towards a New Architecture"(2).
In the ongoing research this collection is updated and extended by new examples and criteria, and tested in design experiments with students in various courses at Institute for Structure and Design, University of Innsbruck.

1: Florentine Sack, "Being one in Architecture - An Aproach", PhD-thesis, University of Innsbruck, 2002
2: Florentine Sack, "Open House - Towards a New Architecture", jovis, Berlin, 2006

How do light emitting materials (Lighterials) influence architectural design and the poetics of the space?

Vasiliki Papakammenou
The Bartlett School of Architecture

This report states a new approach towards architectural design, which can include artificial light into the architect's conceptual toolbox. This involves the analysis of the space into the most important elements with reference to artificial lighting, taking into consideration how it can stimulate the observer. More specifically it examines how architects can create an emotional relationship between the users and the space, taking into consideration the consciousness, referred to as poetics. The connection between interior architecture, lighting and poetics is described with examples.
Further, a study takes place to explore new lighting technologies based on new materials and their applications (Lighterials). These technologies can influence and change the architectural idea and the relationship between the user and the space. Especially when the artificial light is incorporated into the architectural idea aiming to poetics, it can alter the initial architectural concept and the way people respond to the architectural intention.
The research question is: How do Lighterials influence architectural design and the poetics of the space? This question is approached with the use of two experiments. For the first experiment a group of postgraduate students in lighting design look at ways that architects could use these Lighterials to create poetics. In the second experiment a group of experienced architects indicate how the use of Lighterials in their designs could influence the architectural space and its poetics.
The future of interior design is creating spaces with effect to the people who experience it. This study proves how new lighting applications and technologies have the potential to completely change or enhance the poetics of the space and the architect's design. It is a unique contribution towards that direction and it examines new characteristics of light as architectural form.

Curating Spaces, Curating Memories

Mariana Pestana
The Bartlett School of Architecture

Architecture is reaching wider audiences worldwide through a proliferation of exhibitions and events. There is, however, a great dearth of critical consideration into this field of study: curating architecture. Drawing on the understanding of architecture as something that is made by use and by design (1) I am developing a curatorial approach that lets go of the traditional values of authority, sharing power to encourage collective desire. (2) I am investigating a curatorial model that challenges authorship, that involves the audience in immersive experiences where the visitor becomes more than a viewer: a user, an active agent. Alternative to a normative or didactic model, this open model extends the subject matter beyond what is presented.

The dominant way of knowing has been that of empirical observation and critical analysis from a distanced perspective. But there is another way of knowing that is grounded in active, intimate participation. This knowledge is anchored in practice and performance: instead of 'knowing that' and 'knowing about', one 'knows how' and 'knows who' (3).

Influenced by cognitive neuroscience, this model presents environments that encourage free exploration, thus enhancing a sense of being rather than a sense of just passing through (4). Turning the passive viewer into an active user allows access to both the topological and topographic characteristics of space, therefore offering a sense of place, hence creating strong memories. There is a solid relationship between the creation of memories and the sense of place (5), what sense of place should the curator provide as to spark the visitor's memory? Does the stimulation of old memories help create a sense of place?

In this paper I intend to discuss these questions, by showing two examples where neuroscience informs my practice as a curator: The Auction Room (London Design Festival, 2011) and The Real and Other Fictions: Architecture as Experience (2013 Lisbon Architecture Triennial).

(1) Jonathan Hill, Actions of Architecture: Architects and Creative Users (London: Routledge, 2003)

(2) Doina Petrescu, 'Losing Control, Keeping Desire' in Architecture and Participation, ed. by Peter Blundell-Jones, Doina Petrescu and Jeremy Till (New York: Taylor & Francis, 2005). pp. 43-64.

(3) Dwight Conquergood, 'Performance studies: Interventions and Radical Research', The Drama Review 46 (2002): 145-153

(4) Esther M.Sternberg and Matthew A. Wilson, 'Neuroscience and Architecture: Seeking Common Ground', Cell 127 (2006): 239-242

(5) Kathryn J. Jeffery and Robin Hayman, 'Plasticity of the Hippocampal Place Cell Representations', Reviews in the Neurosciences 15, 5 (2004): 309-331

Space of Habit

Matei Denes

Datascapes, emergence, and morphogenetics are part of a new language of architecture that is derived from computational techniques. These tools are used to generate computer driven forms which are meant to create a new way of life. But do they actually achieve this, or do they remain at the level of visual metaphors merely illustrating a new aesthetic?

