

POSTCARDS
FROM
THE
ANTHROPO
CENE

UNSETTLING
THE GEOPOLITICS
OF
REPRESENTATION

SYMPOSIUM
EDINBURGH
2017

You were reading a somewhat retro loveletter,
the last in history.
But you have not yet received it.
Yes, its lack or excess of address prepares it to fall into all hands:
a post card,
an open letter in which the secret appears,
but indecipherably.





CALL

If the emergence of the Anthropocene implies an epistemological shift, how might this transform the way we think about representation and, more specifically, its geopolitics? What kinds of representations carry significant material, metaphorical and methodological implications for this question, and can help us to 'situate' ourselves – if that is a still viable term – in our new conditions of groundlessness and scalelessness?

This symposium proposes to explore this through the motif of 'Postcards from the Anthropocene'. The postcards that we imagine are documentary space-time snapshots, which convey complex assemblages of dynamic, non-linear, unpredictable, ad-hoc networks between interdependent and trans-scalar actants. They may raise questions about the ethical and political challenges of the dominant modes of technoscientific production in the Anthropocene, modes that are constituted through existing power relationships, subject positions, differences and inequalities. On the other hand, they might open up new streams of speculative and creative geopolitical imaginaries and forms of collective subjectivities that recalibrate existing value systems and indicate alternatives.

For this symposium we are seeking presentations that deploy different formats to reflect upon new kinds of reciprocity between geopolitics and representation through a found, described, designed or imagined postcard from the Anthropocene. We anticipate that this proliferation of anthropogenic representations will reveal and encourage transformations in practices of scrutinizing, strategizing, mediating and assembling, which are in turn animated in complex ways by operations that range from positioning, scaling, scripting, and weathering to fabricating, mining, reframing and recalibrating.

PROGRAMME

22nd JUNE

09:00—09:45 Reception and Registration

09:45—10:00 Welcome

10:00—11:00 **SESSION 1** (chaired by: Suzanne Ewing)

— Thomas Juel Clemmensen, *Sous les pavés: La plage!*

— Belén Cerezo, *Landscapes of Stone*

11:00—11:30 Coffee Break

11:30—12:30 Keynote Speaker: **NIGEL CLARK**

***Greetings from the Asthenosphere!
Bare Life on Molten Rock***

12:30—13:30 **SESSION 2** (chaired by: Tahl Kaminer)

— Angelos Siampakoulis, *Charbon, mon amour: Coal Urbanism in the Powder River Basin, Wyoming*

— Peng Xue, *A Non-Axial Representation of Beijing*

— Lukas Pauer, *Staging Facts on the Ground*

13:30—14:30 Lunch Break

14:30—15:30 **SESSION 3** (chaired by: Ed Hollis)

— Lisa Mackenzie, *Reading Landscapes: The Central American Volcanic Arc*

— Nazlı Tümerdem, *Bridging the Gap: Walk the Map, Map the Walk*

— David Kendall, *Disappearing into Night*

15:30—16:00 Coffee Break

17:00—18:00 **SESSION 4** (chaired by: Cristina Nan)

— Kate Symons, Chris Speed, Dave Murray-Rust, *Transfer in the G4S former European Union: Identity, mobility, and data*

— Federico Ruberto, *Form and Matter: Signs Between Control and Contingency*

— Miguel Paredes Maldonado, *Subjective Prototypes: Subverting data-based design practices to reconstruct the public domain(s)*

18:15—18:30 **SESSION 5:** Charles Danby and Rob Smith, *Limelight - Actions of observation and navigation, postcards returned to sender*

16:00—17:00 Keynote Speaker: **ETIENNE TURPIN**

How Thought Experiments

18:30—20:00 **WINE RECEPTION & EXHIBITION OPENING** (with Exhibition Pop-Up Presentations)

10:00—11:00 **SESSION 6** (chaired by: Anna-Sophie Springer)

— Marianna TSIONKI, *Curating the Anthropocene: Rare Earths, toxicity, and geopolitical representations*

— Alexandra Halkias, *Critical biopolitics and the Anthropocene: Humans, non-humans, and life as war*

— Mark Peter Wright, *Interference Acts*

11:00—11:30 Coffee Break

11:30—12:30 Keynote Speaker: **JOANNA ZYLINSKA**
The End of Man: A Tragicomedy

12:30—13:30 **SESSION 7** (chaired by: Krithika Srinivasan)

— Monika Bakke, *Vegetation as we do not know it: Art and Architecture for plant biodiversity in the Anthropocene*

— Constance Lau, *Singapore Pte. Ltd. : A Question of Limits*

— Josef Barla, *Response-Ability in the Age of Insects. A Politics of Representing as Intervening for the Anthropocene*

13:30—14:30 Lunch Break (with Exhibition Pop-Up Presentations)

14:30—15:30 **SESSION 8** (chaired by: Ilana Halperin)

— Wood Roberdeau, *Spencer Finch's Thank You, Fog (2009)*

— Kate Lewis-Hood, *'A fog so thick covered us that we could scarcely see': unknowing the Anthropocene in Caroline Bergvall's Drift*

— Matthieu Duperrex, *Farewell to the sublime, aesthetic of the disputed territories in the Anthropocene*

15:30—16:00 Coffee Break

16:00—17:00 Keynote Speaker: **SUSAN SCHUPPLI**
Unnatural Media

17:00—18:00 **SESSION 9** (chaired by: Ella Chmielewska)

— Ifor Duncan, *Mnemonic Hydrography: Drought in the Rivers of Forgetting*

— Corinna Dean, *Strata: A Geophotographic Fiction*

— Hasan Cenk Dereli, *The Displacement of Memories*

18:15—19:30 VIDEO SCREENING:
IS THE CITY A LABORATORY? (a project by anexact office)

20:00 **OUTDOOR PICNIC**

24th JUNE

10:00—11:00 **SESSION 10** (chaired by: Elinor Scarth)

- Richard Coyne, *Loki Writes The Great Stone Book of Nature*
- Monica Britt Hutton, *Fourfold Seasons in One Head*
- Guillermo Gomez, *Rock, Sand, and Capital: Practices of Land Reclamation in Panama City*

11:00—11:30 Coffee Break

11:30—12:30 Keynote Speaker: **JUSSI PARIKKA**
*Istanbul 2064, Baghdad 2103, Shanghai 2046:
 Postcards from Futures*

12:30—13:30 **SESSION 11** (chaired by: Monika Bakke)

- David Habets, *An Island Spitting Fire*
- Christoph Walter Pirker, *Greetings from Home*
- Barbara Prezelj, *Red Filter*

13:30—14:30 Lunch Break (with Exhibition Pop-Up Presentations)

14:30—15:30 **SESSION 12** (chaired by: David Kendall)

- Nikos Katsikis, *Postcards from the Low Earth Orbit. A Metageographical Interpretation*
- Ian Rothwell, *Suicidal Experiments: the Earth represented in Red Bull's Stratos*
- Benek Çiңçik and Tiago Torres-Campos, *Into the Darkness. Critical Verticalities through Black Marble*

15:30—16:00 Coffee Break

16:00—17:00 Keynote Speaker: **MARK DORRIAN**
*"The Future Leaks Out": On Cut Ups, Time Capsules and
 the Anticipation of Catastrophe*

17:00—18:00 **SESSION 13** (chaired by: Liam Ross)

- Stine Alling Jacobsen, *Anthropocene traces—Geological maps and scientific diagrams from Greenland*
- Richard L. Hindle, *Patent Drawings from the Anthropocene*
- Lisa Moffitt, *Controlling Climate to Reduce Climate Control. Two Models of Environmental Design: Victor and Aladar Olgyay's Thermoheliodon*

18:00—19:30 **CLOSING** (Trip to a nice pub!)

KEYNOTES

ETIENNE TURPIN

Founding Director, anexact office (Jakarta, Indonesia)

JUSSI PARIKKA

Professor in Technological Culture and Aesthetics, University of Southampton (UK)

JOANNA ZYLINSKA

Artist, Professor of New Media and Communications, Goldsmiths, University of London (UK)

Etienne Turpin is a philosopher, Research Scientist at the Massachusetts Institute of Technology, and Founding Director of *anexact office*, his design research practice based in Jakarta and Berlin. With Dr. Tomas Holderness, he is a founding member of *User Group*, an international, worker-owned co-operative developing humanitarian infrastructure, open source software, and geospatial data collection tools. With his partner Anna-Sophie Springer, Dr. Turpin is co-principal investigator of *ReassemblingNature.org*, an exhibition-led inquiry into the meaning of natural history collections in the Anthropocene, and co-editor of the *intercalations: paginated exhibition series*, produced as part of Das Anthropozän Projekt of the Haus der Kulturen der Welt. He is also co-editor of *Fantasies of the Library* (w/ Anna-Sophie Springer, MIT Press, 2016), *Art in the Anthropocene* (w/ Heather Davis, Open Humanities Press, 2015), and *Jakarta: Architecture+Adaptation* (w/ Adam Bobbette and Meredith Miller, Universitas Indonesia Press, 2013), and editor of *Architecture in the Anthropocene* (Open Humanities Press, 2013).

Dr Jussi Parikka is Professor at the Winchester School of Art (University of Southampton) and Docent at University of Turku. His various books have addresses a wider range of topics relevant to a critical understanding of network culture, aesthetics and media archaeology of contemporary technologies. The books include the media ecology-trilogy *Digital Contagions* (2007, 2nd ed. 2016), the award-winning *Insect Media* (2010), and more recently *A Geology of Media* (2015), which addresses the environmental contexts of technical media culture. In addition, Parikka has published *What is Media Archaeology* (2012) and edited various books, such as *Writing and Unwriting (Media) Art History* (2015, with Joasia Kris) on the Finnish media art pioneer Erkki Kurenniemi. He is also the co-editor of *Across and Beyond: — A transmediale Reader on Post-digital Practices, Concepts and Institutions* (Sternberg Press, 2016, co-edited with Ryan Bishop, Kristoffer Gansing, and Elvia Wilk).

<http://jussiparikka.net>

You can also find him on Twitter as @juspar

Joanna Zylinka is a writer, artist and curator, as well as Professor of New Media and Communications at Goldsmiths, University of London. The author of six books – including *Nonhuman Photography* (MIT Press, 2017, forthcoming), *Minimal Ethics for the Anthropocene* (Open Humanities Press, 2014, e-version freely available) and *Life after New Media: Mediation as a Vital Process* (with Sarah Kember; MIT Press, 2012) – she is also a translator of Stanislaw Lem’s philosophical treatise, *Summa Technologiae* (Minnesota UP, 2013). In 2013 she was Artistic Director of *Transitio_MX05 ‘Biomediations’*, the biggest Latin American new media festival, which took place in Mexico City. Her own art practice involves experimenting with different kinds of photomedia. She is also currently exploring “the end of man”, in all its tragicomical aspects.

<http://www.joannazylinka.net>

MARK DORRIAN

Professor in Architecture and Forbes Chair, University of Edinburgh (UK)

NIGEL CLARK

Chair of Social Sustainability, University of Lancaster (UK)

SUSAN SCHUPPLI

Artist, Senior Lecturer, Goldsmiths, University of London (UK)

Mark Dorrian holds the Forbes Chair in Architecture at the University of Edinburgh and co-directs *Metis*, an atelier for art, architecture and urbanism. His work spans topics in architecture and urbanism, art history and theory, and media studies and has appeared in publications such as *Cabinet*, *Chora*, *Cultural Politics*, the *Journal of Architecture*, the *Journal of Narrative Theory*, *Log*, *Parallax*, *Radical Philosophy*, and *Word & Image*. Mark's recent books include *Seeing From Above: The Aerial View in Visual Culture* (co-edited with Frédéric Pousin [2013]) and a volume of collected essays titled *Writing On The Image: Architecture, the City and the Politics of Representation* (2015). He has been a visiting professor at the Arkitektsskolen Aarhus (Denmark), University of Michigan (USA), and Tianjin University (China), and a visiting scholar at the Canadian Centre for Architecture in Montreal.

Nigel Clark is Chair of Social Sustainability and Human Geography at the Lancaster Environment Centre, Lancaster University, UK. He is the author of *Inhuman Nature: Sociable Life on a Dynamic Planet* (2011) and co-editor of *Atlas: Geography, Architecture and Change in an Interdependent World* (2012), *Material Geographies* (2008) and *Extending Hospitality* (2009). He is currently editing (with Kathryn Yusoff) a special issue of *Theory, Culture & Society* on 'Geosocial Formations and the Anthropocene' and working on a book (with Bron Szerszynski) entitled *The Anthropocene and Society*. Current research interests include pyrotechnology, planetary capitalism, the politics of strata, and speculative geophysical thought around the idea of the Anthropocene.

Susan Schuppli is an artist and researcher based in London. Creative projects have been exhibited throughout Canada, the US, Europe and Asia. Recent projects include *Sound of Sand*, *Delay-Decay*, and *Trace Evidence* as well as a commission with Sonic Acts and CESAR (NL) on *Atmospheric Feedback Loops*. She has published widely within the context of media and politics and is author of the forthcoming book, *Material Witness* (MIT Press), which is also the subject of an experimental documentary. She is Senior Lecturer and Acting Director of the Centre for Research Architecture, Goldsmiths and was previously Senior Research Fellow on the ERC project *Forensic Architecture*. Schuppli received her PhD from Goldsmiths and participated in the Whitney Independent Study Program after completing her MFA at the University of California San Diego. She is a 2016 recipient of the ICP Infinity Award.

PRESENTATIONS

SESSION 1

Chair: Suzanne Ewing

THOMAS JUEL CLEMMENSEN

Sous les pavés: La plage! - In Search of Geologic Resonance in Landscape Architecture

The idea of the Anthropocene, a new geologic epoch defined by man's massive and ubiquitous impact on the planet, not only calls for a revision of our traditional perceptions of nature but also pose a challenge to the aesthetic faculty of landscape architecture. How can landscape architecture by stimulating our sensuous apparatus and intellect create adequate spaces for reflection on our relationship to the natural basis, now that we can be considered a geologic force?

The paper will present a series of thoughts on geology's aesthetic potential in relation to landscape architecture. Some of these take their point of departure in the author's observations of material conditions and processes on the harbour in Aarhus, which highlight the city as a geological phenomenon. But mostly the thoughts are inspired by works and ideas of artists and architects, which more or less consciously have revolved around something that could be labelled geologic resonance: A work's ability to bring humans on wavelengths with geology's 'deep time.'

When the Situationists used the slogan "sous le pavé: la plage!" the beach was associated with the free natural space in contrast to the paved street, which represented society's suppressing order. But the words can also remind us that we do not need to visit geologic wonders in our search of geologic resonance. The geologic is omnipresent and can be found right at our feet in and below the surface of the city.

Bio

Thomas Juel Clemmensen (b. 1973) is trained as an architect, holds a PhD in architecture, and is a member of the Danish Landscape Architects Association. He is a Teaching Associate Professor at the Aarhus School of Architecture specializing in urbanism and landscape architecture. His main research interest is how landscape architecture can inform and improve current transformation processes in cultural landscapes. Publications include papers in the *Journal of Landscape Architecture* and the *Nordic Journal of Architectural Research*. Alongside his academic career, Thomas works as an independent consultant.

BELÉN CEREZO

Landscapes of Stone

This is a picture of Azkorri beach.

Azkorri beach is located on the right bank of the Bilbao estuary, between the municipalities of Getxo and Sopela, and is one of several beachrocks in the coast of Bizkaia. In addition to their striking composition and origin, these beaches stand out because they present a high degree of early cementation; in this way they constitute an excellent example of beachrock unusual for being configured in temperate waters. This beachrock was formed by deposits of smelting slag from the sidero-metallurgical industry located on the left bank of the estuary. The deposits consist of dark sediments composed of sands, gravels and songs and other materials of anthropic origin, such as bricks and plastics. These spills were made during the twentieth century, mainly between 1950 and 1980, and were to be carried out in a selected area of the coast, 2-3 km away in front of Sopela and at depths exceeding 30 m. However, in practice the spills occurred in a larger area and at depths of about 10-15 m. Thus, these materials were discharged into the open sea and deposited by currents and waves against the base of the cliffs, so they reached a thickness of more than 6 m. in some areas.

A group of geologists has defined this beach as an archetypal example of anthropocentric accumulation. Tellingly, for these geologists this beach evidences a change in Earth's behavior caused by human intervention.

These industrial sediments are also an example of how rocks, in their way, contain stories.

Perhaps we could call fossils to these naturally formed rocks that we find on the beach of Azkorri.

Bio

Dr. Belén Cerezo is an artist, researcher and lecturer. In 2015 Belén Cerezo completed the practice-led PhD *What is it to move a photograph? Artistic practices for destabilising and transforming images*, at Nottingham Trent University, where is she is an associate lecturer in the Photography Department. This investigation enquired into how artistic practices, intervening in existing images, 'move' images in the sense of destabilising and transforming. Recent publications include *How to Open my Eyes? The performance-lecture as a method within artistic research* in *Networking Knowledge*, Vol. 9, No 3 (2016). Recent exhibitions and projects include: In 2016 she was a resident artist at Bilbaoarte Foundation, Bilbao. *Rehearsing Memory*, Belton 2015 for Belton House, commissioned by the National Trust and *Moving Stills*, Primary, Nottingham, 2015.

www.belencerezo.com

SESSION 2

Chair: Tahl Kaminer

ANGELOS SIAMPAKOULIS

Charbon, mon amour: Coal Urbanism in the Powder River Basin, Wyoming

Wyoming's recent economic and urban development is based on its natural morphology. The mountainous state is the home of the Powder River Basin; a topographical drainage and geologic structure estimated to be one of the biggest coal reserves in the world. Traces of extraction sites are evident over the surface of this immense, vast, mountain territory. An aerial view of this territory is a postcard from the future. A postcard from our era, the Anthropocene. Beyond this technological 'habitation,' human habitation is observed as well. The formation of America's Energy Capital, Gillette, is going hand in hand with fossil fuel extraction.

The paper is accompanied by a unique set of representations. The preliminary goal of these observations is to "make things public"—things that might not be visible otherwise: Urbanization patterns over the decades, artificial morphologies as a result of coal apparatuses, underground fossil fuel beds as shown in a geological section. Through the use of various means, such as text and graphic representation as a political tool, this paper is questioning vis a vis urbanization processes and geographical morphologies.

How did the latter perform as a dynamic catalyst that shaped urban development? What is the relationship between coal extraction and urban development in the mountainous area of the Powder River Basin? How might the unique condition of Gillette's urbanization paradigm provide knowledge and experience for planners, designers, and scientists when the future of alpine urbanized territories in the age of the Anthropocene is discussed?

Bio

Angelos Siampakoulis (Athens, 1990) is an Architect (Diploma of Architect Engineer with honors, Aristotle University of Thessaloniki) and a Master of Science in Architecture Studies candidate (SMArchS in Architecture & Urbanism) at the Massachusetts Institute of Technology. He is a Fulbright Foundation Scholar, a Fellow of the Harry D. Triantafyllu Scholarship Fund, the Cyprus Children's Fund, the Gerondelis Foundation and an Onassis Foundation Scholar. In 2012 he was an exchange student at Tampere University of Technology in Finland. During his studies, his project for the design of the Visitors' Center at the workspace of the Stavros Niarchos Foundation Cultural Center received the 3rd Prize (National Competition - 2013) with Renzo Piano as the judge of the shortlisted projects, and the 7th place at the 'Top 10 projects for the years 2011-2013' category of the DOMES International Awards (2014) with a judge panel composed by Michael Lykoudis, Richard Meier and Juhani Pallasmaa. In the past, he has collaborated with the office of Miralles Tagliabue EMBT in Barcelona (2012), 40.22. Architects in Thessaloniki (2014) and BIG – Bjarke Ingels Group in Copenhagen (2015) working on a wide range of projects and scales including the European Competition Rethink Athens, the New High Speed Train Station in Susa, San Giacomo Church in Ferrara, the New Maritime Museum of China in Tianjin (at Miralles Tagliabue EMBT), the New Urban Plan for the city of Skive, Hualien Residentials' Showroom in Taiwan and the new Noma Restaurant in Copenhagen (at BIG - Bjarke Ingels Group).

PENG XUE

A Non-Axial Representation of Beijing

On 29th January 2013, National Commission of the People's Republic of China formally made a submission to UNESCO, suggesting the Central Axis of Beijing should be considered for nomination¹. In this document, the 7.8-kilometre long axis is described as the most significant section of the old city of Beijing and has dominated its order for hundreds of years. This description is much representative of a view that Beijing is the quintessence of the traditional. Chinese capital-planning thoughts- stressing not merely physical but metaphysical axiality.

Nonetheless, such an axial geopolitical diagram has been subtly undermined in an important monograph on the city- *An Historical Geography of Peiping*²- completed by Hou Renzhi in 1949. Mentored by Clifford Darby, Hou also reads the formality of Beijing as being "shaped and transformed by the natural and human forces in a long period of time."³ In his research, an urban morphology is explored by tracing how the topographical features conditioned the origin of Beijing and its development, and simultaneously by mapping out how different cultural blocs responded or distorted the topographical in a state of flux. In this sense, the city is no longer a representation following a singular axiality.

Hou has drawn 54 maps illustrating the formality of Beijing as a result of constant negotiation between geo-logic and imperial-logic. His analysis has been accepted by many other scholars as a "scientific explanation"⁴ more convincing than ever before. But it also means these scholars are more interested in justifying the "accuracy"⁵ rather than the "insightfulness"⁶ of this historical geographical narrative. What might have shaded the "insightfulness" is the chronological axis that frames Hou's writing. By constraining the construction of "cross section"⁷ within one epoch at a time, the maps only imply rather than articulate the multiple as they could be. If we shift focus from the scientific to the philosophic, a methodological impetus is to be explored by restructuring the atlas in a less axial way.

River and lake system is drawn by Hou as a medium to look into the communication and conflict between geo-logic and imperial-logic. By tracing the shifts of watercourses, various networks begin to emerge- in which the role of the geo- and the political are transformable as either actor or actant. The image shown above is an ongoing drawing that tries to test an alternative narratology. The essence of this shift is to turn the chronological axis of watercourse into a section line. Then, movements between traces of the geo- and the political are liberated from any axis, but do not "resort to the indeterminate, the informal, the nonverbal."⁸

There is no absence of other frames outside ourselves even in the epoch of Anthropocene. That is to say, we are neither truly under "new conditions"⁹ nor becoming "groundless"¹⁰ or "scaleless."¹¹ The point is what has been conditioning us is not a dominant linear or singular logic, but a multiple in a state of flux. In this sense, the word "situate"¹² seems not a "viable"¹³ term any more. Rather than situating ourselves in a determinant, formal or verbal frame, we are crossing through various co-existent structures. While never entering into the order of the identical, certain images become "crystal-clear."¹⁴ The ongoing drawing is an imagined postcard. It records these images by structuring the frames- or "cross sections"

in Darby or Hou's language- through which we come to understand our space and time. Nonetheless, the city, if inscribed as a representation, is never fully captured by this described multiple.

1 "The Central Axis of Beijing (including Beihai)," UNESCO, accessed February 26, 2017, <http://whc.unesco.org/en/tentativelists/5802/>

2 Renzhi Hou, *An Historical Geography of Peiping* (Heidelberg: Springer, 2014).

3 In the preamble of *An Historical Geography of Peiping*, Hui Deng has briefly reviewed Clifford Darby's contribution to the foundation of the modern academic discipline of historical geography by referring to his paper "On the Relations of Geography and History" published by Institute of British Geographers in 1953. He argues that Hou has inherited Darby's thoughts and applied his method of "cross section." Hui Deng, *Preamble to An Historical Geography of Peiping*, by Renzhi Hou, (Heidelberg: Springer, 2014), v-ix.

4 *Ibid.*, vii.

5 "Having accurately captured this cultural geographic feature, the author summarizes the cultural features in this region during different periods of time, revealing the influence of cultural geographic factors on the development of Peiping." *Ibid.*, vii. "These above opinions, from contemporary point of view, are still quite accurate and insightful." *Ibid.*, viii.

6 *Ibid.*, vii-viii.

7 "[T]he method of cross section [is] to recapture a certain region's geographical development process by reconstructing a series of cross section, in order to provide embryological explanations to the features of the modern geographical landscape." *Ibid.*, vi.

8 Bernard Cache, *Earth Moves: The Furnishing of Territories*, ed. Michael Speaks, trans. Anne Boyman (Cambridge Mass.: MIT Press, 1995), 16.

9 "Call for Paper," *POSTCARDS FROM THE ANTHROPOCENE*, accessed December 10, 2016, <http://www.postcardsfromtheanthropocene.com/>

10, 11, 12, 13 *Ibid*

14 Cache, *Earth Moves*, 16.

Bio

Peng Xue is a PhD Candidate in Architecture at ESALA, University of Edinburgh, UK. Her current doctoral research explores the paradigmatic qualities in the production and representations of Dashilar- an urbanity on the margins of the Forbidden City in Beijing. Following an Agambenian Paradigmatic Turn, her research tries to bring about a deeper understanding of how we might conceive of the notion of an Urban Paradigm but also elaborates Dashilar as an alternative Urban Paradigm. Prior to her doctoral research, Peng received her master degree in Architectural Design and Theory from Tsinghua University (THU) in 2014. She also worked as a research assistant in the Urban Studies Group at Department of Sociology (THU) since 2013. Before specializing in theory study, Peng was trained as an architect in both China and Germany. She got her BArch(Hons) degree in 2011 and have worked on various design projects since 2010.

LUKAS PAUER

Staging Facts on the Ground

The rise of the nation-state with the concept of Westphalian sovereignty rendered the border a geographical area in the cartographic image of the world. As means of conflict prevention, it was introduced to force state powers into revealing clearly defined geographical areas. Its agency was to restrain a political condition within its boundaries to prevent it from expanding in other domains. Commonly a static process in an assembly of optical devices for measuring the landscape, the notion of mapping has become especially relevant in the context of borders which are not permanently determined but shift back and forth. In modern cultures, more diversified techniques of measuring the earth were employed to instigate ideological projects in a sense of asymmetric empowerment. Sophisticated geodetic and trig-(onometric) measuring markers were employed to establish invisible lines as cartographic points of reference in the politico-economic landscape they govern. Signal stations in form of beacons, bouys, lighthouses, telegraph stations, etc. did not only facilitate navigation but enabled state powers to literally occupy space, constructing strategic points of orientation in order to mathematically understand, to tax, police, and regulate terrain.

Economic security is becoming a vital component to any advanced nation-state's ability to project power in the 21st century. Territory correspondingly becomes viewed as a resource to be exploited. New forms of resource nationalism have become most evident in the hotly contested region of the South China Sea, where most nation-states actively manage their economies to pursue their national agendas. Although their activities have come with diplomatic and reputational costs, regional powers have come to employ a salami-slicing strategy in which the least force necessary is being applied to produce significant gain from a geoeconomic vantage point. Keeping their activities in gray areas below the threshold of open conflict that would provoke external intervention, nations have advanced their interests opportunistically and incrementally through a variety of subversive tactics mimicking urbanization processes.

Bio

Lukas Pauer is a licensed architect, urbanist, and educator. He is the Founding Director of the Vertical Geopolitics Lab, an un-disciplined non-profit think-tank and speculative design practice dedicated to the interrogation of cross-scalar agency to expose hidden systems and intangible agenda within the built environment. Currently pursuing a practice-led studio-based PhD in AD (City-Architecture) at the Architectural Association with P.V. Aureli, Lukas holds an MAUD from Harvard University and an MSc Arch from ETH Zürich. Previously working for Herzog & de Meuron Architekten, Lukas has led design studios, co-taught history/theory seminars, supervised thesis students, and conducted original research at RMIT University, BAC, AHO, Harvard University, and Columbia University. He has published in periodicals such as the UCLA Planning Journal, Landscape Architecture Australia, Horizonte Journal, and given public lectures at institutions including the University of Oxford, Victoria University of Wellington, and the University of Toronto. Recently, he was appointed as Curator of a public program at the Biennale Architettura di Venezia 2016. Besides numerous international recognitions, he was selected as Ambassadorial Scholar by the Rotary Foundation in 2012, as Global Shaper by the World Economic Forum in 2015, and as Swarovski Scholarship recipient by the European Forum Alpbach in 2016 - leadership programs committed to change-making impact within local communities.

SESSION 3

Chair: Ed Hollis

LISA MACKENZIE

Reading Landscapes: The Central American Volcanic Arc

This presentation will trace the development of understanding of the speaker, a Landscape Architect seeking to contribute to the re-calibration of representation and fieldwork techniques in the making of Hazard Maps in the Central American Volcanic Arc. Considering her contribution speculatively as holding significance for the reading and representation of landscape as a dynamic entity, the author seeks to develop a discourse on the awareness necessary to undertake work in an unfamiliar 'place' as an outsider (both geographically and disciplinary).

Motivated to contribute meaningfully to the development of new approaches to working with community and integrating societal resilience within strategies that are simultaneously grounded and reflexive, the author reflects on the 'switches' that occurred in and 'through' her own understanding. The presentation will trace early conjectures as to the validity and viability of fieldwork techniques drawn from her own domain knowledge to an ultimate demand for higher order skills necessary to interpret the complex spatial and geopolitical alternatives of a project collaboratively actioned with social and natural scientists.

The postcard: In November 2009 NASA's Terra satellite's Advanced Spaceborne Thermal Emission and Reflection Radiometer (ASTER) picked up a huge swell of cyanobacteria spreading across the surface of Lake Atitlan, Guatemala¹ – A Landscape that Aldous Huxley described as touching "the limit of the permissibly picturesque."² Within this territory the perils associated with the Geosphere are often forgotten, it is the Anthropocene that is omnipresent in the daily lives and daily rituals of the people who dwell here, disrupting tourism, impacting agricultural market prices and polluting water supply. Standing quietly in the background is Vulcan de Fuego, The Volcano of Fire.

1 <https://earthobservatory.nasa.gov/IOTD/view.php?id=41385>

2 Huxley, Aldous (1934) *Beyond the Mexique Bay*. In *Time Magazine*, Sunday, Nov. 29, 2009 'How Guatemala's most beautiful lake turned ugly'

Bio

Lisa Mackenzie, MLA, CMLI, is a Senior Lecturer in The Edinburgh School of Architecture and Landscape Architecture at the University of Edinburgh and a practising Landscape Architect. In her practice, research and teaching Lisa examines the exchange between Landscape Architecture, artistic practice, cultural geography and ecological design towards the sensitive transformation of urban and rural environments. Her work evolves strategies for multi-dimensional, collectively imagined, landscapes that transcend the scales and express different manifestations of design thinking. Lisa has led on the development of the European Masters in Landscape Architecture at the University of Edinburgh for the last several years.

On Landscape Change: Landscape Research concerned with change beyond 'conservation', 'restoration' and 'management' towards strategic, progressive and collectively visioned futures. To translate, through innovative means of landscape representation (drawing, modeling, space reading, film), the often invisible decision making processes between research, policy and action towards collective public feedback. This work currently finds its focus in the landscape of the Central American Volcanic Arc.

NAZLI TÜMERDEM

Bridging the Gap: Walk the Map, Map the Walk

The outdated rural-urban dichotomy, recent questions of scale(lessness) and potentials of planetary urbanism in the age of Anthropocene demand the immediate implementation of critical tools and new approaches in order to understand emergent territories. The main objective of this study is to propose a dual focus, walking through and looking from above, as a critical means of exploring and representing northern Istanbul. While, the first focus will be formed by the personal view of walks done in this region, the second one will be the view achieved by looking at it from above. Within the scope of this study, walking is considered as the most archaic form of moving about the Earth which slowly alters it by leaving minor traces on its surface. Thus, by defining it as the 'first artifice', the course of mapping out the territory and representing the world through walking will also be discussed. The study will utilize the data of walks performed in northern regions, currently the rural and uncharted part of the city that has the potential to illustrate the ongoing planetary shift from the lens of Istanbul. Through the merging of both perspectives, the 'almost' raw data of walks and the distant view of maps and satellite images, narrative cartographies will be generated. These textual, visual, multi-sensual and personal representations will serve as a novel ground to reflect upon the ad hoc transformations of city's 'natural' parts due to the mega infrastructure projects and shed a light on the networks and actants behind the construction craze employed as a geopolitical apparatus. The anticipation of this paper is to reconcile both views through a trans-scalar approach that will concurrently explore scales of pedestrian, built environment, city, landscape, territory, infrastructure, and geography in order to discuss and speculate upon of the constantly transforming anthropic space.

Bio

Nazlı Tümerdem received her B.Arch degree (2008) from ITU and her M.Arch degree (2011) from Istanbul Bilgi University. She has also worked as a research assistant in Istanbul Bilgi University and as an architect in TEGET between 2013 and 2016. She was part of the exhibition team of Turkish Pavilion in 2016 Architectural Biennale of Venice. Currently, she is continuing her doctoral studies in ITU where she is researching the reconciliatory potentials of walking through and looking from above to the city of Istanbul.

DAVID KENDALL

Disappearing into Night

In Gulf cities the rapid development of urban infrastructures transforms the built environment. In these settings electrical light sculpts new architectural landscapes, reorganises boundaries and visually erodes soon-to-be forgotten neighbourhoods erased by structural change. At night in Doha, Qatar artificial light and the built environment fuse together to form fresh visual landscapes. In addition, temporality is an important structural component: the afterglow of overhanging floodlights merges with fluctuating climatic conditions, and crumbling sites become saturated and cloaked by the diffused electric light generated by 24-hour construction sites. Moreover, if an entire city is imagined as an archive, the buildings in Doha are not only sites of infrastructural order, but become politically and socially active through destruction and reconstruction. Delineated by an assemblage of digital signals produced by communal activities and a multitude of events created by inhabitants in particular places and moments in time. These ever-shifting edge conditions create fertile ground from which the urban imaginary can arise from the Anthropocene.

As a result, recording both the audio and visual elements observed on journeys made on foot, fuses the auditory and visual landscapes to reveal new connections between people, architecture and digital infrastructure. Furthermore, the project explores how the electromagnetic spectrum seen by human eyes and image sensors merges with radiant flux, the unseen light-energy emitted, transmitted or received by Information and Communication Technologies. Thus, transforming ocular and sonic boundaries and the fluid threshold between the past and the present, in spaces where people rest, worship and trade amid these construction sites: locales that appear to be silent yet in reality never sleep in the sky glow enveloping the biosphere.

The project archive includes soundscapes, photographs, and audio-visual work utilising analogue and digital media technologies which I propose could be presented/ screened at the symposium. Images from “Disappearing into Night” can be seen at : www.davidkendall.co.uk/Disappearing-into-Night

Bio

David Kendall’s practice explores how spatial, economic and design initiatives, as well as participatory practices, combine to encourage social and spatial interconnections or dissonance in cities. Kendall utilises visual archives, mapping and events to activate and generate his photographic and audio-visual projects. His photographs and collaborative projects have been exhibited and presented in museums and institutes including the British Library, UK; Jüdisches Museum Berlin, Germany; Centro Cultural Manuel Gómez Morín, Queretaro, Mexico; Tate Britain, UK; Museo De Arte Del Banco De La Republica, Bogotá, Colombia and Akademien Valand, Göteborg, Sweden. Kendall is a visiting research fellow within the Centre for Urban and Community Research, Goldsmiths, University of London, UK.

SESSION 4

Chair: Cristina Nan

KATE SYMONS, CHRIS SPEED, DAVE MURRAY-RUST

Transfer in the G4S former European Union: Identity, mobility, and data

We propose a postcard in the form of a communication from Emma, who writes to describe her travels through some of the territories in the G4S federated former European Union. We will combine three themes: First, the performance, production and representation of geopolitics through everyday actions and cultures (Dittmer 2010; Ginn 2015), where acts such as showing one's passport, verifying one's identity and consuming vacation experiences produce geopolitical imaginaries and realities. Second, the new possibilities for distributed forms of collectives and organisations offered by the digital society which complicate traditional notions of state and territory. Third, the agency possessed by data in producing and mediating geopolitics. We will consider what our correspondent might communicate to us from a future digital society, and how this represents a digital Anthropological future geopolitics. We imagine what travel might look like in a digital Anthropocene, where our correspondent travels with a secure identity linked to a digital account, and is able to gain access to polities through smart contracts. However, this distributed society raises questions about the means of securing identity, the actors that secure sovereignty and territory, and what forms of power and means of exclusion are bound up in these new technologies and relations. In tracing the geographies of future digital sovereignty and identity (from the situated and partial perspective of our correspondent) we will explore how the everyday 'doings' of geopolitics may shift as they become increasingly entangled in digital economies. Our postcard will be accompanied by a series of props that provides clues to how Emma's identity was constituted, and how she navigates the federated G4S former European Union.

Bio

Kate Symons is Research Associate in Design Informatics at the University of Edinburgh. She is a geographer by training and inclination, awaiting viva for her PhD in Human Geography (also at the University of Edinburgh) which explores the neoliberalisation of nature in Mozambique, and international development in the context of a major resources boom. Her current work includes taking an ethnographic approach to the design of a new blockchain system for Oxfam, exploring ideas and practices of the circular economy, novel ways of conceptualising and practicing value, and the geographical and political implications of decentralized digital systems.

Chris Speed is Chair of Design Informatics at the University of Edinburgh where his research focuses upon the Network Society, Digital Art and Technology, and The Internet of Things. Chris has sustained a critical enquiry into how network technology can engage with the fields of art, design and social experience through a variety of international digital art exhibitions, funded research projects, books journals and conferences. At present Chris is working on funded projects that engage with the use of blockchain technologies in novel social contexts, an internet of cars, turning printers into clocks and a persistent argument that chickens are actually robots. Chris is a co-organiser and compère for the Edinburgh www.ThisHappened.org events and is co-editor of the journal Ubiquity.

Dave Murray-Rust is Lecturer in Design at the University of Edinburgh. His work centres on computational systems that model and interact with humans, in particular [<http://sociam.org/> social machines] – an ecosystemic view of combined human-machine systems. His current work is examining the interface between formal workflows or coordination languages (such as the Lightweight Coordination Calculus) and natural human interaction – exploring ways to seamlessly mesh human and computational social organisation. This takes place in the context of personal data, with the attendant issues of privacy, security, sharing and socialising.

FEDERICO RUBERTO

Form and Matter: Signs Between Control and Contingency

The presentation analyzes the crossbreeding of analog and digital signs in relation to the concept of chance; topological openness.

-In the first part it focuses on the language of contemporaneity: planetary scale computation. It describes the complex knot where subjectivities make and are made, in which they are controlled and control through numbers. A place where a systemic enumeration of probabilities and possibilities is subjecting ideas to the dominion of numbers, transforming the concept of chance, the emergence of non-countable, the Event. Through algorithms contemporaneity has gained in complexity, precision, production, efficacy, performance, but at the same time it has in part accepted that what is non-numerable is not discussable.

-The second part correlates the two semiotic domains analyzing their implicit performances. De-sign is taken in the splintering grip of two processes-languages, in this context then rethinking the signifying act requires analyzing a semiotic trauma, a necessary operation because contemporaneity seems designed to adhere, to be subjected to the logic and the probabilistic-count of global capitalism; this is what we object.

-The third part explains indexing and meshing, modes to design analog and digital admixtures, translations and projections between the delaminated and networked layers of information, agents and ubiquitous interfaces. Tools for working upon the heterogenous and the multiple, the global and the local, devices for selecting elements and for wiring semiotic heterogeneities. Syntaxes for conceiving infra-structural connections, for pro-gramming intrusions in the domains of algorithms, protrusion into the space we call objectivity: for fabricating through algorithms such objectivity. Navigational instances to explore the system's complexity and to treat representation as material presentation, pro-jection; to rethink the territory, its hybrid analog and digital syntaxes, made of fields of multiplicities, of discrete traces.