In this article I will look at how using our daily routines and habits we can achieve a space that is more than visual metaphor, but that actually changes the way we use space. This was something that early modernists were very conscious of. For them the "machine age" was not just a style, but meant incorporating new modes of life into architecture. These included spaces for cars, domestic appliances, and new leisure time that was the result of new technology. This new architecture was visualized through straight lines and bigger windows, but its main reception was unconscious, through the haptic.

This disappeared as modernism was co-opted into the capitalist-consumerist market, where it became a visual brand for corporations. And space as experience was further discredited by post modernist and deconstructivist theories. This has led to an architecture that is dominated by the visual and the formal. Today our lives are changed by new technologies and we are forming new habits, but contemporary architecture only hints at these changes. There are some architects that are trying to revive more experiential spaces. They use the nomadic and the field (from both Reyner Banham and Gilles Deleuze) to define space as gradients of use rather than a visual language. I would argue that these attempts remain to abstract and do not fully engage with our new habits, but are an important step towards reviving the haptic in architecture.

Mediating the Ecological and the Neurological: An Architecture of the Extended Mind

Jon Goodbun
University of Westminster

Despite the widespread turn to various conceptions of embodiment in contemporary theory across the arts and sciences, many thinkers continue to default to the habit of assuming a tight and reductive correlation between mind and brain – or at least between mind and brain-plus-body. Yet as Alva Nöe has made clear, “not only can we not explain mind in terms of brain alone, we can only explain the brain, and its role in helping give us minds, by thinking of the place of the brain in the context of our interaction with the world.” Drawing upon the work of Nöe and others, in this paper I argue that mind and consciousness must be understood as irreducibly extended and relational processes which are played out through ecological, environmental and neurological spaces. It is not then simply the case that new insights from the cognitive sciences can help us to ask new questions regarding how and why architecture is produced and spatial environments are experienced (let alone reducing architecture to neurology). Rather, I argue that much stronger questions can now be be framed regarding the roles that space itself plays in the construction of mind. Indeed, I suggest some reasons why the production of architectural space might have preceded modern human consciousness. I reflect upon a series of recent insights concerning the multiple neurological mappings of active bodies in space – including work on so-called grid and place cells, and mirror neurons – and offer some novel architectural interpretations of this material through frameworks provided by Gregory Bateson, JJ Gibson and Tim Ingold in particular. Following Karl Marx and Friedrich Engels' observation that “consciousness is from the very beginning a social product”, I conclude that architecture today can be re-defined as a social interface which mediates the ecological and the neurological.
Above all, I note the claims that we can legitimately make concerning our minds, bodies
and environments, and the attempt to define an architecture of mind, is not an abstract and neutral scientific or philosophical endeavour, but always a live political project; it is a way of making claims about who and what we are, individually and collectively.

This Space. Are You Aware?
Attention Levels and their Relation to Architectural Experience

Clemens Plank
The University of Innsbruck

Philosophy of mind offers a number of complex theories about human consciousness. The general consensus of these theories states the privilege of conscious experience to be a process or function of the (human) brain, a function that emerged alongside the evolutionary development of the human body. However, evolutionary principles of selection did not result in cognitive structures which serve to primarily direct purposeful attention towards architecture, but rather in cognitive structures which are conducive to keeping the organism alive.
This paper will illustrate the hypothesis that the subjective experience of architecture does not need to always be accompanied by an intentional awareness of experiencing architecture. Architects generally take for granted that architecture occurs attention or, to state it more precisely, that a given architectural reality, which becomes present within the event of experience, is based on purposeful attention. Throughout humanity's long history of architectural, scientific observation architecture is predominantly described as being part of intentional subjective awareness. Philosophising about architecture, writing about architecture, designing architecture by necessity requires the subject's attention to the issue at hand. In this article I will provide evidence that the fundamental condition of intentional awareness is but one condition in the experience of architecture, since modern sciences of the mind describe a manifold variety of different levels of attention within human consciousness.

Space Always Comes After:
It Is Good When It Comes After, It Is Good Only When It Comes After

Andrej Radman
TU Delft, Faculty of Architecture

Keywords
Perception, Space, Spatium, Affordance, Affect, Enactivism

If we pay attention to paying attention we will inevitably come to the same conclusion as the cultural critic and philosopher Walter Benjamin has done in the Work of Art in the Age of Mechanical Reproduction (1936): "Architecture has always represented the prototype of a work […] the reception of which is consummated by a collectivity in a state of distraction. [absentmindedness]" Today, when the artificial environment has become officially ubiquitous, a mere distraction has turned into an absolute oblivion despite (or precisely because of) the ever more exuberant architectural production. This does not prove that "less is more" but that more can indeed be less. We spend most of our lives in autopilot mode - walking, talking, driving - and only a fraction in teleological mode. But as the leading critic of artificial intelligence research Hubert Dreyfus maintains, the latter is the mode we tend to notice and one which has therefore been studied in detail. However disadvantageous all this (corroborative) evidence may seem to the architect, it will prove not to be so once we fully grasp the Affective Turn and its implications for the discipline. Quite the contrary, it might become apparent that it is through habit rather than attention, and collectivity rather than individualism, that we find the (royal) road to the understanding of 'space', or better still, that we undergo (minor) apprenticeship in spatialisation. The paper suggests that the dominant theories of perception are too logocentric and not abstract enough. Although logically one advances from space to affordance, developmentally progress runs in the opposite direction. In other words, degree zero of spatial experience occurs at the level of the unconscious and is proto-subjective and sub-representational. Or, as the literary critic Katherine Hayles would put it, consciousness is overrated.

Local and Global Experience and How Interfaces Relate

Fiona Zisch
The University of Innsbruck
Dominik Zisch
Technical University of Vienna

A defining characteristic of the human mind is its disposition of externalising its own internal processes. The philosophers David Chalmers and Andy Clark term the externalisation of mind into the environment the *Extended Mind* (1). They describe that this innate human trait essentially manifests as soon as objects are used to aid mental processes, even fingers for counting.
Applying this concept to a 21st century spatial context, we can assume actual and virtual spaces to reflect in their structure and interface architecture their respective creators and users. A culture of information and communication has heralded the advent of new environments and spaces, interconnections and dependencies of local and global aspects of space, interaction, and experience. This creates new dynamisms and chains of relation for everyday life, as well as increasing classes of environments human bodies and minds frequent.
We will investigate parallels and reiterative dependencies in the experience of actual and virtual interfaces and how they are increasingly becoming tangled together. From our respective viewpoints as an architect and a software engineer, we will consider spatial and technological interfaces and their underlying structures and relate these to their eliciting foundation – the experiencing human user.
We will present philosophical considerations which concern externalisation toward our theme of interfaces in the human–space-technology relationship and illustrate these by citing observations collected from examples of parallel local and global, actual and virtual, presence and experience.

(1) David J. Chalmers with Andy Clark (1998), The Extended Mind, Analysis 58:10-23

Perception, Language, and the Mental Representation of Architectural Space

Regina E. Fabry
Johannes Gutenberg University of Mainz

Contemporary human cognitive systems are surroundedby architectural spaces that deeply influence the ways in which they perceive and conceive their environment. Referring to Philip N. Johnson-Laird`s (1983; 1990) notion of mental models, I will argue that the mental representation of architectural space can be described in terms of spatial mental models.
These representations can be developed and processed on the basis of both perceptual
acquaintance with and linguistic descriptions of architectural space. This possibility arises in virtue of a spatial representational systemthat integrates spatial information within a single representational format (Bryant 1997). This system gives rise to spatial mental models that stand in a relation of second-order resemblance(O'Brien & Opie 2004) to the represented space. It follows that human cognitive systems gainknowledge about their architectural environment not only in virtue of perceptual processing, but also in virtue of the cognitive processing of discourses and texts dealing with thedescription of architectural space. Furthermore, empirical studies have shown that culturally mediated linguistic frames of reference can influence the ways in which spaces are mentally represented (Majid et al. 2004; Kemmerer 2006). Consequently, the cognitive processing of discourses and texts describing specific architectural settings influence, scaffold, and presumably bias the ways in which culturally embedded cognitive systems consciously perceive space (Tylén et al. 2010).

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A Good Dribbler Never Looks at the Ball
The Decay of Peripheral Vision in Architecture and Contemporary Life

Birgir Örn Jónsson
The Bartlett School of Architecture

Recent developments in philosophy and psychology suggest that modern life, especially in technologically-intensive cultures, is becoming increasingly guided by a foveal character of vision. Research in visual pathology lends weight to this claim. The fovea is primarily involved with the processing of objects and detail, while peripheral vision deals with the gathering of environmental context, and is inherently spatial. This study examines the ramifications this has for architecture, which it argues are mainly twofold. Firstly, as the fovea is involved with object recognition, this character of vision engenders a distinct kind of spatial engagement, one that sustains a mental distance between the observer and its environment. Secondly, it has a bearing on how architects, as visual beings,
approach the task of designing. The prevailing tools of design, such as the screen, already repress peripheral vision. This feeds the propensity to favour spectacle and conceptual idealism, which may look great in representation, over a meaningful, lived experience of
the design. By examining the possibilities of peripheral vision, the study argues for the importance of addressing architecture's more direct, experential terms in relation to the observer.The study provides a theoretical framework for a design project, Islands of Vision, which explores and tests the same issues in practice, through iterative drawing and modelling. Sources in neuroscience are referenced for empirical knowledge on important issues in spatial perception, and philosophical discourse is approached for phenomenological issues and the role of the observer. Precedents of peripherally engaging works of architecture and art are analysed. Methods of designing, means of representing, and the architecture itself are analysed critically, and the study culminates in a speculative design project in Lee Valley Park that seeks to reconnect with the observer by providing for a heightened
sense of peripheral awareness.