Bio

Federico Ruberto is an architect and a researcher working between philosophy and design. He is currently developing his PhD in "Philosophy, Art and Critical Thought" at the European Graduate School with a thesis on Contingency and Chance investigated within the structures of signification—three forms of immanence—of Gilles Deleuze, Alain Badiou and François Laruelle. He is co-founder and partner of reMIX Studio, an office based in Beijing that works on architecture, landscape and urbanism.

Currently /// PhD Candidate at European Graduate School (Switzerland), Founding Partner at reMIX Studio (Beijing)

Past academic addresses /// Visiting Professor at SUTD, Singapore University of Technology and Design (Singapore), Instructor at Tsinghua University (Beijing), Part time teaching staff at Central Academy of Fine Arts (Beijing)

MIGUEL PAREDES MALDONADO

Subjective Prototypes: Subverting data-based design practices to reconstruct the public domain(s)

The proposed contribution is two-fold. Firstly, it will address a number of recent technoinformational practices gravitating around the notion of 'sensing' and focusing on the development of physical, real-time responses to 'sensed' data streams within the specific context of urban public space. The processes and outputs of these practices will be considered from both a representational and a socio-political perspective, paying special attention to the operative affordances and limitations emerging at the intersection of both domains –for example with regards to the scale of the resulting interventions, their target audience(s) and the restricted nature of the datasets they tend to respond to-. This intends to foreground the critical agency of these modes of collective representation in both the production and the transformation of urban public space, and also emphasise the nonneutral role of digital technologies in shaping these processes.

Secondly, this contribution will present a series of intertwined architectural interventions that articulate a methodological counter-project to the practices described above, attempting to subvert the prevalent discourses of the 'urban sensing' project -such as optimisation, efficiency, atomisation and 'smartness'- . These interventions operate within the same technical domain as the practices mentioned above -actively engaging with available digital data sensing and processing techniques-. However they differ in their attempt to facilitate the emergence of both individual and shared human subjectivities through the critically informed development of a sequence of operations hybridizing materiality and data: Sensing Instruments, Maps, Games and Responsive Prototypes. From a programmatic standpoint, this sequence focuses on hedonistic urban activities that exist in the fringes of the permissive in the conventional experience of the collective (such as pleasure and spectacle, leisure and exuberance). These subjectively 'sensed' materials and the resulting 'responsive prototypes' tackle issues concerning friction and collectiveness in dense, historic city centres, and formalise design narratives that explicitly re-situate the locus of operation in the domain of the commons.

By presenting together these two approaches to digital, data-based design, this contribution will endeavour to open a space for critical reflection on charged, pervasive terms such as 'flow' or 'network', acknowledging their non-neutral political nature but also their potential to inform creative strategies that actively resist the mainstream discourses of public space governance.

Bio

Dr Miguel Paredes is a Lecturer in Architectural Design at the University of Edinburgh and a partner in Cuartoymitad Architecture & Landscape, an award-winning research and design studio whose work has been published and exhibited internationally, most notably at the 11th Venice Biennale. His current research focuses on the intersection of digital design technologies, urban public space and contemporary design theory.

SESSION 5

Chair: Tiago Torres-Campos

CHARLES DANBY & ROB SMITH

Limelight—Actinos of observation and navigation, postcards returned to sender

This paper is formed and delivered through the geologic material lime.

Limestone, quicklime, lime wash, lime mortar, Lime is geological material that occupies multiple forms, a rock, an aggregate of prehistoric creatures, a material that has been extracted, refined, exchanged, distributed and transformed throughout human history.

Illuminated by limelight, an intense white light produced by heating quicklime to a high temperature, this paper becomes a physical and temporal site, exploring the dynamic materiality of lime through its industrial, cultural and elemental forms. Heat transforms limestone to light, quicklime absorbs the carbon dioxide exhaled by the speakers, water transforms it to limewash to create new representations of this quick material.

The paper makes present through observable actions the multiple scales and speeds of lime. Setting these actions alongside collaged text, performed tableaux and projected media the paper highlights the simultaneously convergent and divergent archaeologies of lime. Through this the paper presents itself as an entanglement of its materials, apparatus, event, site, and observers. We will argue for a new navigation of this space, one that interweaves local contingencies and global continuity (Negarestani 2015) and presents the material of lime as a site of orientation in the Anthropocene.

The paper is a live material postcard, not from, but of the Anthropocene, where all transformations, distributions and actions, regardless of their individual scales and speeds, are temporarily set to a single transmitted timescale - limelight.

The paper is complete when the limelight expires.

Notes: The limelight will be active for approximately 20 minutes, although it may expire prematurely. Hazardous materials are involved that will be fully risk assessed. Due to this the paper may need to be delivered somewhere other than a conventional auditorium. Low light levels are also required and the audience may be invited into a closer proximity than is usual.

Bio

Charles Danby and Rob Smith are visual artists who have worked collaboratively since 2011, exploring distributed site and land use in the transforming industrial landscape of the UK. Their work incorporates a materially engaged use of video, photography, digital technologies alongside a critical investigation of curatorial and archival approaches. Recent projects include *Limelight*, *PEAK* and *Cardiff Contemporary* (2016), *Parallel Cipher*, *Northern Charter*, *Newcastle* (2016), *Revisiting the Quarry Symposium*, *Yorkshire Sculpture Park* (2014) and *The Quarry*, *IMT*, *London* (2013).

www.danbysmith.com

SESSION 6

Chair: Anna-Sophie Springer

MARIANNA TSIONKI

Curating the Anthropocene: Rare earths, toxicity and geopolitical representations

Rare earth industry has contributed to China's strategic dominant position in global economy. Rare earth minerals are essential in the manufacturing of hi-tech products such as mobile phones and laptops as well as for the developing of defence systems and green energy technologies. The increased availability of these devices in our contemporary technologically mediated societies have created the dystopian area of pollution and human exploitation of Baotou. Baotou's Bayan Obo mining region in Inner Mongolia is the largest Rare Earth metal deposit in the world holding 75% of the known global reserves accounting for more than half of China's current rare earth minerals production. In 2014, Unknown Fields Division a group of architects based in London visited Baotou and produced the film 'Rare Earthenware' revealing a terrifying natural and social landscape. The same year MapOffice, the artist's duo from Hong Kong created their work Disputed: Senkaku Islands in response to numerous recent escalations in East China Sea's island disputes related to geopolitical strategies and exhaustion of natural resources. Both works along with others and research materials will be in display in the autumn group exhibition 2017 at CFCCA, Manchester. The exhibition aspires to create a participatory and dynamic curatorial/research space and argue that digital technology is not simply a medium that separates humans from "true" materiality but is itself a new materiality consisting of raw matter, energy and social relationships. Focusing on the artworks and their curatorial manifestation this paper negotiates the tension between nature and technology through the lens of cultural production while questions of how artworks and exhibitions might resist dominant and dominating modes of representation.

Bio

Marianna Tsionki is a curator and researcher based in Manchester. She is currently the research curator at the Centre for Chinese Contemporary Art (CFCCA), where she is leading on the development of research activities and establishing successful collaborations with higher education institutions. She is currently preparing a group exhibition on the materiality of the digital that will open at CFCCA in November 2017. She has curated exhibitions, talks, conferences, film screenings and roundtable discussions. She is an Associate Lecturer and a PhD candidate in Curatorial Practice at Manchester Metropolitan University. Her research examines contemporary discourses at the intersection of art, architecture & technology, with a special interest on conflict, spatial production, climate change, eco-aesthetics and migration.

ALEXANDRA HALKIAS

Critical Biopolitics and the Anthropocene: Humans, non-humans and life as war

This presentation tracks signposts on a pathway for activating the revolutionary potential of the social as a force that counters, and potentially reverses, the negative effects of the Anthropocene. Suggesting that a particular discursive grid is at the crux of planet-threatening dynamics, the presentation maps this context first. Next I turn to a carving out of space that enables a sighting of how, within this gyrating field of counter-life practices, certain forms of relating might provoke change in the direction of human animals' impact on the planet. These include relationalities between humans as well as those of humans with non-human life forms. This part of the presentation tacks between clusters of images and words, and more linear excerpts from informal fieldwork on the topic.

Thus I initially sketch a context of interspersed counter-life practices as crystallized boundary moments of the unfolding of medical, legal and scientific discourses which can be markedly life-sustaining otherwise. Examples shown range from western medical technology used to map cognition and assess affect, to transgressive veterinary tests used to document diagnosis of fatal illness and aspects of 'austerity measures' such as those used to 'bail out' Greece. This section includes 3 brief audio segments.

Then the focus shifts to instances of a particular relationality wherein a reversal occurs in what seemed to be an established trajectory within these discourses towards the installment of a frame of exclusion, destruction or out-and-out war. For the postcard, I select fragments that are both dense and "dirty" in that they contain elements of the larger objectifying social context at the same time that they place an intangible quality of life-sustaining relationality across life forms in bold relief. The material used includes excerpts of conversation between patients and doctors, and both natural and processed photographic images of rocks and shadows revealing forms.

Bio

Alexandra Halkias is a Professor at the Department of Sociology, Panteion University, Athens, Greece. She has a Ph.D. in Communication, University of California, San Diego and a B.A. and M.A. in Sociology, Bryn Mawr College, Pennsylvania, U.S.A. She is author of *The Empty Cradle of Democracy: Sex, abortion and nationalism in modern Greece* (Duke 2004) and *Gendered Violences* [in Greek] (Alexandria Press 2011). Also in Greek, she is co-editor of the book *Social Body* (Katarti-Dini 2005) and of a book on LGBT politics in Greece (Plethron Press 2012). Present research involves how nationalism newly intersects with historical notions of 'the other' at the site of gendered subjectivities in crisis.

MARK PETER WRIGHT

Interference Acts

A shark bites an Internet cable, an eagle brings down a drone, a monkey takes a selfie, ants short circuit ventilation units: news reports of animals intervening technology are on the rise. As physical infrastructures become increasingly obfuscated through the myth of the 'cloud' and 'wireless' computing, what do such nonhuman interventions reveal about the complexity of geopolitical networks? Can such acts be read as flares that may help illuminate the increasingly complex assemblage of technologies and environments? Following Isabelle Stengers' lead that the Anthropocene demands 'the felt necessity of trying to listen to that which insists, obscurely' (Stengers:2015:19), this presentation will attend to the audial-visual markers that emerge within the entanglement of infrastructures and animals.

Specifically, it will explore the potential of interference as an aesthetic strategy for resistance, one that re-amplifies and re-materialises the techno-corporate drive for invisibility.

Drawing upon a range of representations from news reports, found footage and archival recordings I argue for a multi-modal postcard of times, where differing agents, scales and bodies matter, and aesthetic mediums cross-pollinate the static picture postcard notion of time and space. I will propose nonhuman actors as new epistemological witnesses to the contemporary condition and urge that we listen out for such non-representational performances as a way of auditioning biopolitical power.

Bio

Mark Peter Wright is an artist researcher working with experimental approaches to sound and listening. His practice explores the relationship between humans, animals, environments and their associated technologies of capture: critically and playfully generating debate through exhibitions, performance and collaborative events. He has presented work across various platforms and institutes including: Critical Media Lab Basel, Harvard University, ICA, Leonardo Music Journal, New York Public Library, Sensate Journal and TATE. He collaborates with Helena Hunter on an artistic project called Matterlurgy and co-convenes a monthly series of events with Salomé Voegelin called *Points of Listening*.

SESSION 7

Chair: Krithika Srinivasan

MONIKA BAKKE

Vegetation as we do not know it: Art and Architecture for plant biodiversity in the Anthropocene

Michel Houllbec's book *The Map and the Territory* ends with a catastrophic prediction about the future: "There remains only the grass swaying in the wind. The triumph of vegetation is total." Recent studies indeed suggest that plants are more resilient to events leading to extinction than animals but this gloomy vision of the future vegetation as homogenous mass goes against the ecological research findings. Actually, mass extinction events in the plant kingdom can provide opportunities for renewed biodiversity. Current speciation rates are particularly high due to the development of anthropogenic habitats linked to agriculture, horticulture, transport of species, and hybridization. Yet, as ecologist Chris D. Thomas points out, although increasing habitat diversity leads to increased ecological diversity, "our default attitude to novel biodiversity is antagonism or ambivalence."

In my paper I would like to critically analyze some of the artistic and architectural strategies focusing on plant speciation by hybridization and creation of novelty habitats. They will help me to articulate the need to negotiate some balance between the wish to conserve and the necessity to welcome the new Anthropocene species generally regarded as far less valuable. In the context of vegetation I will try to diagnose the anxieties related to the new ecological networks, making kin with newcomers, and respons-abilities in the changing global conditions, especially global warming, and vis-à-vis new technologies.

Bio

Associate professor of philosophy at the Adam Mickiewicz University, Poznan, Poland. She writes on contemporary art and aesthetics, with a particular focus on posthumanist, gender and cross-species perspectives. The author of two books: *Bio-transfigurations: Art and Aesthetics of Posthumanism* (2010, in Polish) and *Open Body* (2000, in Polish), co-author of *Pleroma: Art in Search of Fullness* (1998), and editor of *Australian Aboriginal Aesthetics* (2004, in Polish), *Going Aerial: Air, Art, Architecture* (2006) and *The Life of Air: Dwelling, Communicating, Manipulating* (2011). Since 2001 she has been an editor of the Polish cultural journal *Czas Kultury* (Time of Culture).

CONSTANCE LAU

Singapore Pte. Ltd. : A Question of Limits

The notion of limits pertains specifically to Singapore's physical size and resources, and how these limits are circumvented, even celebrated, through the nation's capacities, ambitions, projections and influences. Hence the design proposals for Singapore Pte. Ltd. revolve around a question of limits: architecture's limits, the city's limits, the nation's limits, the limits of resources (labour, money, materials, ideas) and the limits of time traversed through history, the present and what is to come.

In this instance, *Postcards from the Anthropocene* focuses on the architecture and city limits of the country. Ongoing land reclamation projects have increased Singapore's land area by 23% in just over half a century. This is architecturally most evident within the central urban core which encompasses both the old and new business districts. The first reclamation project in 1822 historically took place under the colonial administration, and the current financial heart to the south of the island is built on where there was once only water. This new site is fuelled by conspicuous consumption made possible by a burgeoning economy, but most of all, is part of an imperative to cultivate an emerging national image which balances a colonial legacy and aspirations towards cutting-edge culture.

To begin, the city's old colonial architectural legacy is reclaimed through reinvention and reappropriation. The other strategy sees the introduction of unexpected programmatic spaces, landscapes, scales and ideologies which respond to the fluid and uncertain socioeconomic and cultural conditions of a nation-city-state.

More importantly, the interventions interrogate issues of power, stakeholdership, sociocultural transformation and economic resilience in responding to an evolving demographic, a maturing civil society and uncertain geopolitical challenges. The architectural proposals elude the island's limits by anticipating, exceeding and overachieving. Referencing the first millennium where land was reclaimed along the coast, Singapore Pte. Ltd. seeks to intensify the physical reclamation of land, sea and air limits, boosting the island by augmenting and multiplying its most desirable assets.

Note: A different aspect of this design project was first presented in Singapore at the World Architecture Festival 2015, student charrette by a combined team from the National University of Singapore (NUS) and Westminster University, UK. The work for the Festival was co-authored by Associate Professor Dr Lilian Chee from NUS.

Bio

I have been teaching architecture in London for over two decades. I currently assess and supervise PhDs, dissertations and run an undergraduate design studio at the University of Westminster. I also guest crit and teach part-time at the National University of Singapore. I have been a practising architect for over a decade in both London and Singapore.

I completed my PhD in Architecture at the Bartlett School of Architecture, and studied at the Architecture Association School of Architecture and National University of Singapore. My research interests concern architectural design in relation to archival research. This further includes the notion of montage, and the exploration of different kinds of allegory to create multiple readings and interpretations in design work. This is most evident in my studio's design work, published in the book *Dialogical Designs* (2016).

<http://www.studioasbook.org/portfolio/ds03-dialogical-designs/>

JOSEPH BARLA

Response-ability in the age of Insects: A politics of Representing as Intervening for the Anthropocene

In *A Thousand Plateaus*, Gilles Deleuze and Félix Guattari characterize our contemporary time and society as “the age of insects”. From model systems for artificial intelligence research and cybernetics through figures of thought for investigations into the nature of collective agency to genetically modified pest control technologies, insects play an important role in the transformation of many social and ecological practices and processes today. Following the feminist quantum physicist Karen Barad that ethics is “not about right response to a radically exterior/ized other, but about responsibility and accountability for the lively relationalities of becoming of which we are a part”, in this paper, I turn to the case of the genetically engineered mosquito OX513a in the context of the Zika virus epidemic in Brazil. OX513a is a transgenic animal developed by Oxford Insect Technology with the aim to combat the Zika virus-carrying mosquito *Aedes aegypti*. Rather than re-telling stories emphasizing the hyper-productivity of science and technology and their possible role in fixing the wounds that had been inflicted to the planet, I follow Donna Haraway’s call to stay with the trouble in the Anthropocene and to produce stories for earthly survival. Bringing together concepts and insights from feminist new materialisms with a first attempt toward a minor philosophy of insect, I investigate the case of OX513a as a multispecies matter of care

that is not only linked to ethical questions of becoming, caring, and response-ability but also calls for an affirmative politics of “representing as intervening” (Haraway): Who is able to respond or brought to respond and through which relations in the case of OX513a? How are issues of geopolitics, class, and reproductive freedom entangled with one another? What does it mean ethically and politically to re-present OX513a not only as a patented bio-object but also as a naturalcultural multispecies entanglement itself?

Bio

Josef Barla holds a PhD in Philosophy from the University of Vienna. He is an Affiliated Researcher with The Seed Box Environmental Humanities Collaboratory at Linköping University and a Lecturer at the University of Vienna and at Karl-Franzens University Graz. He was Visiting Researcher at the Science and Justice Research Center at the University of California at Santa Cruz and at the Posthumanities Hub and the Seed Box Environmental Humanities Collaboratory at Linköping University. His research focus lies at the intersection of theories of borders and migration, philosophy of technology, feminist epistemologies, and environmental philosophies. His recent publications include *Technologies of Failure, Bodies of Resistance: Science, Technology, and the Mechanics of Materializing Marked Bodies in Mattering: Feminism, Science and Materialism*, ed. by Victoria Pitts-Taylor (NYU Press, 2016), and *Verschrankungen von Gewicht: Von Verbindungen zu Un-/Bestimmtheiten* in *Parahuman*, ed. by Karin Harrasser and Susanne Rößinger (Böhlau, 2016).

SESSION 8

Chair: Ilana Halperin

WOOD ROBERDEAU

Spencer Finch's "Thank You, Fog" (2009)

In 1973, W.H. Auden wrote one of his last poems about finding solace in a romance that was spatially enhanced by the fog rolling in, creating a liminal zone cut off from the world. The poem delivers a dialectic of habitation – an interiority and exteriority established by a change in atmosphere. Spencer Finch's photographic work of the same title documents the encroaching natural phenomenon and reveals its palimpsestic qualities; the fog envelops the forest, connoting a geopolitical scale effect that emerges through the act of witnessing. Nicholas Mirzoeff asserts, '[t]he Anthropocene is so built into our senses that it determines our perceptions, hence it is aesthetic.'¹ The artist's clipped iteration (x60) of a 'natural' scene wants to correct our 'inattentional blindness'² to the manifestations and transmogrifications of environment. Its display is forensic and methodical; the seriality and indexicality inherent to photography and implicit in the apparatus are exactly those qualities that produce the opacity of image and the confusion of meaning.