Experiencing the Built Environment through Legibility

Beatrix Emo
The Bartlett School of Graduate Studies

How can architects, designers and planners promote a positive experience for users of the built environment? Individuals and society engage with their surroundings: how can its design foster positive socio-economic behaviour? My research examines the experience of being in urban space from a perceptual, cognitive and architectural perspective. It is embedded in a body of thought that believes there is a dynamic relationship between people and their surroundings, and that the configuration of space in the built environment affects social interactions (Hillier and Hanson 1984).
The research analyses the relevance of understanding the global configuration of an environment from a local viewpoint. The aim is to foster positive social behaviour through architectural design focussed on visual continuity.
Empirical evidence derived from eye-tracking experiments with over 100 participants provides a large amount of data. Participants look at urban street corners and make binary Left/Right choices according to several spatial tasks. The experiment sheds light on the question of whether we understand the global configuration of space from the local viewpoint. The hypothesis is that we have an innate understanding of the global structure of the built environment. Results show that subjects tend to choose more connected streets, providing initial evidence in support of the hypothesis. Isovist-related analyses examine the relevance of the spatial geometry of the viewshed for spatial decision-making.A further study tests the hypothesis from a neurological perspective. Brain data from a navigation study where subjects respond to spatial tasks in a fMRI scanner are related to measures of i) the spatial structure of the environment and ii) visual continuity. The method and analyses from this study, which came out of discussions at the first Spatial Thinking event at UCL, are particularly relevant to Spatial Thinking 2.Overall these perceptual and cognitive approaches seek to develop the concept of environmental legibility, and to promote the usability of urban spaces by incorporating elements of legibility in the design process.

Boredom and Space: the Causes of Change in Architecture Otto Fenichel, Theodor Lipps and Heinrich Wölfflin

Christian Parreno
The Bartlett School of Architecture

Key words: boredom – spatiality – psychology – architectural change

In 1951 psychoanalyst Otto Fenichel compared a bored person to someone who has forgotten a name and inquires about it from others – from the environment. To him, this alteration of the time-space experience had a 'physiological foundation, namely that of the damming-up of libido.' This description departed from psychologist Theodor Lipps's 1903 definition of boredom as 'a feeling of displeasure due to a conflict between a need for intensive psychological activity and lack of stimulation.' As such, boredom emerges as a spatial affection – a mood that conditions how we move and dwell.

Although the influence of Lipps on Heinrich Wölfflin's theory of empathy has been established at a subjective level, it has not been explored if the ideas on boredom of the former informed the latter's elaborations on architectural change. For both, boredom is not only a negative condition but also an opportunity to promote experimentation and, consequently, the creation of the new. In the second part of Renaissance and Baroque (1888), entitled 'The Causes of the Change in Style', Wölfflin suggests that architectural styles fluctuate because people's sensibility becomes 'blunted' and 'jaded'. In this text, our empathetic response to architecture is characterised by boredom – it becomes less intensive once form loses the power to impress.

This paper traces the connection between Fenichel (1897-1946), Lipps (1851-1914) and Wölfflin (1864-1945). By juxtaposing and analysing key texts of these authors, this investigation will create a historical and conceptual axis able not only to expose boredom as a psychological and spatial condition, but also to expose the way in which the modern conceptualisation of space – as a state in constant becoming – is a formulation dependent on the relation between the affections of the subject and architecture.

Does Architecture only Mediate our Society?

Eric Sidoroff
The University of Innsbruck

The following thoughts assume that architecture generates a „difference“ within the social. Ever since the beginning of the 20th century the architects credo is that architecture is capable of changing society as well as the individual. It lies in the hand of architects to give new order to our society and to conceive new forms of life in terms of social interaction. On the other hand social and cultural sciences as well as architectural theory think the opposite: they generally consider architecture as an expression, a symbol or as a mirror of the social, as an indicator to social structures.
But in fact the question asked must be: how did our society, living within its architecture and creating it over and over again, become what it is?
By showing and explaining a series of examples throughout architectural history it will turn obvious how bidirectional and mutually influential social aspects and architectural design really are and how meaning, semiological value and sensory as well as sensual perception are the basis for this interconnectivity.
The hope is, by developing a broader and more interdisciplinary understanding of the relationship between the object of the built environment and the immaterial social qualities of our society.