With regards to intention and withdrawal, or, presence and absence, Derrida critiques but also credits Husserl's emphasis on the need for 'morphological' thinking, or, a 'rigorous' science as opposed to a science of 'exactitude', stating, 'what we must retain [after acknowledging its unavoidable anthropocentrism] is the principled, essential, and structured impossibility of closing a structural phenomenology.'³ Derrida argues a fluidity for thinking structure or genesis ('layers of meaning' or genesis within structure) rather than structure and genesis.

Accordingly, to scrutinize an object ('Nature' or 'Climate', in this case) ultimately produces what could be called a peripheral eco-aesthetics. The human drive to capture or to know is confounded by the elusiveness, affectivity and differentiation of perception, realized by a manmade framing of an ecological encounter.⁴ As a mutable postcard from the Anthropocene, Finch's work succeeds at problematizing for the twenty-first century what Heidegger distinguished between 'earth' and 'world', questioning whether the totality of the latter can continue to be thought as always already in retreat.⁵

1 Nicholas Mirzoeff, 'Visualizing the Anthropocene', *Public Culture* 26, no. 2 (2014): 223; quoted in *Art in the Anthropocene*, eds. Heather Davis and Etienne Turpin (London: Open Humanities Press, 2015), 11.

2 *Art in the Anthropocene*, 17.

3 Jacques Derrida, *Writing and Difference*, trans. Alan Bass (Chicago: University of Chicago Press, 1978), 162.

4 See Bruno Latour's definition of 'actants' in *Politics of Nature: How to Bring the Sciences into Democracy* (London: Harvard University Press, 2004), 237.

5 See Kelly Oliver, *Earth and World: Philosophy after the Apollo Missions* (New York: Columbia University Press, 2015), 120.

Bio

Dr Wood Roberdeau is a lecturer in the department of Visual Cultures at Goldsmiths, University of London. His work concentrates on art theory and practice within the wider environmental humanities and is informed by the spatial theme of dwelling and new models for the ecological. Past research has investigated the tenets of the neo-avant-gardes to explore contemporary art's remobilization of everyday poetics by locating corresponding tensions within sociology, phenomenology and metaphysics. Questions concerning human subjectivity and agency, as well as the ontology of objects and materiality, have since led to a focus on Geopoetics and the activation of visual art within philosophical post-humanism.

KATE LEWIS HOOD

A fog so thick covered us that we could scarcely see: unknowing the Anthropocene in Caroline Bergvall's *Drift*

Drawing together strands from new materialisms and feminist experimental poetics, this paper reads Caroline Bergvall's multi-disciplinary work *Drift* in the emerging context(s) of the Anthropocene, focusing in particular on the work's use of fog. Figured not only thematically but also conceptually, formally, and materially across the work, fog, I argue, operates as both an index of unknowability and a condition of possibility, enabling Bergvall to develop a poetics of critical unintelligibility that resonates with the political and aesthetic challenges of representation in the Anthropocene. Using fog to explore forms of obfuscation across multiple temporalities, histories, and mediums, *Drift* registers not only the unknowability of the effects of environmental change on the global and geological scales that the Anthropocene demands, but also, crucially, the uneven distribution of these effects within a geopolitical framework. In order to call attention to the ways that *Drift* is able to critique and transform dominant narratives of the Anthropocene on both political and epistemological grounds, I combine the science studies of Donna Haraway and Karen Barad with Joan Retallack's sense of unintelligibility as a poetic strategy. Looking to Bergvall's use of techniques including textual recycling, multilingualism, and multimedia performance, I argue that *Drift* forwards a timely and capacious imaginary whose incorporation of a range of human and extra-human agencies troubles the model of white, male, Western rationality implicit in the anthropos. By focusing on specific poetic and aesthetic strategies, this reading sets out *Drift*'s particular resonances as a contemporary work, but also suggests ways that poetics more widely might contribute to and complicate an evolving Anthropocene discourse.

Bio

Kate Lewis Hood is currently undertaking a masters by research at the University of Edinburgh, focusing in particular on contemporary women's ecopoetics and the Anthropocene.

MATTHIEU DUPERREX

Farewell to the sublime, aesthetic of the disputed territories in the Anthropocene

Humanity has entered in the age of the Anthropocene, a crisis affecting the ontological modes and apparatus by which arts (re)connect with something like “Nature” and feel natural environment. How do practices of art and our ways of interpreting art reflect, reverberate or contest the ecological realities that we now face, in the age of the Anthropocene?

If our postcard cannot represent an emergent disaster from the “outside”, because we are embedded within as *causa proxima*, it appears that the feeling of the sublime will be necessarily toxic. Anyway, is the “representation” itself can be settled, if we cannot remain distant from the image or spectacle we enjoy?

Our communication will introduce “disputed territories” as critical zones inviting us to go farther than the aesthetic function usually asks for it, on one hand, by questioning the sensitive attestation of our anthropogenic world (ἀνθρώπιος), on the other hand, by assigning to the artist the mission to establish « cosmograms » to open to cosmopolitics.

Considering the paradigm of the inquiry (as John Dewey’s theory defines it) as a specific framework in arts, this communication will analyse the sense-making capacity of art forms in experiencing and revealing the Anthropocene. The meaning of the “Artist as researcher” is too often conceived from a very naive pattern of what science work is. Consequently, the “scientist double” occurs as an inefficient mime, but the reference itself –the science– is almost dumbed down: objects, methods, facts and assertions of the scientific knowledge look as stereotypes very far from the “science in action”. This communication will describe the competences of experiencing and conceptualizing the world as an artist, reassembled in the epistemological basis of Science and Technology Studies. Taking the example of the landscape photography practice, we shall propose by way of postcard a commentary of several petrochemical images.

Bio

Matthieu Duperrex, from France, is artist, philosopher and artistic director, co-founder of Urbain, trop urbain (www.urbain-trop-urbain.fr). Teaching the theory of design in the university of Toulouse 2 Jean-Jaurès, Matthieu is also second year PHD student in Arts (LLA-Creatis, Toulouse) and Architecture (LRA, ENSA Toulouse). His PHD is entitled *Parcours esthétiques en anthropocène* (*Practices of Art and Design in the Age of the Anthropocene*).

<http://www.urbain-trop-urbain.fr/>

SESSION 9

Chair: Ella Chmielewska

IFOR DUNCAN

Mnemonic Hydrography: Drought in the Rivers of Forgetting

In the summer of 2015 central Europe experienced a drought that led major rivers such as the Wisła, in Poland, to recede to their lowest levels for centuries. Reports emerged of the recovery of objects including prehistoric shells, 17th century artefacts, a World War II Soviet aeroplane, and stones from desecrated Jewish cemeteries. In this instance the results of anthropogenic climate change performed an unexpected archaeology. This paper will consider how this and subsequent droughts (Feyen & Dankers, 2008; Parry M.L., ed., IPCC Working Group, 2007) may reveal the traces of ashes scattered by the Sonderkommando in the Wisła and Soła rivers near the Auschwitz-Birkenau complex. The event engendered the encounter between the shifting materialities of the riverine site and the material history of industrial scale genocide. The SS design to destroy all traces of the Jews of Europe bridges two of Aleida Assmann's types of forgetting: 'repressive' and 'defensive' (2014). The process of the reduction of the body to ashes and their dispersal into the rivers is remembered through testimony, research, and in cultural productions such as Laszlo Nemes's film *Son of Saul* (2015). This paper places the drought into conversation with the specific scene of dispersal, and still images, from Nemes's film. Where Assmann conceptualizes an archival space of 'latency between passive forgetting and active remembering', the active forgetting of the shovel and dispersal in water is countered by a passive remembering of material testimony through droughts caused by anthropogenic climate change. In the context of what Susan Schuppli calls 'material witness', this paper asks: what new perspectives contemporary ecological change offers on the histories of the Holocaust? And how the Anthropocene may disrupt but also reveal historical material testimony? The exposure of archival sediment in these riverbanks reveals what I will term an expanded mnemonic-hydrography.

Bio

Ifor Duncan is a London based writer, researcher and lecturer. He is a Visual Cultures MPhil/PhD candidate at Goldsmiths, University of London. He has an MA from the Centre for Multidisciplinary & Intercultural Inquiry (CMII) at UCL, and BA in English Literature and History from the University of Leeds. Ifor is currently Research Assistant for the Natural History of Memory research project. His research concerns memory and climate imaginaries with a specific focus on the cultural and aesthetic considerations of the spaces and materials of changing watery ecologies.

CORINNA DEAN

Strata: A Geophotographic Fiction

What if any relevance does Robert Smithson's conceptual writing have in provoking an ontological discussion to expand conceptual thinking on artistic representations in contemporary art? I hope to open up creative geopolitical imaginaries to expand on processes of understanding, through the creation of a recent archival history of materiality.

I would propose an elaboration of Smithson's idea of 'speculative geology' referred to in his project, 'Strata: a Geophotographic Fiction, (1970)', as setting the parameter for my archive. 'Strata' is described as a homage to the artistic imagination of geological time and the inevitable accumulation of entropy and decay. I was struck by the artist's statement that his materials were of the earth but his subject was the immensity of geologic time. Additionally, the paradigmatic potential of art to provide shorthand access to the subject of representation of the Anthropocene is discussed by K. Robertson's in her article titled, 'Plastiglomerate'.¹

The on-going archive which I am in the process of compiling will situate itself in 'Land Art' pieces such as the work of Robert Smithson, and the Boyle Family's 'World Series' (1992-2010), to 'Plastiglomerates', as well as create a methodology for adding to the archive through the analysis of materiality, using Kent International airport as a prototype.

Through my research vehicle ARCA² I recorded the now decommissioned Kent International Airport, specifically the 2749m runway built during the Second World War; too costly to dig up, sitting on a substrate of a depth of 3 to 5 metres. As proposals for its future are debated, the question arises as to how the nature of the materiality of the site and a consideration for its place in a geological time span, might influence a proposal for its future use?

My own methodology, which would add to the documentation, draws on forensic mapping techniques, thereby creating an empirical build-up of knowledge through methods used in archaeological digs, computational photography & Reflectance Transformation Imaging (RTI). These techniques are more commonly used in the field of forensic science, for example in imaging footprint and tyre mark. I will build up a taxonomy of objects which are read and analysed as relational to their environment, thereby situated in the material, but relational to a more expanded field thereby addressing the transcalar.

1 *e-flux journal* 78-December 2016, Kirsty Robertson, *Plastiglomerate*

2 ARCA (Archive for Rural Contemporary Architecture) is an open source on-line archive, www.arca-projects.com

Bio

Corinna Dean is an experienced teacher, critical urbanist and curator who looks at a semiotic reading of the urban, she is driven by an interest in how the urban is communicated, experienced and lived out across cultures, most recently explored on a field study trip of Douala, Cameroon with a French Aid agency and to Kochi, India, to collaborate with the Kochi-Muziri Biennale team. She holds a PhD from the LSE Cities Programme which was a collaborative doctoral award with Tate Modern and is currently a Lecturer at the University of Westminster. Most recently she launched ARCA, the *Archive for Rural Contemporary Architecture*, which is an open source archive to encourage participation bottom up, as well as re-engaging cold war structures and other architectural typologies in a rural context. She is engaged in devising cultural projects to bring these sites into the public consciousness through temporary activities such as workshops and creative interpretations.

HASAN CENK DERELI

The Displacement of Memories

In the Anthropocene, wars have become recurring disasters that shape the physical, psychological and sociological landscapes of geographies such as the Middle East. Unlike 'natural' disasters caused by earthquakes, tornados, floods or drought, war disasters that are caused by military forces, drone bombings and landmines etc. result in the massive destruction of densely populated cities and regions.

The escape of people as massive groups from these destinations towards the safe zones creates fragile situations. Global attention and humanitarian aid are required in a scale never seen since World War Two.

Abandoned cities and regions turn into landscapes of destruction. Such ruins lose all necessary infrastructure to sustain urban life and are eventually demolished and reconstructed. This act of reconstruction is an indicator of a highly profitable market which leads to construction companies moving into conflict zones, almost faster than humanitarian aid groups, to sign privileged contracts with the states in question. These business operations are managed and monitored by nation states along with multi-national enterprises and become tools of regional and global political practice.

In this context, trucks become the symbol of destruction, displacement and reconstruction. The debris of the demolished buildings in trucks not only carries building materials (like concrete and steel) but also the last remains of the people who had occupied these spaces; torn photographs of relatives, toys with children's tooth marks, books with pages filled with notes and underlined sentences, broken tableware inherited from grandparents, and whatever they left behind while fleeing.

The foggy dust of demolition and the rumbling sounds of trucks represent the efforts to reach ground zero. A surface that sterilized from reminiscences where no seeds of belonging remain to sprout.

The displacement of memories...

Bio

Hasan Cenk Dereli is a PhD in Architecture working with urban politics and proactive design ideas. His personal creative productions define a practice span from radio production, music, design research to events organization. He is also one of the members and project coordinators of probono architecture practice *Herkes İçin Mimarlık Derneği* (*Architecture For All Association*) and founder and manager his design practice named NOBON.

www.nobon.net

SESSION 10

Chair: Elinor Scarth

RICHARD COYNE

Loki Writes the Great Stone Book of Nature

In *The Great Stone Book of Nature* David Thomas Ansted (1814-1880) explained how movements in one part of the earth's crust communicate to another some distance away, with obvious presentations as earthquakes and eruptions. Not least in this commerce (on Earth) are the effects of water "as it circulates through the earth, as it passes from the sea to the sky, and as it returns in refreshing showers from the sky to the earth, and so back again to the ocean."¹ He affirmed that this circulation provides "the connecting link between the power and the conveyer of power."² The sociologist Bronislaw Szerszynski enlists Ansted's book to explain the page-like character of geological sedimentation and material deposits, folds, metamorphoses, fault lines and fossils: "the truth of the Anthropocene is less about what humanity is doing, than the traces that humanity will leave behind."³ Who are the writers and readers of these traces? Scholars of the Anthropocene identify several agents, but I favour the trickster, as it is a role that relates to design and creativity. As explained by literature scholar Stefanie von Schnurbein, the trickster god Loki "brings misfortune upon himself and the other Aesir [i.e.gods] with his clumsiness, haplessness, or malevolence, he always redeems himself by dint of his cunning, his magical capacities, or his eloquence."⁴ Anthropologists Thornton and Malhi favour the Raven as exemplar of the trickster who "begins his existence as a pure white being, only to be permanently blackened by his own misadventures with fire and its sooty, hydrocarbon emissions."⁵ They advocate for trickster as the metaphor for Anthropocene humanity that has the cunning to transform, relate, empathise and unsettle, showing us "how to live and how not to live in this multifaceted and unpredictable world,"⁶ a theme on which I will expand with reference to design.

1 Ansted, D. T. (1863). *The Great Stone Book of Nature*. London: Macmillan & Co. p.46.

2 Ibid.

3 Szerszynski, B. (2012). "The End of the End of Nature: The Anthropocene and the Fate of the Human." *Oxford Literary Review* 34(2): pp. 165-184. p. 169

4 von Schnurbein, S. (2000). "The function of Loki in Snorri Sturluson's 'Edda'." *History of Religions* 40(2): pp. 109-124. p. 115

5 Thornton, T. and Y. Malhi (2016). "The Trickster in the Anthropocene." *The Anthropocene Review*, pp. 1-4. p. 3

6 Ibid. p. 4

Bio

Richard Coyne researches and teaches in digital technologies and design. His research and writing draws on a broad interdisciplinary framework for examining the relationship between technology, design, space, and contemporary cultural theories. His most recent book is *Mood and Mobility, Navigating the Emotional Spaces of Digital Social Networks* with MIT Press (2016). His current book project is entitled *Network Nature: Digital Technologies and the Semiotics of Place*. He is a co-investigator on a project exploring uses of electroencephalography (EEG) to record people's walks through open spaces. He supervises many students investigating sound, virtual environments, impacts of social media, video gaming, and interaction design, and many of his own reflections appear on a blog site he's hosted since 2010, <http://richardcoyne.com>.

MONICA BRITT HUTTON

Fourfold Seasons in One Head

Found

A transformative mode of hybrid representation, joining the documentation of an existing condition with an imagined assemblage of parts, was used by the 16th century Italian painter, Guiseppe Arcimboldo. Individual objects, each selected and related by characterization, form a collective body as political allegory. Through this lens, subjects of power are reconstituted out of perishable goods. Distributed in mass to the public, the play of the human with the non-human captivates minds while structuring a position based on research of nature and politics. This representational approach offers significant metaphorical and methodological value to the hybrid condition of the Anthropocene, and a shifting ground of perception between audience and content.

Described

Like slicing through an item of fruit, this symposium presentation will be bisected for a cross-sectional view of a past approach, present action (the cut), and future representations through the method of assemblage. The first section will explore the motif of 'Postcards from the Anthropocene' through the lens of Arcimboldo's format, its capacity to situate geopolitical allegory in the 21st century, and to project imaginaries of the Anthropocene. The bridging of fact and fantasy in works such as the 1590 'Four Seasons in One Head', offers insight into representing non-linear networks through the organization of parts.

Imagined

Climate change and the global food system will be the issue of focus to reframe the act of assemblage as 'Fourfold Seasons in One Head'. Speaking to the expanding scale and dynamic condition of this geopolitical issue, the second section of the presentation will speculate on what technoscientific modes of production within the Anthropocene could recalibrate this method to generate collective imaginaries of scarcity, trade and environmental conditions. A series of assembled images will narrate this discourse and call for new strategies and criticisms.

Bio

Monica Hutton is currently completing the Master of Science in Architecture Studies (SMArchS) program in Urbanism at Massachusetts Institute of Technology, where she has been involved in faculty research with Design Earth and Urban Risk Lab surrounding topics of climate change, resource extraction, waste management, and disaster preparedness. Previous studies include Environmental Design and the Master of Architecture program at University of Manitoba. In 2013, she participated in ONE Lab Productive Cities, an interdisciplinary studio at the Brooklyn Navy Yard led by Mitchell Joachim and Maria Aiolova of Terreform ONE, focused in part on response to Hurricane Sandy.

GUILLERMO GÓMEZ

Rock, Sand, and Capital: Practices of Land Reclamation in Panama City

A complex web of capital in the form of foreign global investment envelops every material resource, labor system, and grain of rock and sand in its periphery. Cities host multinational corporations and global financial institutions by incentivizing investment via highly unregulated tax zones. Economies develop internally, with accumulations of surplus capital for the elite class, in turn creating a strong demand for an investment in highly valued land. We witness an evolution of the built environment, with land becoming increasingly scarce due to overdevelopment practices. This presentation will profile the construction of artificial islands through the process of “land reclamation,” a global phenomena, as real estate expands outside the delineated territory of the coastline and across the water table in Panama City. The ingenuity, creativity, and technology of the private sector permits the construction of land from thin air, sourcing material rock, sand, and capital from other regions. The Ocean Reef Islands of Panama City branch out from the luxury hotel and condominium district Punta Pacifica, creating an exclusive gated community and yacht club. Panama real estate developers Grupos Los Pueblos, spearheading the project, have contracted international maritime engineers and construction conglomerate Boskalis. The company is well known for the development of energy pipelines, installation of submarine fiber optic cables, dredging and expansion of ports, specifically the expansion of the Suez Canal.

The construction of spectacularly engineered infrastructure projects as gated communities (both vertical and horizontal) of this form are markers of financial capital accumulation and indicative of the unregulated nature of the economy. “Land reclamation” and the privatization of the coastline becomes a key tool in driving speculative real estate. The actors of the private sector interact in extremely opaque methods and have the opportunity exist transnationally, networked through specific political-economic infrastructures like SEZs (Special Economic Zones).

What are their roles in the larger political and economic context that generate these phenomena, particularly in Panama? Do we see a shift in real estate practices in Latin America, or globally, as coastlines become highly valuable and extremely developed? What creates and sustains these values, in turn dispossessing others? Do we witness examples of resistance, either regionally or globally, and can they be replicated? And most importantly, as sea-level rise from climate change is imminent, when can we speculate a divestment of capital from coastal cities and how will that affect the labor class of the urban ecology?