Re-casting the Limelight: Three Appearances of Divis Mountainin search of a peace-process landscape

Irene Kelly
The Bartlett School of Architecture

(This paper is ideally delivered with silent footage playing in the background that was taken during one mountain traverse –a traverse that was not possible during the conflict)
This paper navigates through three appearances of a mountainnext to Belfast City; it is called Divis, or in the Irish language, Dubhais. (pronounced Duv-ash and means Black Back.)
In light of analyzing andrefutingbinaries –including that of biopolitics and noopolitics -these appearances focus on two specific times in history and the present day as a way of demonstrating the construction of a peace-process landscape.
The word appearanceis key to the transformative aspect of this landscape asasense of
becoming is built intoits meaning. The philosopher, Rosi Braidotti,phrases it as 'replacing the metaphysics of being with a process ontology bent on becoming' that provides for 'subversive moves of detachment from the dominant system of representation'1. In the context of Northern Ireland, the wordappearanceacknowledges that the peace-process resides along the continuum between conflict and peace. Appearance is not a static state but refers to a 'coming into sight or mind'. Conversely, the expression 'appears to be' holds the receptivity of outward impressions or indications. In other words, appearance implicates the subjectivity of the viewer, the reader of the landscapes, and also pays attention to what brings about their particular reading - the grooming or construction of these landscapes. The action of appearing pivots right next to disappearing; both words pass each other on the same spot.
Something that is appearing cannot yet be grasped in its entirety; it can easily turn on its
heels and begin disappearing.
This paperis a positive, hopeful work on the peace-process; it is about the appearance of a peace-process landscape breaking through previous appearances of the same place. The present day appearance of the Divis landscape portraysa diffusing of divided mindsets towards a relationship palimpsest. There is an inherent fragility and need to coax, encourage continuityof these landscapestowards what Arendt calls the 'bright light'of the public realm -towards a reach beyond that of the physical geographical boundary.

1 Rosi Braidotti, Nomadic Theory: The Portable Rosi Braidotti(Columbia University Press, 2012), p 7.

Spatial thinking, Morphogenesis and Self-Organisation: the case of Venice and the Venice Hospital

Sophia Psarra
The Bartlett School of Architecture

New paradigms in architecture since the 90s have been identifying design models of self-organisation. The proposition is that architecture should move away from theory to actual world problems, and from the single-minded product to evolutionary networks and the dynamics of process. Spurred by the necessity for instrumentality, these approaches are often illustrated by speculative projects of the 60s, such as Le Corbusier's Venice Hospital, described as 'an elaboration of [field] conditions established locally' . The Hospital has also been used to exemplify the 'mat building' strategy defined as characteristic of the 'anonymous collective' based on 'possibilities for growth diminution and change' . The persistent reference to this work by design paradigms with an explicit or implicit emphasis on complex systems begs the questions: Can architecture move away from modes of representational thought and what are the implications of this on design as intellectual activity? Can design author its own aesthetic, forms and social structures from within through self-organisation? While these paradigms seek to render design relevant to complex contemporary conditions, how do they respond to the ways in which the mind cognises a repertory of spatial and formal moves through history?

Using an interdisciplinary method of spatial network analysis, historical records and cognitive neuroscience I discuss the Venice Hospital and Venice as its particular context. I argue that the case of the Hospital shows that abstract thought exists within the practice of design itself guiding answers to the questions raised in this paper. The key to spatial thinking lies in the comparative understanding of the products of architecture as spatial, cognitive and social entities. This can be found in reconceptualising the issues of space, programme and form to take into account both how architecture is parametrically conSat. ceived, and how it is part of morphological processes that are self-organising.

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Architectural Projection and Principles in Painting

Agnieszka Mlicka
The University of Westminster

This paper, as part of a PhD by Design, responds to the two conference questions concerning the possibility of change in the perception of space through automated developments, and the potentials and pitfalls of digital and virtual technologies for architectural creation. It will argue that the architectural discipline has not developed the appropriate tools and techniques to address the full experience and perception of space in the design process. New technologies and automated systems are essentially a perpetuation of descriptive geometry and the pictorialisation of external reality, developed from linear perspective as a rational, reductive and abstract architectural representation. Thus, current design methods are based on: the false assumption that social complexity can be translated into complex structural patterns through parametric design; a fascination for information in the form of aestheticised datascapes; and embodied in homogeneous visualisations as simulations of reality.
The research project Painting Architecture presents an alternative approach to the visualisation of spatial thinking, borrowing from methods deployed in contemporary painting (the expanded field) and art theory (critical spatial practice and relational aesthetics). It focuses on the initial stage of architectural projection as a direct visual translation from the consciousness to ideas to design thinking. The work is produced during a dialogue, visually tracing the process of thinking about architecture. The process of confrontation, negotiation and collaboration is reflected in the painting, and as such, the image anticipates contingency and potentiality. As a form of the creative briefing process, it simultaneously questions the role of the expert and issues of intentionality and visual rhetoric. As such, this research investigates how painting, as a medium, a style and a practice, can reflect the paradigmatic shift in the architectural profession from an autonomous art of design to a spatial agency which embraces social responsibility and contingency in its processes.