Bio

Guillermo León Gómez is a research based artist whose work has focused on globalization, commodity culture, and economic infrastructure. He co-founded TVGOV, a political initiative and company re-envisioning territory and its ecological sustainability, recently participating in the 9th Berlin Biennale. He has also co-organized multiple research projects, that include Port to Port, a curatorial endeavor and residency program on global port cities, that has received funding from the Andy Warhol Foundation for the Visual Arts through the WaveMaker Grant in Miami, FL. He is currently a graduate student at Parsons School of Design studying Theories of Urban Practice in New York City. His current interests lie in speculative real estate and the global financial sector that reinforces power structures, with Panama City as his current case study.

SESSION 11

Chair: Monika Bakke

DAVID HABETS

An Island Spitting Fire

A postcard citing Aimee Cesaire. 'An island spitting fire. A rebirth. Prodigious, It is the well worth a big bang.' How can bodily experiences of fire or the intake of lithium lead us on to rethinking our way of knowledge production in our anthropogenic age? I want to place this question central in the emergence of the Anthropocene from our technologic-industrial complex. I'll be presenting two architectural interventions that represent the embodiment of(cultural-historical) practices in landscape. Scribed into the relation between our bodies and our environment.

First, a proposal for the pyrodemolition of the Ethnographic Museum of Berlin (to be demolished in 2018). A controlled burning. An experiment in contemporary anthropological studies and radical architectural intervention on 'unwanted' cultural heritage. I'll be showing a spatial animation. The burning investigates the different ways of interpretation and uses of fire by the diverse cultural groups on display in the ethnographic museum. The blank modern slabs of the building turn from objective white displays into the matter of experiment.

The second is a collaborative project together with anthropologist Cameron Hu (University of Chicago) and geo-engineer Stefan Schäfer (IASS). Frontier moods investigates bodily intake of lithium in the context of it's neoliberal modes of mining and battery technologies. I'll show a videopreformance for twelve lithium powered laptops and a lithium (or placebo) enhanced audience. The embodiment of the element acts as a inter-scalar vehicle. This is further explored in Frontier Moods II, an architectural installation constructed out of evaporation walls (gradierwerke) on the Bolivian salt pans (Salar de uyuni). It translates the mining procedures into a space filled with a lithium salt spray. Creating a new microclimate (socially and neurochemically) for discussing this landscape of extraction and new modes of Andes-ian knowledge production.

Bio

David Habets has a background in applied physics and (landscape) architecture at Applied University Eindhoven and Academy of Architecture Amsterdam (NL). During the last years he has been working as a freelance researcher and architect at TNO (former National Dutch research institute) working on new materials for sustainable energy applications and the AMC (Amsterdam Medical Centre) in Amsterdam. In addition to this David has been intensively involved in many projects at RAAAF [*Rietveld Architecture-Art-Affordances*] from 2011 – 2016 developing artistic research and architectural installations [*Deltawork 1:1 - Breaking Habits - Trusted Strangers*]. Combining professional fields David is interested in the embodiment of our thoughts, work and habits in our living environment - our landscapes. Investigating inter-scalar societal issues through spatial research, animation and architectural prototypes.

CHRISTOPH WALTER PIRKER

Greetings from Home

This postcard sends greetings from Home. Within Anthropocene's integrating continuum, it becomes difficult to define what is Home at all. When the centrality of the subject and the object is abrogated and weaved into a collective of human and non-human agents, we might ask: How to greet from a Home which is neither a house nor a rock? How to report from a Home which is neither space nor politics? How to represent a Home which is composed as a landscape of rhythms, intensities and conditions?

This postcard shows the moment of a landscape which ceaselessly seems to change. In doing so, another approach to mind and consciousness has to be made aware. This approach locates the conscious within the unconscious and the being within the becoming. Such ecology involves the rethinking of the human territory and its alliance with architecture. Architecture is not conceived as a linear equilibrium, but a systemic metastability – it is a point of densification within a owing agency of nature. Subsequently, any rethinking has to think the object in its dynamics itself: architecture is not only human thought.

This postcard does not have any given content or recipient. As the representation of a critical borderline between freezing water and thawing ice, history and geology, desire and death, culture and nature, human and non-human it addresses us to imagine a new language to greet from Home. It wants to unfold a cartography which reveals and deploys those other minds which coexist in the becoming of space and time. This new language composes a greeting which yet has to be written and encourages us to formulate a new position for our being in the Anthropocene.

Short description of the presentation format

In evolving a greeting from Home, the presentation will be a performative presentation. It consists of a drawing performance, combining drawing and speaking in a dialogical form, followed by a possible discussion between the performer and the audience.

Bio

Christoph Walter Pirker (1989, Judenburg) is Assistant professor at the Institute for Architecture and Landscape at the Graz University of Technology. Furthermore, he is trained as an architect, musician, and visual artist. His transdisciplinary interest is based on studies at the University of Music and Performing Arts, Graz, the Graz University of Technology and the Royal Danish Academy of Fine Arts in Copenhagen, Denmark. In his work, the experimental and research-based production of knowledge within drawing, painting, score, and text, as well as the re-definition of visuality plays an essential role. Currently, Christoph is working on his PhD project (supervised by artist Milica Tomić) entitled *Visual ontologies of the indefinite – Scores of a new spatial construction*, investigating the relationship of the human and the non-human in architecture. His current work led to a number of publications in visual and textual form, as well as exhibitions both home and abroad.

www.studiobirkenblau.com

BARBARA PREZELJ

Red Filter

- When the world is in a state of heightened alert and tension - dominated by sensations of fear and desire, with power increasingly operating in the realm of aesthetics and pure feeling - what do you do?

- You either drown in it or you drown it out.

The proposed paper will elaborate on ways representation in Anthropocene could actively address production of new political subjects across visual practices in general and spatial disciplines in particular. The paper will begin by alternatively responding to Hito Steyerl's question addressing the politics of the monochrome: "How could we insert an imperceptible subtraction into the red lights which are flashed at us to evoke terror and destruction?" While Steyerl was explicitly dealing with terror alert system in the wake of 9/11 and political instabilities, monochromes have since exceeded their localities, political crisis or confined environmental insecurities, to become planetary, intimately intertwined with dynamic geo- social entanglements.

For that reason, and differently than Steyerl, who turned for answers to painting, the paper will turn to astronomy where red is not seen as a constraint but among a collection of colour filters improves seeing the greatest.

The proposed paper will through a constructed postcard argue for modes of representation as tools for noticing (Anna Tsing) and for diverse methods of knowledge production that approach Anthropocene geopolitics of the monochrome through the notion of intimate distance (Shane Phelan). The postcard will offer an experiment in speculative planetary politics that exceeds the sphere of the social and instead places focus on the interconnectedness of the social, the natural and the cosmological. As a response to the planetary state of tension, the paper will argue for material rearrangement of our representational apparatus, affecting what can be known and experienced, which choices can be made and which actions taken.

Bio

Barbara Prezeli is a landscape architect, designer and researcher. In 2016 she obtained her master's degree in landscape architecture from TU Delft, The Netherlands where she currently works as a guest teacher at the Architecture Theory Chair. Her work has been presented in the Netherlands and abroad.

SESSION 12

Chair: David Kendall

IAN ROTHWELL

Suicidal Experiments: the Earth represented in Red Bull's Stratos

In 2012 the energy drinks/marketing company Red Bull dropped a man (Felix Baumgartner) from the stratosphere, the second major layer of the Earth's atmosphere. Live-streamed onto YouTube, it looked like they had dropped a man from the edge of space. Baumgartner plummeted to Earth for 22.6 miles, reaching a maximum speed of 843.6 miles per hour. He wore three HD cameras, which broadcast a remarkable view of the Earth, its curvature visible, dividing an aerial view of the Earth's surface from the mesosphere portion of the planet's atmosphere, which appeared as black as deep space. This image of the Earth then appeared to twist and mutate as Baumgartner, and the viewer by proxy, fell through its atmosphere.

These spectacular images of the Earth can be compared to NASA's iconic photographs from the late '60s and early '70s, when the first image of our planet was snapped by a manned-camera. Here the Earth was fixed in place, viewed from a distance, as if an object of scientific inquiry or a precious, fetishized commodity on display. NASA's photographic representations of the world, particularly in Earthrise and Blue Marble, arguably became a visual short-hand for 'the world'. They replaced a more experiential or phenomenological apprehension. I want to suggest that the representation of the Earth in Red Bull's Stratos is a contemporary correlate to those photographs: replacing its imagery in our planetary imagination.

Stratos can be seen to represent a new dysphoric worldview, informed by current ideas about the anthropocene. Its image of the Earth is unlike the fixed perspective of NASA's photographs. Instead, it is analogous to the 'eyeballing' view of the BASE jumper, who experiences the Earth as a rush of perspective; an object swallowing them whole. In this respect, I will argue that Baumgartner's jump was a form of 'suicidal experiment', symptomatic of what Emily Apter has recently termed 'planetary dysphoria': a new affective sensibility that captures the current 'geopschoanalytical state of the world at its most depressed and 'unruhig'.

Bio

Ian Rothwell has recently been awarded his PhD in History of Art for an AHRC funded project titled *Images under Control: Pessimism, Stupidity and Humour in the Digital Age*. His research addresses the question of the agency of images in contemporary mass culture, with a particular focus on digital screen-mediated art and visual culture. He is currently working as a tutor in Design Research and Context at Edinburgh College of Art.

NIKOS KATSIKIS

Postcards from the Low Earth Orbit: A metageographical Interpretation

Between 200 and 2000km around the earth's surface lies the Low Earth Orbit. Hosting the majority of the world's satellites, the Low Earth Orbit is one of the most congested zones above ground. Since the early seventies, a growing number of scientific satellites have been assigned to monitor the condition and behavior of human and natural systems. The first Landsat missions were launched in 1972, while the same year the declassification of the Defense Meteorological Satellite Program (DMSP), offered one of the most seminal satellite portraits of the earth: The nighttime lights of the world series.

Since then, the proliferation of remote sensing, from high-resolution satellite imagery, to sensors specifically calibrated to monitor certain phenomena, has led to the daily accumulation of immense amounts of data. This, in combination with the development of powerful techniques and methodologies of geospatial modeling and simulation has created a growing flow of planetary "postcards" from the Low Earth Orbit.

This composite image plots the global constellation of satellites layered over two seminal geospatial visualizations of the Anthropocene: On the left the human influence index, showing the impact of humanity on the planet; on the right, the seminal nighttime lights image, used as a proxy input for several other global geospatial datasets.

The unprecedented complexities of the Anthropocene are monitored in unprecedented detail and resolution. The notion of the Anthropocene itself, would probably not have emerged if the extent of socioenvironmental transformation had not been revealed by dense layers of remote sensing observations. As these observations turn into more and more refined and detailed datasets, a growing belief in the capacities of this techno-scientific apparatus often obscures and naturalizes the conditions under which these "postcards" of the Anthropocene are produced and what they represent. The apparent danger is to uncritically conceive them as accurate representations of reality, as if they were mimetic representations of spatial conditions and distributions on the ground.

But in fact, every postcard carries with it the personality of its author: Geospatial datasets are invariably mediated through a combination of underlying theoretical assumptions, technical limitations, scientific paradigms, as well as sociocultural preconditions. From the calibration of sensors, to the definition of phenomena that need to be monitored, to the classification of data into meaningful taxonomies, geospatial data from the Low Earth Orbit are not accurate models of the Anthropocene, but rather socio-technical constructs reflecting certain metageographies: Particular frameworks of interpreting socio-spatial order.

For this reason, a critique of geospatial ideology is a necessary precondition for any reflexive appropriation of remotely sensed data and images. By revealing the process of their socio-technical construction, and above all the pervasive yet often hidden metageographical assumptions that invariably underpin them, we can begin to highlight their fallacies, potentials and limitations and where appropriate, attempt their radical reinvention.

Bio

Nikos Katsikis is an architect and urbanist working at the intersection of urbanization theory, design and geospatial analysis. He holds a Doctor of Design from the Harvard Graduate School of Design (GSD) and is currently a Postdoctoral Fellow at the University of Luxembourg, collaborating in the development of a new program on Architecture, European Urbanization and Globalization. At the GSD he is a Research Affiliate at Urban Theory Lab, working on the agenda of Planetary Urbanization, and has served as Instructor in Urban Planning and Design and as Teaching Fellow and Research Associate. Since 2012 he is on the editorial board of the *New Geographies* journal and co-editor of *New Geographies 06: Grounding Metabolism* (Harvard University Press, 2014). His recent work includes contributions in *MONU* (2014), *Implosions / Explosions: Towards a Study of Planetary Urbanization* (N. Brenner ed., Jovis, 2013) and the forthcoming book with N. Brenner, *Is the world urban? Towards a critique of geospatial ideology* (Actar, 2017).

www.terrurbis.com

BENEK ÇINÇIK AND TIAGO TORRES-CAMPOS

Into the Darkness: Critical Verticalities through the Black Marble

In April and October 2012, NASA together with the Suomi National Polar-Orbiting Partnership acquired several terabytes of satellite data of Earth. This was then used to produce a planetary photomap by seamlessly assembling together high-resolution pictures taken at different temporal moments. The resulting image became known as the Black Marble.

It is not difficult to see the representational agenda behind the Black Marble, and read it as a mirror-image of Earth as a whole, and of humans as a collective totality. An uncritical conceit of the portrait of the planet in the darkness through high-tech remote sensors may follow narratives that reveal some of the underlying assumptions: yellow lights represent the presence of human agency, while darkness reveals its absence. Following a line of similar representations of Blue Marble imagery, which triggered holistic worldviews tangent to the Anthropocene proposition, the Black Marble further contributes to the idea of a single image that allegedly gestures towards an increasing planetary awareness of the limits of human mastery and its representation. However, the depiction is different from the former ones in its emphasis on placing humans as a geologic force through entanglement and dispersion.

The Black Marble compresses the sum of terraforming more-than-human assemblages to a flat rhizomatic dispersion reduced to a horizontal surface. Thicker components of the technosphere, such as transportation, communication, or energy production, render invisible in a dark background where fictitious stable lines of land and water give the impression of solid ground. This horizontality eventually disregards the massive above and underground infrastructure that reinforces vertical colonisation across the geo-bio-hydro-atmosphere.

We depart from an analysis of the materiality of the image to open up questions about the materiality of the whole planet, or even the materiality of its production and distribution mechanisms. We question technospheric infusion and territorial material exchange in relation to geophysical tectonic tensions, atmospheric and climate fluidity. These critical assemblages aim to use the Black Marble as a starting point for discussing uneven geographies and power geometries amplified by neoliberal capitalism.

Bio

Benek Çinçik holds a BA in Interior Architecture and Architecture, and a Msc. in Architectural Design from Istanbul Technical University (ITU). After working in several design offices (Superpool, TRafo Architects), between 2010-2016, she worked as a research and teaching assistant in the Department of Interior Architecture at ITU. Currently, she is a PhD candidate and part-time tutor in the School of Architecture at the University of Edinburgh. Her research interests lie broadly in conceptual and representational challenges of planetary imaginaries in the Anthropocene, as well as in thinking about the relationship between architecture, political ecology and geo-philosophy. She is a co-founder of the research group OPPO, along with Zeynep Aydemir and Bengi Göldoğan.

Tiago Torres-Campos is a Portuguese landscape architect and Lecturer at the University of Edinburgh. He is the programme director of the MA in Landscape Architecture.

Tiago is currently doing a PhD in Architecture by Design, where he investigates the potential of landscape as an immersive experimental field to ontologically define space-time scales in the Anthropocene.

Related research interests, including limits in representation of contemporary landscapes in the Anthropocene, networks in the constitution of territorial digital ecologies, and urban innovation in Latin America, have led to numerous national and international publications, exhibitions, and participation in architecture festivals and biennials.

He is the founder of CNTXT Studio, a research-by-design platform, focusing on the study of landscape and its intersections with architecture, art, design and digital media.

www.cntxtstudio.com

SESSION 13

Chair: Liam Ross

STINE ALLING JACOBSEN

Anthropocene traces- Geological maps and scientific diagrams from Greenland

This project is concerned with visual histories of mineral extraction in Greenland, especially how these scientific and technological maps and diagrams can be viewed in the light of the Anthropocene.

This image shows a working drawing by the Danish geologist Hans Pauly from the 1950s. It displays the attempted reconstruction of a geological formation of cryolite in South West Greenland that was mined by Danish companies between the 1850s and the 1960s. The construction of the diagram relied on information from a wide range of sources including older maps and diagrams from the beginning, field observations, documentation of industrial practices such as test drillings and expansions of the mine and chemical analyses of minerals. The drawing can thus be viewed as a assemblage of past events, geological as well as economic and industrial as well as a product of earlier observation and mapping techniques. As such the drawing reveals traces of nonlinear and complex histories of mining and colonization as well as production of geological science.

The construction of diagrams demands a process of abstraction in which data is collected, processed and rationalized on a two dimensional surface. Thus every diagram is a result of the methods and techniques that went into its creation. Pauly's drawing contains traces of earlier diagrammatic and mapping practices and is as such simultaneously existing in earlier regimes of representation as well as inscribing itself into a more contemporary continuum of geological scientific imagery. How can such imagery growing out of mining industries reveal new narratives of the intertwinement of human and geological history called for in the Anthropocene? And how do we in the light of the Anthropocene engage with scientific representations of geological spaces and the questions of scientific vision and power?

Bio

Stine holds a BA in Scandinavian Studies and Visual Culture from University of Southern Denmark and an MA in Research Architecture from Goldsmiths, University of London and is currently doing a PhD at the Department of Cultural Studies and Oriental Languages at the University of Oslo as a part of the project Geological Times: Geology and New Regimes of Historicity. Her PhD project is an extension of her MA project and deals with geological mapping and mineral extraction in Greenland. The project is situated within the framework of the colonial history between Denmark and Greenland, questions about the Anthropocene and the power of visualization in science and technology. Furthermore Stine is involved in a number of practice based research projects including exploring the artistic potentials of eye tracking technology in relation to scientific imagery connected to Greenland as well as setting up minor exhibitions.

RICHARD HINDLE

Patent Drawings from the Anthropocene

When thinking of patents, one may automatically recall some type of thing. Conflation of manufacturing, industrialization, and patents has resulted in a distinct “thingliness” to the past three centuries of western technological progress. However, a look back into the annals of the United States Patent and Trademark Office (USPTO) reveals that large-scale environmental systems, such as rivers, harbors, and coasts, are represented in patents and have been subject to the iterative and deterministic forces of patent innovation. The dynamic reciprocity between patents and large-scale earth systems can be traced back centuries providing a vivid recount of innovation at the intersection of technology and environment. And, as the timescales of the Anthropocene continue to be debated, the geographical dimensions of patent innovation provide detailed evidence of an ever-converging technosphere and lithosphere.

The breadth and scope of environmental innovation disclosed in patent documents is also a rich heuristic. Among the legacy of built, and un-built, inventions disclosed in patent lay detailed historiographies of specific sectors of technology and even new information about known locales. This presentation investigates the geographical dimensions of patent innovation and the representation of complex environmental systems within patent documents. A historical overview will be followed by case studies at the intersection of technology and the Anthropocene, including drawings of site-specific patents that may have forestalled degradation of dynamic systems such as the Mississippi River Delta.

Bio

Richard L. Hindle is an assistant professor of Landscape Architecture and Environmental Planning at the University of California, Berkeley, where he teaches courses in ecological technology and planting design as well as site design studios. Hindle’s research focuses on technology in the garden and landscape with an emphasis on material processes, innovation, and patents. His current work explores innovation in landscape-related technologies across a range of scales, from large-scale mappings of riverine and coastal patents to detailed historical studies on the antecedents of vegetated architectural systems. Hindle’s writings have appeared in *Landscape Architecture Magazine*, *Places*, and *Studies in the History of Gardens and Designed Landscapes*. In 2012, he received a Graham Foundation Award for the reconstruction of Stanley White’s “Vegetation-Bearing Architectonic Structure and System” (patented 1938). As a consultant and designer, Hindle specializes in the design of advanced horticultural and building systems, from green roofs and facades to large-scale urban landscapes. He has worked with such prominent firms as Michael Van Valkenburgh Associates, Steven Holl Architects, Rios Clementi Hale Studios, and Atelier Jean Nouvel.

LISA MOFFITT

Controlling Climate to Reduce Climate Control. Two Models of Environmental Design: Victor and Aladar Olgyay's Thermoheliodon

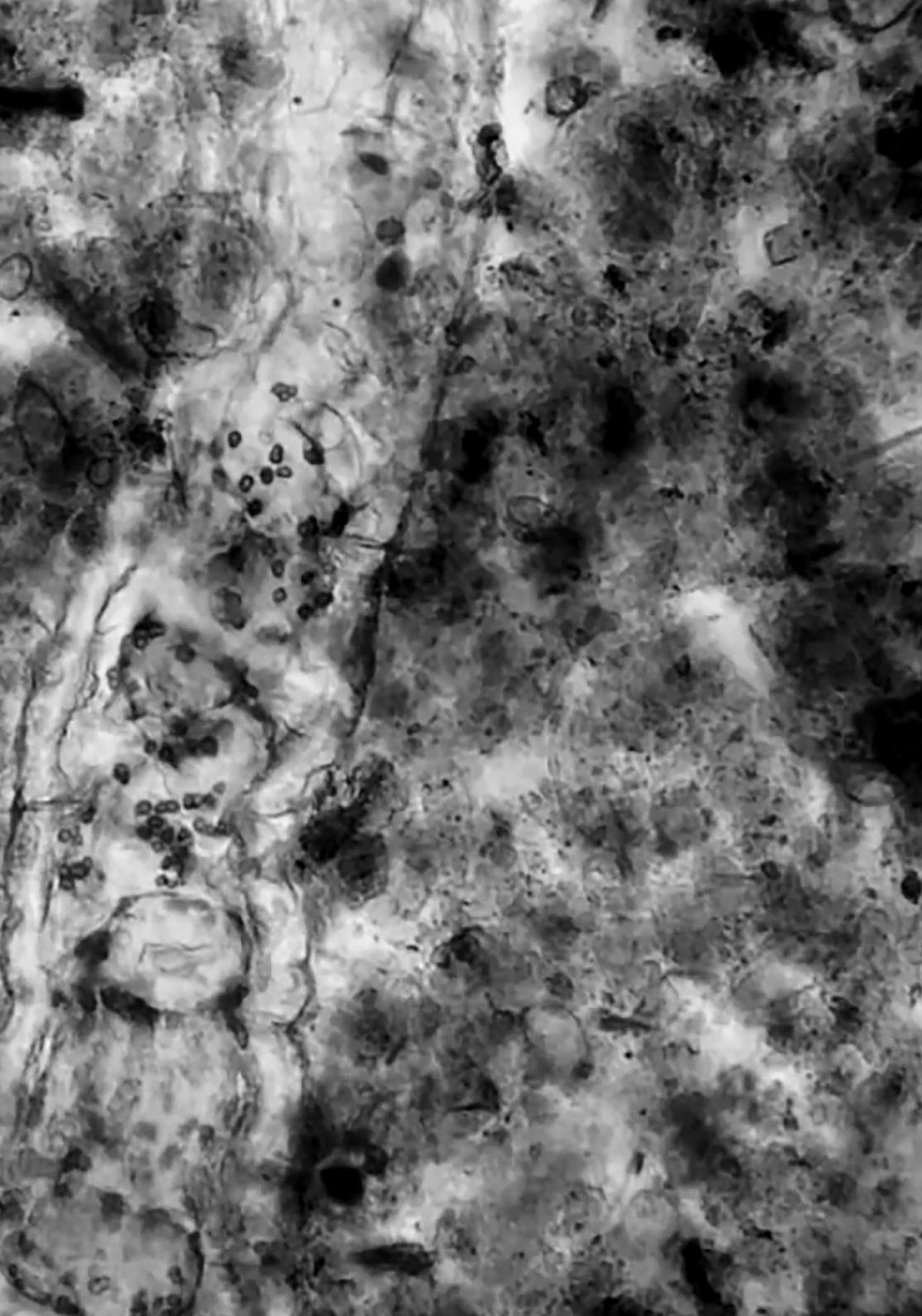
Architectural environmental models are representations both of the environment that they simulate as well as of the architecture that responds to this environment. In philosophy of science, those attributes at full scale that a model represents are referred to as target systems. The relationship between a model and its target system is neither static nor unidirectional. Models are reflective, physically embodying cultural values and designer intent at the time of their construction. Models are also projective, opening up new interpretations both of the environment and the architecture that they represent. The world shapes constructions of the model and the model, in turn, shapes constructions of the world.

In this presentation, Victor and Aladar Olgyay's thermoheliodon is used as a case study for investigating the shifting relationships between environmental models and their target systems and the capacity for physical models to reflect and shape conceptual constructions of environmental systems. The thermoheliodon was an elaborate domed apparatus including a vast array of environmental simulation devices such as a wind tunnel, heliotrope with motored 5000 watt bulb "sun", temperature sensors, air conditioning units, and heating coils. Completed between 1955-1963 and included in the appendix of the canonical environmental design textbook *Design with Climate*, the device simulated exterior climatic conditions in order to predict interior building thermal performance. This presentation explores the thermoheliodon as two models with two environmental targets. The two environmental targets are the existing exterior environment of a building site and the climate-stable interior environment contained within a designed building; both environments were understood as controllable data matrices reflecting meteorological developments in the era of emerging computation. The obvious architectural model in the thermoheliodon is the international-style bioclimatic design model contained within the thermoheliodon testing bed; its technical and conceptual point of failure was at the building skin, the interface between these two data-rich environmental systems. I suggest that conceiving of the domed apparatus as an architectural model starts to resolve some of the conceptual challenges of reconciling the need to create a controlled environment in order to reduce climate-control and suggest that the tension between these two models of environmental design—one predicated on thermal variability and one on thermostability—persist today in sustainable discourse.

Bio

Lisa Moffitt is a Lecturer in Architectural Design at the University of Edinburgh School of Architecture and Landscape Architecture (ESALA). She is fascinated by how natural processes give shape to and are shaped by the built environment and by the methods designers use to engage with these processes both at scale in the studio as well as full-scale on site. Teaching, research and practice have enabled this interest to develop in different ways. As sole practitioner of Studio Moffitt, she has developed a portfolio of built and speculative 'environmental registrar' projects. The most substantial, the House on Limekiln Line, a design-build off-grid house in rural Ontario, has been published widely including in *Dwell Magazine* and *Archdaily*. Within ESALA, she teaches a number of undergraduate and postgraduate design, technology, and sustainability courses that focus on shedding an experientially rich light on sustainable issues in order to increase its traction in design thinking. She is currently a PhD Architecture by Design candidate researching the cultural and design dimensions and potentials of environmental models.





VICKI KERR

Natural Hazards and Sciences Communication, her research activities are focused on improving public understanding and awareness of natural hazards and agrometeorology through web and mobile channels; her approach considers resilience as concept to be applied also to information management and information preparedness. She has a longstanding experience in web 2.0 projects: content strategy design balancing client goals and users needs; analysis of content requirements and content assessment, information architecture.

ZSOLT MIKLÓSVÖLGYI & MARK FRIDVALSZKI

I am a London based artist, currently working as an Associate Lecturer at Goldsmiths, London. Over the last 10 years my work has been driven by a curiosity about our relationships with the environment around us, exploring technological change, human-nature relationships, simulation and subterfuge, history and memory, risk and catastrophe. Recent work explores the tension that exists in airspace, between the scientific, infrastructural systems that we rely on intuitively and a set of economic and personal dependencies created by this infrastructure, through an interdisciplinary practice spanning installation, video, sound, photography, sculpture and 3d printing/computer modeling. www.vickikerr.co.uk

Zsolt Miklósvölgyi is a research fellow of the Wirth Institute, University of Alberta, Edmonton, Canada, and a PhD candidate in Literary and Cultural Studies at the PCCU, Budapest, Hungary. He has been awarded to various scholarships to study and to research abroad (Raboud University of Nijmegen; Humboldt Universität zu Berlin, University of Alberta). His PhD research focuses on the spatio-poetic, architectural and geographical aspects of literary texts. He is also a Co-Editor-in-Chief of the Berlin-Budapest based *Technologie und das Unheimliche* cultural theory magazine and independent publishing project.

Mark Fridvalszki graduated from the Academy of Fine Arts in Vienna, and since 2014 is a postgraduate student at the HGB Academy of Visual Art in Leipzig. He is the Co-Editor-in-Chief of the publishing project and cross-disciplinary movement *Technologie und das Unheimliche*. He participated in various exhibitions and art events, such as the Akademie Schloss Solitude Stuttgart (T+U, 2015), Trato Gallery Budapest (2016), BWA Sokol in Nowy Sącz (2016), HIT Gallery in Bratislava (2015), Chimera-Project in Budapest (2016), Meeffactory in Prague (2016, also a resident) and Vorspiel Transmediale in Berlin (T+U, 2016). He currently lives and works in Leipzig and Berlin.

of innovative processes in different scenarios. Its production deals with architecture, arts and communication as a strategic approach towards space, working across disciplines and not ascribing their resolutions to any of them in particular. They aim to build on an ambitious understanding of the role of the architect that looks beyond the framework conditions of the status quo and does not shy away from proposing complex technical, social and political innovations.

Taller de Casqueria's recent work is guided by three main conceptual axes.

Research of new economic, social and political tendencies as guarantors of the system to come.

Experimentation with new materials, construction - and communication systems which lead to a new understanding of architecture and design, with a specific interest in the so called "ready-mades".

Representation, disclosure and an extensive outreach of innovative processes or concepts, taking communication as a decisive aspect of design.

www.casqueria-casqueria.com

THE LEAGUE OF IMAGINARY SCIENTISTS

The league of Imaginary Scientists examines opaque concepts through playful artworks. They've worked with NASA's Mars Rover Exploration team to create a study on Earth parallel to the rovers' study on Mars. The League collaborated with Danish choreography collective, E.K.K.O, on projects spanning art, movement and ecology. One was the performance of a melting "human glacier" in NYC and at the Museum of Contemporary Art in Copenhagen.

The League has exhibited widely, including at MOCA in Los Angeles, Art Museum of the University of Memphis, Letterkenny Regional Cultural Centre in Ireland, Arhus Museum in Denmark, and Casula Powerhouse in Australia. The collective has held residencies at California Institute of the Arts, MIT's synthetic biology laboratory, Trondheim Art Academy in Norway, and the European Mobile Lab for Interactive Media Artists. Grants include support from OLATS, LAND, the Swiss Federal Office, and the Royal Norwegian Consulate.

<http://imaginaryscience.org/>

THOMAS JUEL CLEMENSEN

Please see page 17.

TIAGO TORRES-CAMPOS

Please see page 62.

UNITO (M. ELENA RAPISARDI & ALESSANDRO ZANONI)

Alessandro Zanoni is an Italian visual designer and photographer based in Milan, Italy. After attending Fine Art School and taking courses in illustration at the European Design Institute of Milan, Alessandro began his profession as a graphic designer, first in the field of printing and publishing and subsequently in web and interaction design. He has worked for a decade writing reviews for the influential magazine Jam, and recently he began his approach to photography obtaining important awards at the IPAs and the Sony World Photography Awards. He has exhibited in both solo and group shows in Paris, Milan, Naples and New York.

M. Elena Rapisardi, PhD Science Communication and Content Producer | Specialist in the area of

SNEHA SUMANTH

A recent graduate of the University of Waterloo School of Architecture in Cambridge, Ontario, my graduate thesis studied a network of offshore oil platforms along the coast of Southern California whose fixed metal structures have evolved into dense artificial reefs below the surface of the water. My interests lie in the intersection of technical and natural landscapes, and the lessons to be learned from the proliferation of life, energy and matter. My thesis explores the role of architecture and the sciences in these settings - what landscape architect Gilles Clement calls 'Third Landscapes', or the sum of spaces that man forsakes to nature. Here, one can discover the potential of a complete immersion into the forces of nature, as humans and nonhumans agents gather in a balanced network.

SMUDGE STUDIO (ELIZABETH ELLSWORTH & JAMIE KRUSE)

smudge is a collaboration between Jamie Kruse and Elizabeth Ellsworth. Since 2005, smudge studio has pursued what we take to be our most urgent and meaningful task as artists and humans: to invent and enact practices capable of acknowledging and living in responsive relationship to forces of change that make the world. Through our current projects and performative research, we design and cultivate embodied practices that support humans in paying nuanced attention to the fast and intense material realities that are now emerging on a planetary scale - without leaving us reeling in states of distraction or despair. smudge is a member of the Atomic Photographers Guild and selected work (2007 - present) is archived at the Center for Art + Environment, Nevada Museum of Art.

STEFANO LARDERA

He graduates at the Politecnico di Milano in Environmental Architecture and later he obtains a Master Degree in Architecture following the International Program taught in English. Along his academic training he studies for a semester at the Ulpigc of Las Palmas, and he takes part of the Athens program attending courses at the Mines Paris Tech. In 2015, together with the American professor Richard Ingersoll and the researcher Elisa Cattaneo, he starts collaborating in the TerraViva program, a series of workshops supported by the Politecnico di Milano devoted to address the relationship between food, agriculture and architecture, becoming an essential part of the scientific coordination team. The knowledge acquired during this experience is reflected in the work of his Master's Thesis with which he graduates with the highest grade in April 2016. Soon after, he moves to the United Arab Emirates to work on innovative residential projects in Masdar City.

STINE ALLING JACOBSEN

Please see page 65.

TALLER DE CASQUERIA

Taller de Casquería is an office founded in Madrid in 2010. It is committed to the development

practice is critically engaged, process-based and research-led. She is the recipient of awards from the British Council, UK Arts Humanities Research Council, Leverhulme Trust, Arts Council England and her record of exhibition / commission includes: The Ikon Gallery; Firstsite; Newlyn Art Gallery; Beaconsfield; HenieOnstad Museum, Oslo; Tate Modern; La Chambre Blanche, Quebec City. Recent work includes: Abstracted Visions: Information Mapping; from Mystic Diagrams to Data Visualizations, Centris Art Gallery, California (2015), 'That Oceanic Feeling at The John Hansard Gallery (2012). A number of previous projects have focussed on the geographical, environmental, and epistemological function and identity of water. Her current preoccupations centre upon Earth 'practices' (might we productively use the term Earth Arts in the way we now use Earth Sciences) the visual / material culture of land-scape/engineering, resource extraction and geology.

RUCHIKA NARENDRA LODHA

Ruchika Lodha earned her bachelor's degree in Architecture from Mumbai, India and since, has worked with local and international design offices managing projects in the fields of interior design, architecture, urban design, and landscape architecture. Her keen interest in conceptualizing, practicing, and redefining design through a broader framework encouraged her to pursue a Master of Arts in Theories of Urban Practice at Parsons School of Design, New York. She is an urban researcher, theorist, and practitioner passionate about and currently exploring new methodologies to explore, visualize, and engage nature and ecologies beyond insular anthropocentric approach.

SABELA VARELA

Sabela Varela holds a BA in Spanish Language and Literature (2015) from the University of Santiago de Compostela, where she specialised in Literary Theory and Comparative Literature. She is currently reframing her previous training in an MSc by Research in Interdisciplinary Creative Practices at the University of Edinburgh. Theoretical approaches from disciplines such as philosophy, architecture and cultural studies are blended in her research with photographic practices such as photographs and black and white analog photography. Varela's main research interests include linguistic aspects of location and assemblage, issues of scale and spatiality in the relations between language and materiality, as well as poetic forms of experience and cognition.

SEVGİ TÜRKKAN

Sevgi Türkkan, PhD, completed her master's degree in Istanbul Technical University, Faculty of Faculty of Architecture in 2004, primarily in first year architectural design studio. Ever since she has participated and presented in various national and international conferences, seminars, workshops, published in journals, magazines and books on architectural theory, education, culture and cities. Her research and teaching practice focuses on the intersection of architectural pedagogy and the question of authorship. In 2009-2010, with Fulbright Scholarship she attended Columbia University GSAPP in New York as a visiting researcher. Among her publications are the co-authored book titled *First Year Works: 08-09* (2009), articles in books published by Cambridge Press (2013) and Taylor&Francis (2017). In 2017, she defended her doctoral thesis *Making and Breaking Authorship, Potentials in Architectural Design Studio* and continues teaching architectural design studio in I.T.U.

Ayşe Zeynep Aydemir is an architect and a studio tutor with a research practice on architectural design learning. She received her BArch (2008) and MSc in Architectural Design (2011) degrees from Istanbul Technical University. She taught architectural design studios at ITU between 2010-2017. She's been a visiting PhD candidate as a TÜBİTAK scholar at KULeuven Faculty of Architecture between 2014-2016 and worked as a studio tutor in International Master of Architecture at the same faculty during Fall 2015. Since February 2017, she is an Adjunct Lecturer at MEF University Faculty of Arts, Design and Architecture. Her research and teaching interests include new pedagogies and new production techniques, living laboratories, design-build studios, bottom-up approaches, co-create, discovery and experimenting in architectural design studios. She recently completed her jointly supervised PhD entitled *Experiments, Practices and Positions in Architectural Design Studios* at KU Leuven.

Benek Çiñik (please see page 62).

Bengi Gülüoğan (please see page 81).

PATRICIA & ANGUS MACDONALD

Dr Patricia Macdonald BSc FRSE FRSA FSA(Scot) Hon FSGS Hon FICS is an environmental academic, artist-photographer, Honorary Fellow at the University of Edinburgh/Edinburgh College of Art, and former board member of Scottish Natural Heritage. Angus Macdonald BSc PhD FSA(Scot) Hon FSGS is Professor Emeritus, and a former Head of School, at the University of Edinburgh, and has served on the Royal Commission on the Ancient and Historical Monuments of Scotland. Patricia + Angus Macdonald work together internationally – editorially and as artists – recording, researching and interpreting natural systems and cultural landscapes from the air. Their artworks are held in collections worldwide, and they are sole or joint authors of ten books and numerous exhibition catalogues and articles. www.eca.ed.ac.uk/eca-home/patricia-macdonald; www.eca.ed.ac.uk/eca-home/angus-macdonald; www.aerographic.org.uk

PETER MERRINGTON

Peter Merrington recently completed a PhD in Fine Art at Newcastle University and is the Assistant Director of AV Festival, a festival of contemporary art, film and music based in Newcastle, UK. *Everything above the ground* was once *under the ground*, is taken from an on-going research project into the sites, images and archives of post-industrial transition through festival in Northern England.

PETER C. VAN WYCK

Peter C. van Wyck is a researcher and professor of communication and media studies at Concordia University in Montreal. He has been working on issues of nuclear culture, waste, memory, trauma and the future. His current book project is called *The Angel Turns: Memos for the End of the Holocene*. His most recent book is *The Highway of the Atom* (McGill-Queen's University Press, 2010).

RONA LEE

Rona Lee is Professor of Fine Art at Northumbria University. Working in a variety of media her is

NICO A. J. TAYLOR

N.A.J. Taylor lives and works on Wurundjeri land, in Australia. From there, he contributes to the environmental and nuclear humanities, and collaborates on alternative pathways to nuclear-free worlds. His work is characterized by an Antipodean stance, which necessitates rejecting human chauvinism, and employing local means to global ends. Recent works include the special issues *Re-imagining Hiroshima* (Critical Military Studies, 2015) and *Internal Relations* (Journal of Narrative Politics, 2017). Forthcoming works under contract include the books, *Antipodean Nuclear Feminisms* (Palgrave Macmillan, 2018) and *Experiencing Hiroshima* (Routledge, 2017) and the special issue *Australian Nuclear Culture* (Unlikely: Journal for Creative Arts, 2017), for which he is represented by Media Arts Lawyers.