Innsbruck

Venue information

Faculty of Architecture

Großer Hörsaal & Ground floor main building
Technikerstrasse 15 . 6020 Innsbruck

Telephone numbers

Office studio2 +43-512 507 6861
Clemens Plank +43-664-4640017
Fiona Zisch +43-660-1217638

Informal welcome event

la Cantina
Sparkassenplatz 2 . 6020 Innsbruck

Restaurant for Saturday

Solo Pasta
Sowi
Universitätsstr. 15b . 6020 Innsbruck

City information

Public Transportation IVB

Tickets

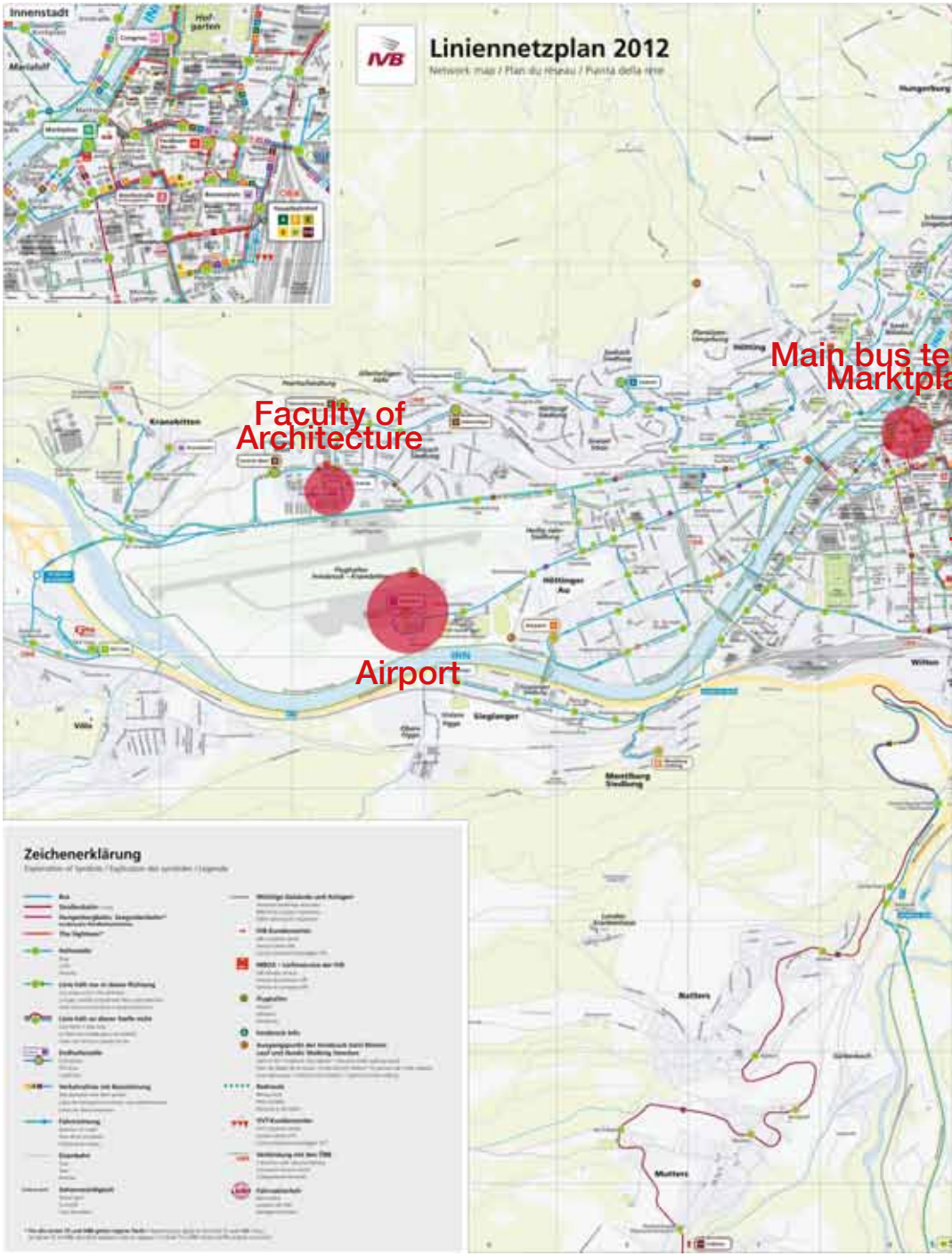
available at ticketing machines or on the bus
one-way ticket € 1,90
available at newsagents
one-way ticket € 1,90
24 hr ticket € 4,30