Taylor currently lectures at RMIT University in Melbourne, and has variously held visiting and honorary appointments at Linköping University, Roskilde University, Bard College, La Trobe University, Whitman College, and The New School, where he was an Australia Awards fellow. He sits on several advisory and editorial boards, including the Consequences of Radiation Exposure Museum. Pace University's Centre for the Arts, Society & Ecology and The Archive of Nuclear Harm, which he directs. He also tweets: @natjaylor.

NIGEL CLARK

Please see page 15.

NIKOS KATSIKIS

Please see page 60.

OPPO (BENGI GÜLDOĞAN, BENEK ÇINÇİK AND ZEYNEP AYDEMİR) & DENİZ TÜMERDEM

Founded in Istanbul in 2012 by Bengi Güldoğan, Benek Çinçik and Zeynep Aydemir, OPPO is a design-research studio that provides research on critical, curatorial, conceptual practices in architecture. The word "OPPO" is created through colliding the terms 'opportunity', 'opposition', 'operation' as potentials for design realm. In response to the call for design manifestos by 2nd Istanbul Design Biennial, OPPO collaborated with Deniz Tümerdem and proposed "Strata Manifesto". OPPO also contributed as a research group and editors to the exhibition *HAPPINESS FACTORIES: An Exhibition on Commercial Structures, Vitra Contemporary Architecture Series #1* which aimed at providing a critical look to commercial buildings in Istanbul, organized by the partnership of Vitra and Turkish Independent Architects' Association in 2012.

Deniz Tümerdem is an Istanbul born architect & landscape architect. She received her bachelor's degree from Istanbul Technical University in 2009. She studied at Ecole Nationale Supérieure d'Architecture et de Paysage de Bordeaux in 2006 as an exchange student. She worked as a landscape architect in Istanbul for 2 years. She holds a Master in Advance Architecture degree from IAAAC (Institute for Advanced Architecture of Catalonia). Her research line is Digital Tectonics focusing on Additive Manufacturing. She is co-founder of Eptome {Collaborative Network} and continues her research and studies within this platform. She is an adjunct lecturer at Bilgi University and a PhD student at Istanbul Technical University, Architectural Design Computing Program.

<http://www.eptomeco.net/>

MATTERLURGY (HELENA HUNTER & MARK PETER WRIGHT)

Matterlurgy is a collaborative practice initiated by Helena Hunter and Mark Peter Wright. Their interests reside within the complex ecologies and entanglements of materials, technologies and more-than-human subjectivities. They believe art practice must offer accountable and alternative narratives, forms and ways of being in the world within a time of techno-scientific acceleration, political instability and environmental change. Matterlurgy projects include *Membranes*, *Muscles and Machines* [ICA London] a collaborative laboratory exploring the multiple ways that objects can be reimagined through technology and the body. *Radiphony 29* [HIAF Helsinki] a site-specific performance of radiophonic transmission from an abandoned copper mine. *Supersaturation* [Böhlert Contemporary Arts Cirona], a performative exhibition investigating the political and environmental materialities of sugar. *Cabinets of Consequence* [UCL Octagon Gallery London] a reconfiguration of archival materials and interdisciplinary research in response to anthropogenic change, and *Geofictions* [mima, Middlesbrough] a participatory writing, sculpture, performance lab and associated exhibition that probes narratives of place, waste and obsolescence.

<http://matterlurgy.tumblr.com/>; <http://markpeterwright.net/>; <http://www.helenahunter.net/>

MEGAN GREEN

Megan Green is a visual artist born in Newfoundland, Canada, but like many migrated to Fort McMurray in the mid 1990's, where she spent her formative years. She received a BFA from the U of A in 2011 and completed her MFA thesis solo exhibition at the University of Waterloo in 2014. During studies at the UVW Megan completed their Keith and Win Shantz Summer Internship in London UK with artist and taxidermist Claire Morgan; in the summer of 2014 she was included in Art Mur's *Fresh Paint New Construction* in Montreal. Megan will be included in the 2017 Alberta Biennial of Contemporary Art.

MIGUEL PAREDES MALDONADO

Please see page 33.

MIILKA LAIHINEN

Miilika Laihinen is a poetry critic and a doctoral student of Finnish Literature at the University of Turku, Finland. His doctoral thesis deals with the process of becoming-experimental of Finnish poetry at the turn of the last decade. In his thesis Laihinen concentrates on the relations between the materiality of language and the production of subjectivity in contemporary Finnish poetry.

NESLIHAN TEPEHAN

Neslihan is a designer and researcher currently conducting her PhD at the Edinburgh College of Art. She has a BFA in graphic design, an MFA in media and cultural studies and an MA in product design. Her research and practice follow a processual line of thought taking after Gilbert Simondon, Gilles Deleuze and Felix Guattari and a new materialist one following that of Karen Barad and Rosi Braidotti. She is interested in transversal methods and the constant dialogue and negotiation between theory and practice. Her PhD, that is titled *Designing non-objects: designing for in-between*, seeks for ways to interrupt, disrupt and shatter the already established relationships between bodies and objects through design.

LISA MOFFITT

Please see page 67.

LOUISE BOSCACCI

Dr. Louise Boscacci is a Postdoctoral Research Fellow (Hon.) in the Material Ecologies Research Network, School of the Arts, English and Media at the University of Wollongong, and a Lecturer in fine arts at the National Art School, Sydney Australia. Her 2016 PhD research was titled *The Trace of An Affective Object Encounter: A picture postcard, its provocations, and processual becoming*. Taking impetus and travelling passage from a material object and an electric moment, this work develops an innovative mode of critical-poetic response in the post-millennial Anthropocene. As an artist researcher and biologist, Boscacci has exhibited widely in Australia for over two decades and was a resident in the Australia Council London studio in 2009–10 (*Object, Place, Time*). Boscacci works with clays, sound, light, co-species, digitalities, and thinks and writes about ecologies and aesthetics of the encounter-exchange.
<http://louisoseboscacci.net>

MADHURI SHUKLA

Madhuri Shukla makes work with a wiry and spontaneous line quality to explore the space between a childlike aesthetic and social narratives as informed by a background in urban studies. Her artwork has been featured at En Cultura (Chicago), Krengi Struit (Cieszyn, Poland), Tomas Bata University (Zlin, Czech Republic), and the British Parliamentary Foreign and Commonwealth Office (London, United Kingdom). Student of the MA Theories of Urban Practice program at Parsons, The New School. As a student my work explores the manifestation of race and ethnicity in the built environment and the politics of access.

MATT PARKER

Matt Parker (b. 1984) is a sound artist working with and producing archives that amplify hidden connections between every-day technology and the environment. His work is influenced by the sonosphere, unsound, ecology, the economy of noise, infrastructure studies and the Internet. He has exhibited internationally and is the winner of the Deutsche Bank Creative Prize in Music 2014 and New Art Midlands 2016. He was shortlisted for the Aesthetica International Art Prize 2015 and was artist in residence at Blechley Park in 2015. He has a Masters in Music Technology from Birmingham Conservatoire, is a current PhD research student with Creative Research into Sound Art Practice (CRISAP) at University of the Arts London (AHRC) and is the co-director of media infrastructural investigative collective The People's Cloud.
www.earthkeptwarm.com

MATTHIEUX DUPERREX

Please see page 43.

KELLY HEATON

I am a practicing visual artist with a 17-year career, multiple exhibitions, extensive critical review, and gallery representation by Ronald Feldman Fine Arts in New York. I hold a Bachelor of Arts from Yale University and a Master of Science from MIT. In addition to creating traditional media artwork, I build my own analog electronic circuits to add energetic and temporal dimensions to my art.

www.kellyheatonstudio.com

LEE CODY & STEPHANIE CEDENO & NICCI YIN

Stephanie Cedeño is a visual and technology designer whose design practice is firmly committed to maintaining an “imaginative excellence.” Her work models alternative presents and possible futures in material and experiential form, especially with regard to smart home technologies and dust.

Lee Cody is an interdisciplinary artist, designer, and programmer. He makes work about how we relate to emergent technologies, the accessibility of information, and the internet at large.

Nicci Yin is a designer and artist working with interactive technologies and digital media, with a background strongly rooted in feminism and social justice. As a designer, she operates in both speculative and applied realms.

LEILA ARMSTRONG

Leila Armstrong has an M.A. in Media Studies from Concordia University and is currently working on her Ph.D. in Cultural, Social, and Political Thought at the University of Lethbridge. She works both independently and in collaboration with other artists such as Chai Duncan (in 12 Point Buck) and Darcy Logan, Maria Madacky, and Rick Gillis (in M.E.D.I.U.M.). Her most recent solo exhibition *Coyote* is a body of work addressing the intersection of wildlife with rural, suburban, and urban spaces. Her current practice involves placing trail cameras in backyards, parks, and alleyways to capture urban wildlife. *Backyard Wilderness* addresses Lethbridge as an urban wilderness. Not only do we create habitats, and unintentionally invite animals to occupy them, but we are also essential members of the shared landscape. Thus, urban wildernesses are a means by which people can begin to conceive of themselves as embedded in, and responding to, their environments.

LISA HIRMER

Lisa Hirmer is an inter-disciplinary artist based in Guelph, Canada, working at the intersections of visual art, social practice, performance, and art-based forms of critical research. Operating both within gallery and non-traditional settings, she has created projects across Canada and internationally, at art galleries, including Harbourfront Centre (Toronto), University of Lethbridge Gallery, Peninsula Arts (U.K.), Flux Factory (USA), Kitchener-Waterloo Art Gallery and Doris McCarthy Gallery (Toronto), for such events including Nuit Blanche Toronto and CAFKA (Kitchener-Waterloo), with service organizations, such as the Ontario Trillium Foundation (Sudbury), for municipalities, including Breckland Council (U.K.) and the City of Guelph, and academic groups, including the International Institute for Critical Studies in Improvisation (University of Guelph). Recent residencies include the Centre for Contemporary Art & the Natural World (U.K.), Time Place Space by Arts House (Australia), the Santa Fe Art Institute, and the Robert Rauschenberg Foundation (USA). She is a graduate of the University of Waterloo.

JIA-LING LOO

Jia-Ling Loo is a second year Masters of Landscape Architecture student at the Edinburgh School of Architecture and Landscape Architecture. This drawing was created as part of the Landscape Architecture studio on the Parc de Calanques, Marseille conducted by Tiago Torres-Campos and Elinor Scarth.

JO ATHERTON

Jo Atherton's work highlights the diversity of plastic items washing ashore on the UK coastline. She has exhibited her work at a number of national and international venues including the National Maritime Museum Cornwall, London Luton Airport and the Fringe Arts Bath Festival. She frequently speaks about her work with found objects as a way of exploring the zeitgeist and has recently been invited to speak at the University of Cambridge as part of their Curious Objects exhibition. She has spoken at Pechakucha and TED events, and enjoys running creative workshops. Jo has written for *Elementum Journal*, *The Journal of Weavers Spinners & Dyers* and *The Plastic Pollution Coalition*. She is currently writing 50 Things, an anthology of objects collected on the UK coastline, exploring storytelling through material culture. She returned to Brissons Veor, Cape Cornwall, for a second time in December 2016 as Artist in Residence.

JOANNA ZYLINSKA

Please see page 13.

JOHN COOK

John began his studies architecture at the University of Nottingham before completing his Part II at the University of Westminster. He studied in the unit of Lindsay Bremner and Roberto Bottozz, whose design focus was led from the molecular and international politics of Hydraulic Fracturing, to the energy demands and economy of South Africa. His final project, 'The Camdeboo Solar Estate', won multiple awards and has been exhibited globally. These projects combine and are explored through his wide ranging interests from cartography, data processing and visualisation, environmental sustainability to astrology. He currently works at Birds Portsmouth Russum Architects based in Old street, London, and is studying to complete his RIBA Part III. www.behance.net/jecook

JOSHUA SILVER

Josh Silver is a graduate student in architecture at the University of Toronto, multidisciplinary artists and writer. His current practice explores the infra-ordinary conditions of everyday life through the operation and development of constraints. Current works in progress include 'zines, scenography and writing. His most current publications are inclusion in the literary journals *Filling Station* and *The Hart House Review*.

KATIE DOBBERSTEIN

Katie Dobberstein is a Design Informatics MFA student at the University of Edinburgh. She is interested in sustainable urban design, with a focus on connected cities and the Internet of Things.

Jane Turner began her career with the Scala Ballet, Barcelona before forming the company TURNING WORDS. She has created multiple dance/theatre works that have toured the UK and Europe and has pioneered collaborations with scientists, computer programmers and audio-visual inventions. Their current programme *Semaphore* has toured widely in the UK and will next be seen at London's Conway Hall 1/3 and Colchester Arts Centre 8/3. She is choreographer of *Assisted Suicide The Musical*, exploring euthanasia, disability politics that has toured widely in the UK from RfH to Glasgow Tramway. Research active, in 2016 she presented "Working with Complex Systems towards Dialogic, Transhistoric Choreographic Appropriations" at the CORd+SDHS conference at Pomona College, USA as well as presentations at AHRC Commons first national event at University of York, Strata: art-science collaborations in the Anthropocene at Aberystwyth Arts Centre. Other work created with film-maker Chris Frazer Smith includes *A Rare Glimpse* awarded the PDSW's 2016 *Joi de Vivre* Bronze Award and most recently programmed at the Lillian Baylis, Sadlers Wells and *Semaphore* presented at Lighthouse 2016 Festival of Screen Dance, Limerick.

JANE TURNER

www.geologicalnotes.wordpress.com

Ilana has a deep love of geology and shares her birthday with the Eldfell volcano in Iceland. Stifting, Berlin have published a monograph of her work entitled *Neue Landmassen/ New Landmasses*. Charles Darwin. Currently, she is Artist in Residence with the Exploratorium in San Francisco. Schering Artist-Curator of the geology collection for the Shrewsbury Museum and Art Gallery, in the birthplace of a British Council Darwin Now Award and an Alchemy Fellowship at Manchester Museum. She is the recipient of numerous awards including the Inaugural Artist Fellowship at National Museums Scotland, Scotland, Berliner Medizinhistorisches Museum der Charité and Artists Space in New York. She is the and Earthwatch. Her work has featured in solo exhibitions worldwide including National Museum of working with organisations such as The Global Volcanism Program, the British Geological Survey studio-based practice. In the development of new ideas, she has had the honour and pleasure of locations: Hawaii, Iceland, France, Japan and in museums, archives and laboratories with an active explores the relationship between geology and daily life. Her approach combines fieldwork in diverse Ilana Halperin is an artist, originally from New York, and currently based in Glasgow. Ilana's work

ILANA HALPERIN

Please see page 55.

HASAN CENK DERELI

Vivek Vellanki is a Doctoral Student at the College of Education at Michigan State University. His research interests include social justice education and exploring transnational influences on educational practices. Vivek was previously with the RRCCE at the University of Delhi and holds Masters degrees from the University of Leicester and the Tata Institute of Social Sciences. Christ College in Bangalore. Harsh was previously a Fellow with the Jindal School of International Affairs and has also managed political consulting projects in South India and Rwanda.

working for Scape Architecture in France. Particularly interested in the academic world, in 2010 she becomes an assistant teacher at the FAPYD and in 2015 she takes part of the scientific coordination and organisation team of *TerraViva Workshops* supported by Politecnico di Milano and directed by Richard Ingersoll and Elisa C. Cattaneo. In 2016, she starts working on innovative residential projects in Masdar City, UAE. Portfolio: eugeniabolla.wixsite.com/portfolio

FEDERICO RUBERTO

Please see page 32.

FLORENCE TWU

Florence Twu is a Taiwanese-American artist/designer and writer based in Chicago, USA. Her written work has been published in *MONU*, *MAS Context*, and *Bartlett LOBBY*. The pieces engage issues of human migration, territorial freedom, and the financialization of space. In design practice, she has contributed to projects ranging from multi-media installations to superall buildings. Broadly interested in the intersections of theory, research, and design, she is pursuing projects involving multispecies entanglements and the political economy of the built environment. She is currently a faculty member at the Art Institute of Chicago.

GAMAR MARKARIAN & TAIT MANDLER

Tait recently earned an M5 in Design and Urban Ecologies (2016) from Parsons/The New School and currently works as a researcher at the University of Amsterdam. Their current research focuses on queer and youth cultures and urban night-time economies in New York and Amsterdam.

Gamar Markarian received her BS in Landscape Design and Ecosystem Management in 2005. She has taught and worked at the American University of Beirut, Lebanon and EARTH University, Costa Rica. In 2008, Gamar co-founded Atelier Hamra, a landscape architecture office in Beirut, Lebanon. She recently earned an M5 in Design and Urban Ecologies (2016) from Parsons/The New School. Currently she is a visiting artist at the Philadelphia Mural Arts Program, research associate at the Healthly Materials Lab and part-time faculty at Parsons, New York.

GAVIN MACGREGOR

Gavin MacGregor trained as prehistorian and has spent too long looking back. In recent years he has extended his practices, exploring creativity relating to heritage and landscape, to look forward.

HARSHAVARDHAN BHAT & VIVEK VELLANKI

Harsh's a PhD Researcher with the Monsoon Assemblages Project which is led by Lindsay Bremner and housed within the Faculty of Architecture and the Built Environment at the University of Westminster, London. He's currently working on a monsoon air and urbanism themed project anchored out of New Delhi and is interested in the study of violence, the infrastructural condition, air and contextual political research on the 'Anthropocene'. He's an Alumnus of '15/'16 postgraduate Hybrid Urbanism Programme at the Strelka Institute for Media, Architecture & Design in Moscow, holds an MSc in Comparative Politics (Conflict Studies) from the LSE and a Bachelors in Business Management from

CRITTEAM (EUGENIA LOPEZ REUS & MIGUEL JAIME)

CritTeam is an art research group formed by Dr. Eugenia Lopez Reus and Dr. Miguel Jaime. The name of the group reflects its collective and reflective spirit. CritTeam balances scientific knowledge and visual autonomy in visual supports, theoretical writings and design proposals. Urban photography is a central aspect of their current artistic research. Their practice explores connections of art and design with urban context, heritage, identity, public space, perception and representation. Lopez Reus and Jaime hold PhDs in architectural design from the Polytechnic University of Catalonia (Barcelona) and have been researchers in aesthetics and contemporary art in universities of Europe, America and Middle East. They publish on avant-garde art theory, modern design and heritage and have received awards at national and international design competitions. Lopez Reus and Jaime are assistant professors at Abu Dhabi University and ALHOSN University respectively and live and work in Abu Dhabi, UAE.

EDWARD HOLLIS

Edward Hollis studied Architecture at Cambridge and Edinburgh Universities, and practiced as an Architect in Sri Lanka and Edinburgh. In 1999, Hollis began lecturing in Interior Architecture at Napier University, Edinburgh. In 2004, he moved to Edinburgh College of Art, where he is now Director of Research and Professor of Interior Design. His first book, *The Secret Lives of Buildings*, was published in 2009, his second, *The Memory Palace: A Book of Lost Interiors* in 2013, his third *How to Make a Home* in 2016.

DAVID KENDALL

Please see page 29.

ELINOR SCARTH

Elinor Scarth is a landscape architect and lecturer at the University of Edinburgh. Since 2004 Elinor has been based in Paris working as a landscape architect designer and managing a wide reaching portfolio of landscape design projects with Michel Desvigne paysagiste. On returning to Scotland in 2015 Elinor established the landscape architecture design collective INLANDSIS in collaboration with Mar Armengol and Etienne Haller. Conscious of the processes that form and transform landscapes, Elinor aspires to develop devices, which allow us to observe, understand, and question the landscapes we inhabit. The means for this are diverse and are driven by a reading of each study site. Projects aim to conceive radical transformations through modest means. The activation of a site through the invitation to physical exploration is fundamental to her work.

EUGENIA BOLLA

Eugenia graduates as an Architect with a special mention at the National University of Rosario in 2012. Along her academic career she studies for a semester at the Ensap of Bordeaux and participates in several international workshops. In 2013 she gains a scholarship to continue her studies at the Politecnico di Milano where she achieves a Master Degree in Architecture. She collaborates at the office of the architect Nicolas Campodónico in Rosario and she participates of several competitions

CAMILLA BOEMIO

Camilla Boemio is a writer, curator, university consultant and theorist whose practice deals with investigating the politics of participation in curatorial practices, the intersection of culture, the social architecture, politics and contemporary aesthetics. Boemio co-founded, with Fabrizio Orsini, and directed the thematic AAC Platform in Roma, she is member of AICA International Association of Arts Critics and she is curator at Artist Pension Trust. Boemio's research concentrates also on how to evolving urban spaces, and focuses attention on architecture and post industrial practice broadened between art and architecture, combining a number of approaches from developing structures for supporting either the work of others, forms of political imaginary, existing and fictional realities to broader enquiries into forms of commonality and discursive sites, resulting in projects merging exhibitions, politics, fiction, display, public space, writing, and whatever else feels urgent at the time. www.camillaboemio.com

CANDICE BOTELHO

My name is Candice Botelho, I'm originally from Brasilia, Brasil, where I grew up and currently live. I graduated recently from the University of Brasilia with a major in Graphic Design. I view design not only as a tool to solve problems with, but also as a way to get to know the world in which we live, and the many different worlds that we can find inside it.

CHARITY EDWARDS

Charity Edwards is an architect, urban researcher, and lecturer at Monash University Art Design and Architecture (Melbourne, Australia). With over 15 years of practice experience, Charity continues to collaborate with other spatial practitioners to create interiors, buildings and landscapes in Melbourne, regional Victoria, and internationally. She teaches design studio and contemporary theory in Interior Architecture and urban processes in Architecture, with a focus on interdisciplinary concerns involving media and more-than-human experiences. Her current research focuses on the relationship between the ocean, planetary urbanisation, and representations of climate change. As part of Melbourne's culture of design discourse, she has written for local and national media, and spoken at architectural debates. She has also been an active 're-writer' of notable Australian women architects into history with the international *Women.Wikipedia.Design Initiative*. Most recently, Charity delivered a paper on 'The urban and the ocean' at the 2016 AHRA Architecture & Feminisms conference at KTH, Stockholm.

CRISTOPH WALTER PIRKER

Please see page 56.

CONSTANCE LAU

Please see page 18.

ANNA TOKAREVA

Anna Tokareva is designer, artist, and writer, who is completing her Master of Creative Technologies at Auckland University of Technology (AUT). Her research engages with emerging technologies, and reimagines the political spaces and power structures that influence knowledge production.

APOSTOLOS KYRIAZIS

Apostolos Kyriazis (born in 1976 at Thessaloniki, Greece) studied Architecture and Urban Planning at Thessaloniki (Aristotle University) and Volos (University of Thessaly). His PhD on urban regeneration of dense Greek cities by city block manipulation forged his field of expertise. Abu Dhabi is now his springboard to the area, through Abu Dhabi University for both Academia (as an Assistant Professor of Architecture and Urbanism) and the industry (as a freelance urban designer). Parallel to that, photography is not just a work tool that serves his architectural cosmology, but an equal means of communication and artistic expression.

BARBARA PREZELI

Please see page 57.

BELÉN CEREZO

Please see page 19.

BENGI GÜLDÖĞAN

Bengi Guldogan is an architect based in Istanbul. She is currently a PhD student in Architectural Design in Istanbul Technical University. In her studies, she focuses on experimental writing techniques in architecture through counter-factual histories and personal experiences. She holds a MSc. in Architectural Design and a B.A. in Architecture from Istanbul Technical University. She worked as a research assistant in Bilgi University and MEF University and as a researcher in Garanti Gallery and SALT. She contributed to international exhibitions, publications and organizations as researcher, editor, artist or author. She is a co-founder of the research group ÖPPO, along with Zeynep Aydemir and Benek Çingik.

BLANCA PUJALS & LAURIE ROBINS

Blanca Pujals is an architect, artist and writer whose work examines the material conditions of representation. She is architect by Barcelona School of Architecture, Ma in Critical Theory and Museum Studies at the Independent Studies Program (MACBA Museum), tutored by Paul B. Preciado, and postgraduate at the Centre for Research Architecture at Goldsmiths University of London. Her practice is based on spatial research and critical analysis. Her work encompasses film, architecture and different displays of writing.

Laurie Robins is an artist and researcher currently based in New York. He studied at the Centre for Research Architecture (Goldsmiths, London) and is currently a studio participant in the Whitney Independent Study Program.

ALEX HACKETT & ALIX VILLANUEVA

Alex Hackett works as an artist, writer and anthropogastromer. Her work exists in the shifting boundaries of the natural and the unnatural, across fields of poetics, sculpture, installation and the edible. Much of her work is drawn from experience of the shore and the sea. She is currently working on the collaborative and multidisciplinary work; Project Carrageenan. She has previously exhibited at Dunbar Town House Gallery, 'An Lannair' in Stormoway and at the Edinburgh Centre for Carbon Innovation during the Edinburgh International Science Festival. She currently lives and works in Edinburgh.

Alix Villanueva is a multi-media Edinburgh-based artist, whose work is particularly concerned with the ways in which humans and non-humans assemble and relate to one another. Her work merges sculptural elements, image-making and eco-poetics to reimagine relationships with real and invented non-human agents. She is currently part of the collaborative Project Carrageenan with artist Alex Hackett. Alix's work has been exhibited in the Edinburgh Centre for Carbon Innovation, in An Lannair Art Centre in Stormoway, as well as in the Royal Botanic Garden Edinburgh as part of the Flow Country Touring Exhibition.

ANA MACARTHUR

MacArthur's trans-disciplinary practice functions as a creative catalyst by excavating nature's processes and connected metaphors through the specific lens's of life's relationship to light, environmental intelligence, and appropriate technology. MacArthur's history in working with light, light based technologies, and immersive experiences in the natural world, has evolved to increasing work in the field, deepening an understanding of photo-biology.

Her projects have evolved from collaborations with scientists, and are manifest in installations using light based media, and site-specific projects. Formerly a key member of the Museum of Holography in NYC, she co-founded and was a 20-year pioneer in a dichromatic holography lab from which she produced many individual works. MacArthur has exhibited and lectured internationally with artworks are in many private and public collections. She has received multiple awards, including from the Shearwater Foundation and a Pilchuck (PAIR) award, and participated in symposiums at Arts Catalyst, London and ISEA 2012.

www.anamacarthur.com

ANGELOS SIAMPAKOLIS

Please see page 21.

ANGELO RENNA

Angelo Renna (Florence, 1985) is an architect based in Amsterdam. He studied at the Faculty of Architecture of Florence and at the Architecture School of Porto (FAUP). He collaborated with different offices such as Stefano Boeri Architect in Milan, Bureau A in Geneva and Topotek1 in Berlin. In 2013, he was awarded the first prize for the European-12 competition in Norway. He is one of the YAP Program 2016 finalists in Rome and he has recently been selected to take part in the project Urgent City – Towards the New Vocabulary of Terms.

ABELARDO GIL-FOURNIER

Abelardo Gil-Fournier is an artist and researcher. His work addresses the materiality of the visible, tackling in particular the relation between media and the production and ordering of everyday landscapes. His practice is based on the elaboration of open platforms installations, devices and workshops- conceived as mechanisms where art, knowledge and politics intersect. Some of his work has been developed in artist residencies in El Ranchito / Matadero (Madrid), Laboral Center of Art (Gijón) and the spanish broadcast television Canal+, or as commissions of institutions such as CROMAFest in Mexico DF or the association Culturambiente for the AECID programs in Central America. His projects have been part of international exhibitions and festivals and reviewed in books and publications on contemporary art and technology. He is currently a PhD student at the Winchester School of Art, University of Southampton, and part of the AMT Archaeologies of Media and Technology Research Group.

ANDY ZHANG & LEONIE DUNLOP

Andy Zhang who is now studying Landscape Architecture (MLA) in ECA, has been living and studying in Edinburgh for 4 years. He finished his undergraduate (BA) in Interior and Spatial Design at Edinburgh Napier University in 2016, winning the Best Show Award in degree show. He then represented his university with his final year work at the Free Range in London. His influences include classical art and impressionism, which have helped him to build a style of his own between fine art, literature, and architecture. In landscape architecture, he is currently focusing on the relationship between nature and people, in his portfolio project located at Cromond, Edinburgh.

Leonie is currently in the first year of the MLA in Landscape Architecture at Edinburgh College of Art. In 2016, she completed her PhD titled 'Breaking old and new ground: a comparative study of coastal and inland naming in Berwickshire' in the School of Critical Studies at the University of Glasgow. Throughout this time she developed her interests in Scots language and the perceptions and reinterpretations of landscape features. Her poetry has been published in the *Dangerous Women Project*, *Gutter*, *Raum*, and *Dactyl*, and she won the Alastair Buchan Prize in 2015.

ALEKSANDR DELEY

Aleksandr Deley (1988*) is Architect and Author trained at the Bauhaus University in Weimar, Germany. During his studies he co-founded the architecture initiative project ArchitekturApothek in Leipzig and the magazine "Am Strand" (german "On the Beach" a sort of reminiscence of Sous les pavés, la plage). Am Strand's upcoming issue will be dealing with the correlation of digital technologies and contemporary society. He was tutor for Prof. Ivan Kucina at the Dessau International Architecture Graduate School in 2016.

Spatial Drama is the name of his current artistic research in form of publications and installations. It investigates the aesthetics of how new technologies impact the built environment and it accentuates the perception of crisis and catastrophe as a form of representation. Aleksandr is currently based in Berlin where he is working for ARCH+ magazine for architecture, design and theory.

www.spatial-drama.com

PIECE 10
N. A. J. Taylor

PIECE 11
Ellinor Scarth

PIECE 12
Andy Zhang & Leonie Dunlop

PIECE 13
Angelos Stampakoulis

LIST OF PARTICIPANTS

PROJECTION 01

Sevgi Türkkan
Alex Hacketh & Alix Villanueva
Leonie Dunlop & Andy Zhang
Matterlurgy
Belén Cerezo
Louise Boscacci
Vicki Kerr
N. A. J. Taylor
Alexandra Halkias
Jo Atherton
Neslihan Tepahan
Ilana Halperin

PROJECTION 02

Thomas Juel Clemmensen
Blanca Pujals & Laurie Robins
Apostolos Kyriazis
Matt Parker
The League of Imaginary Scientists
Aleksandr Delev
Anna Tokareva
David Kendall
Bengi Guldogan
Harshavardhan Bhat & Vivek Vellanki
Peter Merrington
Florence Twu

PROJECTION 03

Mathieu Duperréx
Jane Turner
Tiago Torres-Campos

PROJECTION 04

Zsolt Miklósvölgyi & Mark Fridvalszki
Stine Alling Jacobsen
Lisa Moffitt
Ana MacArthur
Sabela Varela
Megan Green
Stephanie Cedenno, Lee Cody, Nicci Yin
Leila Armstrong
Edward Hollis
Joanna Zylnska

PROJECTION 05

Benek Çiñçik & Tiago Torres-Campos

PROJECTION 06

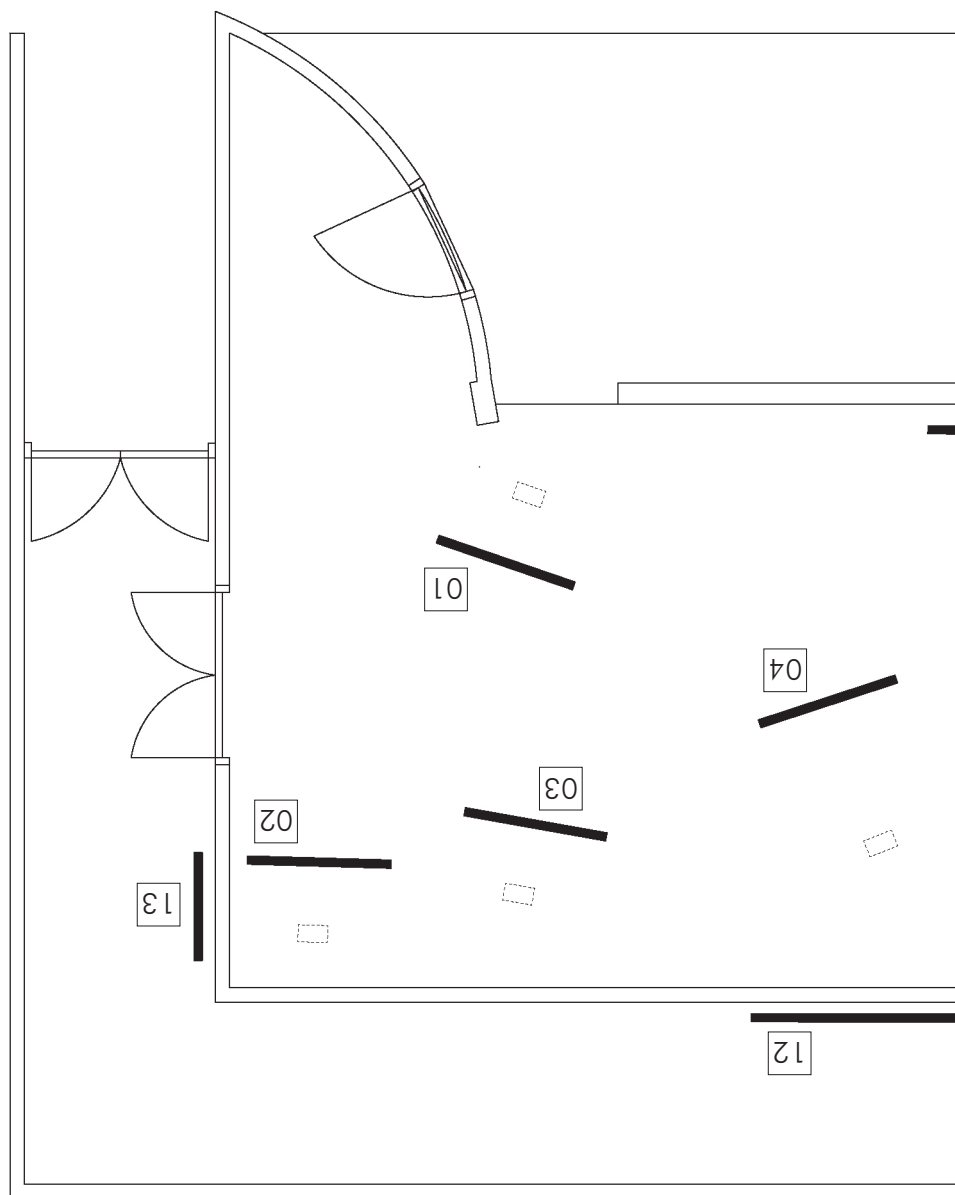
Barbara Prezelj
Candice Botelho
Madhuri Shukla
Kelly Heaton
Lisa Hirmer
Charity Edwards
Kona Lee
Miika Laihinien
Smudge Studio
Patricia + Angus Macdonald
Katie Dobberstein
Nigel Clark

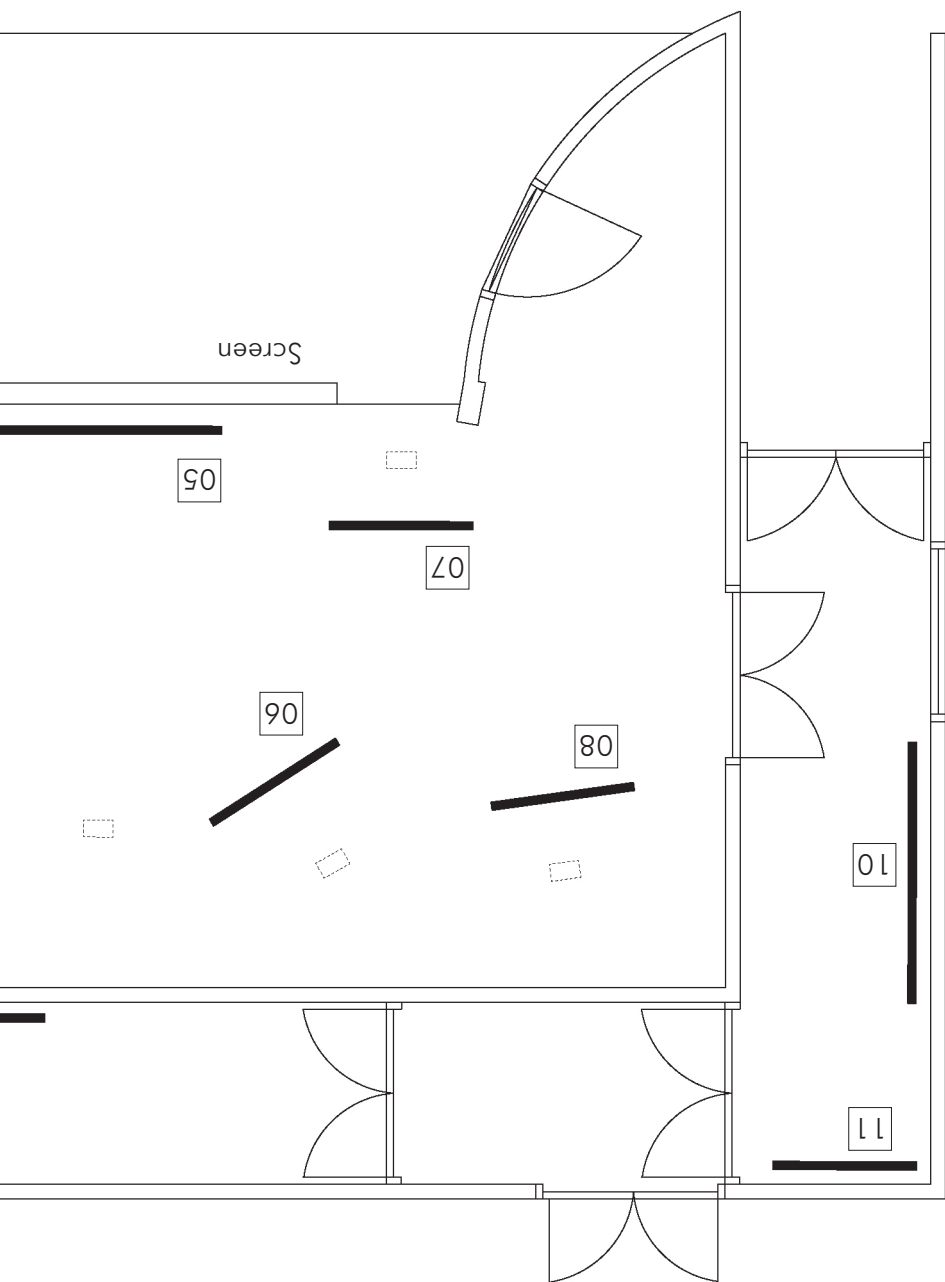
PROJECTION 07

Taller de Casqueria
Nikos Katsikis
Miguel Paredes Maldonado
Snehanjali Sumanth
John Cook
Tait Mandler & Gamar Markarian
Constance Lau
OPPO + Deniz Tümerdem
Angelo Renna

PROJECTION 08

Josh Silver
Hasan Cenk Dereli
Critt Team (Eugenia Lopez Reus & Miguel Jaime)
Stephano Lardera
Alessandro Zannoni & M. Elena Rapisardi
Camilla Boemio
Eugenia Bolla
Abelardo Gil-Fournier





EXHIBITION LAYOUT





With special thanks to
Mark Dorrian
Edinburgh Environmental Humanities Network
Leonie Dunlop & Andy Zhang

2017
EXHIBITION
OTHER SIDE

REPRESENTATION
OF
THE GEOLOGICS
UNSETTLING

SCENE
ANTHROPO
THE
FROM
POSTCARDS