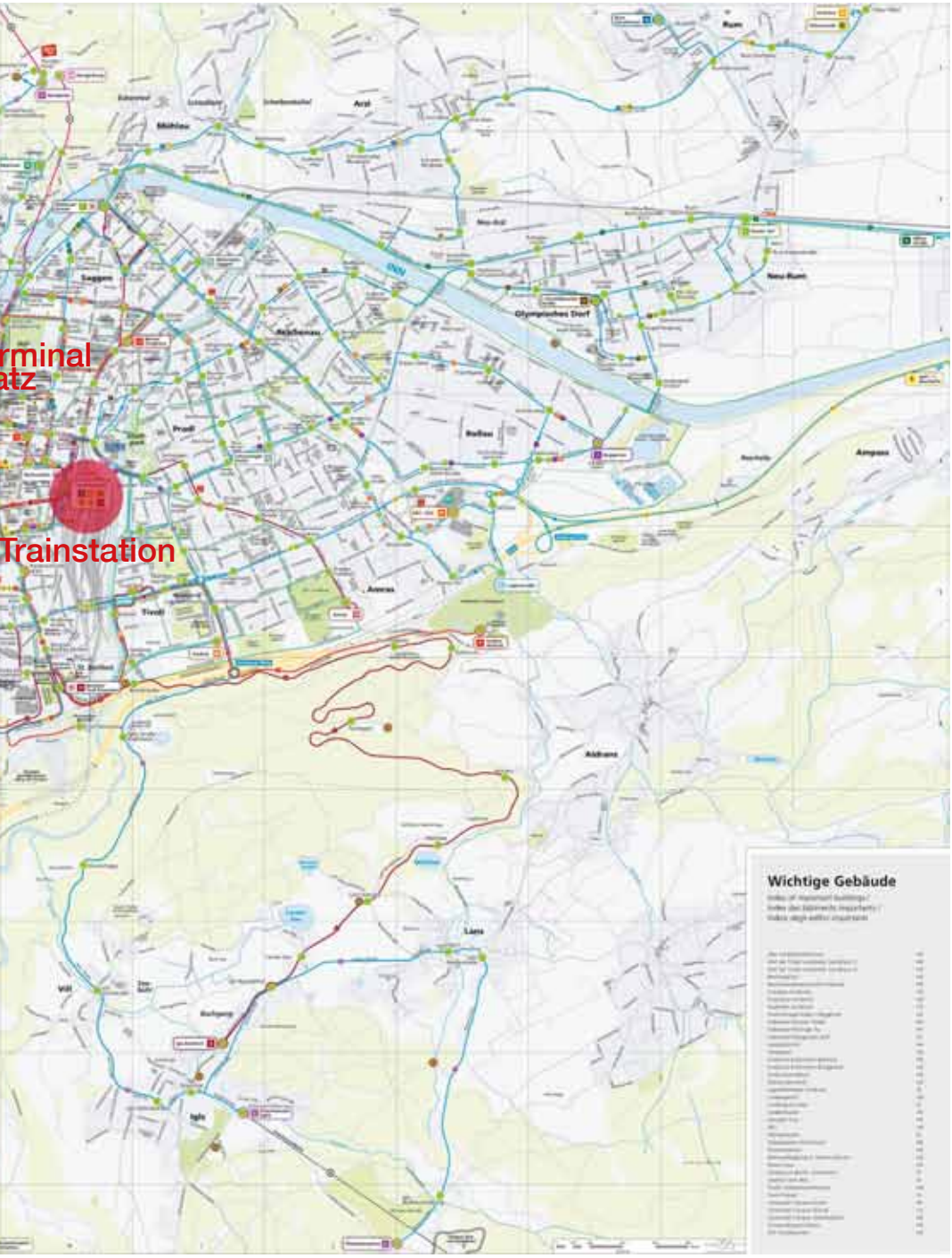
Main terminals

Main station and ‘Marktplatz’

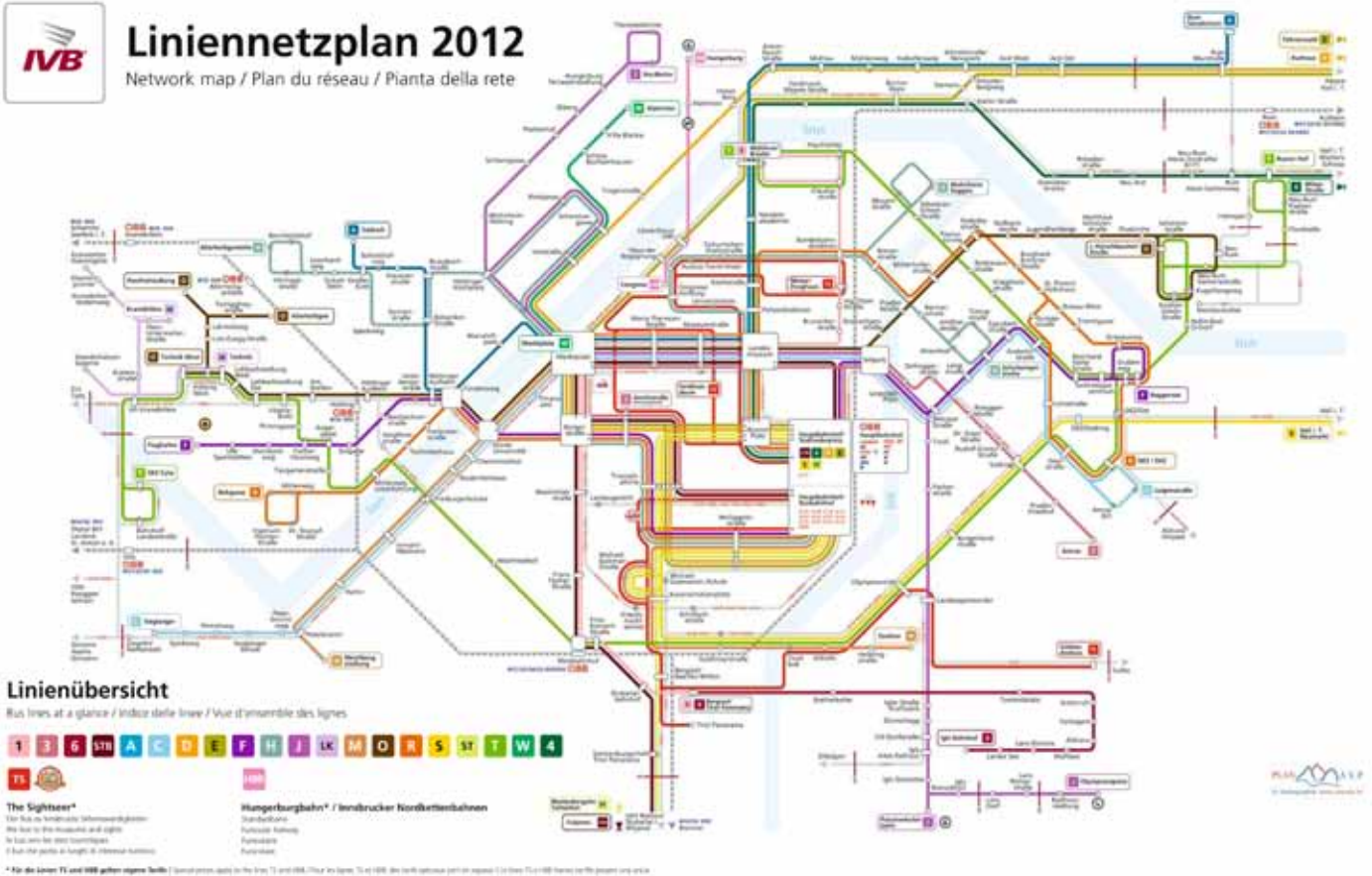
To get to the town centre from the airport take the F bus outside the terminal building
To get from the train station to the terminal ‘Marktplatz’ take number D/E or M
To get from Marktplatz to the Faculty of Architecture take the O bus towards Peerhofsiedlung, Allerheiligen, or Technik West

Taxi +53-512-5311


Liniennetzplan 2012
Network map / Plan du réseau / Pianta della rete
Innenstadt
Faculty of Architecture
Airport
Main bus te
Marktpla
Zeichenerklärung


rminal
atz
Trainstation
Wichtige Gebäude

Campus Technik
Faculty of Architecture and Grosser Hörsaal highlighted


IVB
Liniennetzplan 2012
Network map / Plan du réseau / Pianta della rete
Linienübersicht
Bus lines at a glance / Indice delle linee / Vue d'ensemble des lignes
1 3 6 STB A C D E F H J LK M O R S ST T W 4
The Sightseer*
Hungerburgbahn* / Innsbrucker Nordkettenbahnen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