Architecture and its STORIES

ARCHITECTURE AND ITS STORIES

All-Ireland Architecture Research Group
Annual Conference

Hosted by UCD Architecture
24th/25th March - 2022

AIARG
All-Ireland Architecture
Research Group

UCD
DUBLIN

Museum *of*
Literature
Ireland

IRISH ARCHITECTURAL ARCHIVE

Contents

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Conference Team:

Hugh Campbell, Ellen Rowley, Felix H Green, Cara Jordan

INTRODUCTION

"It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories."

Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*

Storytelling is central to architecture. Whether as academic discipline, as popular discourse or as built form, it has a capacity both to absorb and to transmit stories. Architecture orients us in the world: its elements of walls and ground, of rooflines and footprints frame and structure every episode of our lives. It is a storybook of past and of present, of public and of private, of facts and of feelings. Building on Donna J. Haraway's proposition, we consider architecture as the matter and the means of our storyful world: as the 'knots' and the 'ties' that knot and tie.

'Architecture and its Stories' wants to celebrate and interrogate architecture's many, multi-faceted narratives. The conference is prompted by the re-emergence of narrative as a subject and method of interest across many fields. In architecture, there has been a renewed interest in narrative as design method, in narrative as a means of expanding and enriching histories, drawing in marginal and excluded voices and experiences, and there has been an increasing recognition of the need for the urgent, overarching narratives of social and climate justice to direct the discipline's endeavours. At the same time, the humanities have expanded their remit to include consideration of climate and environment. Stories, it seems, can help us to make sense of the environments we have already created and to imagine the ones we need to create in the future.

'It matters what stories make worlds, what worlds make stories.'

This conference tells many stories. It brings together over 70 speakers, selected from over 160 proposals, from a variety of disciplines, from different parts of the world, at different points in their research and professional careers. It encompasses online and in-person papers and sessions as well as points in between. Some strands of enquiry – the value of oral history, material culture as narrative, the use of narrative in teaching and research – figure prominently. Film, television, exhibition, publication are explored as means of spatial storytelling. Many methods and approaches from the archaeological to the sociological are deployed. There are case studies from India and Iran to Ireland, the US and Chile, from the 15th-century to the present day. But across all this variety there is a shared interest in the relationship between the shaping of stories and the shaping of space.

Our two days are bookended by keynote sessions looking at the enduring and fundamental forms of poetry and prose fiction. On Thursday poet Vona Groarke and architect John Tuomey join us to explore the parallels between poems and buildings, in their design, construction and their life in use. On Friday, the writer Anne Enright will talk about the ways in which space and buildings, especially domestic space, figure in her stories. She will also discuss how the city of Dublin figures in James Joyce's novel Ulysses. On the centenary of its publication, in the city in which it is based and in which Joyce was born and raised, in the building in which he studied, how could we not finish with Ulysses?

Venues and Format

The conference takes place across two venues and online. The two venues, Museum of Literature Ireland and the Irish Architectural Archive, are less than ten minutes' walk from each other. In the former, all presentations are in person and only keynote sessions are streamed online. In the latter, there is a combination of in-person and online presentations.

MoLI

The Museum of Literature Ireland (MoLI) is housed at Newman House, Numbers 85 and 86 Stephens Green. Dating from 1738 and 1765 respectively, the two houses include some of the finest decorative plasterwork in the city. They were the original home of University College Dublin from its founding by Cardinal Newman in 1854 until the twentieth century and continue to host university events and classes. MoLI, a collaboration between UCD and the National Library, opened in 2019.

All sessions at MoLI take place in the Physics Theatre on the first floor which can be entered directly from No. 85, where conference registration will be based, or via the Museum Entrance. Tea, coffee and lunch are served in the adjoining lobby and in the saloon overlooking Stephens Green. All delegates are free to access the Museum and its exhibitions.

IAA

The Irish Architectural Archive (IAA) is at No.45 Merrion Square. Dating from the 1790s, at four storeys and five bays wide, this is the largest terraced house on the square. It has been home to the Archive since 1996.

All sessions at the IAA take place in the front room on the first floor. In addition, the Current online stream of the conference will be available to view in the Reading Room on the ground floor. Registration is at the top of the stairs on the first floor. Tea, coffee and lunch are served in the adjoining reception rooms. (It is worth noting that the almost-completed ESB Headquarters by Grafton Architects, their most significant building in Dublin thus far, is just down the street from the IAA.)
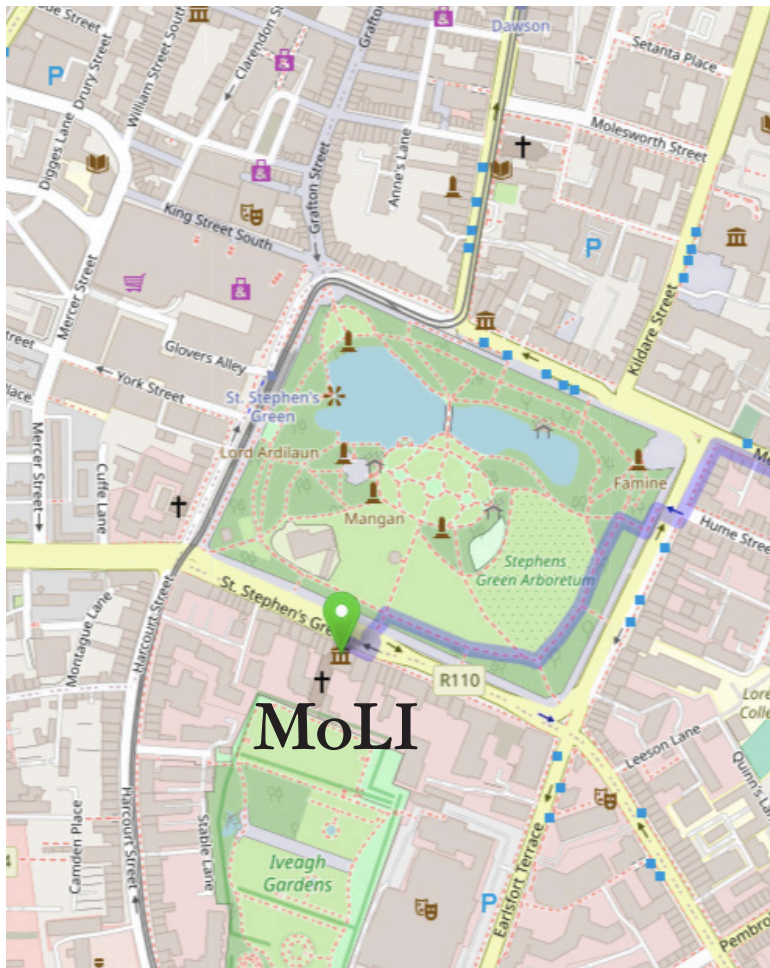
Online

The Online elements of the programme are all available via Zoom. In all cases, a simple format is used whereby speakers can see those in attendance and vice versa. We would ask that, other than when presenting or speaking, you remain muted. On the other hand, you are encouraged to keep your camera on where possible.

Museum of Literature Ireland
(MoLI)

https://moli.ie/   (01) 716 5900

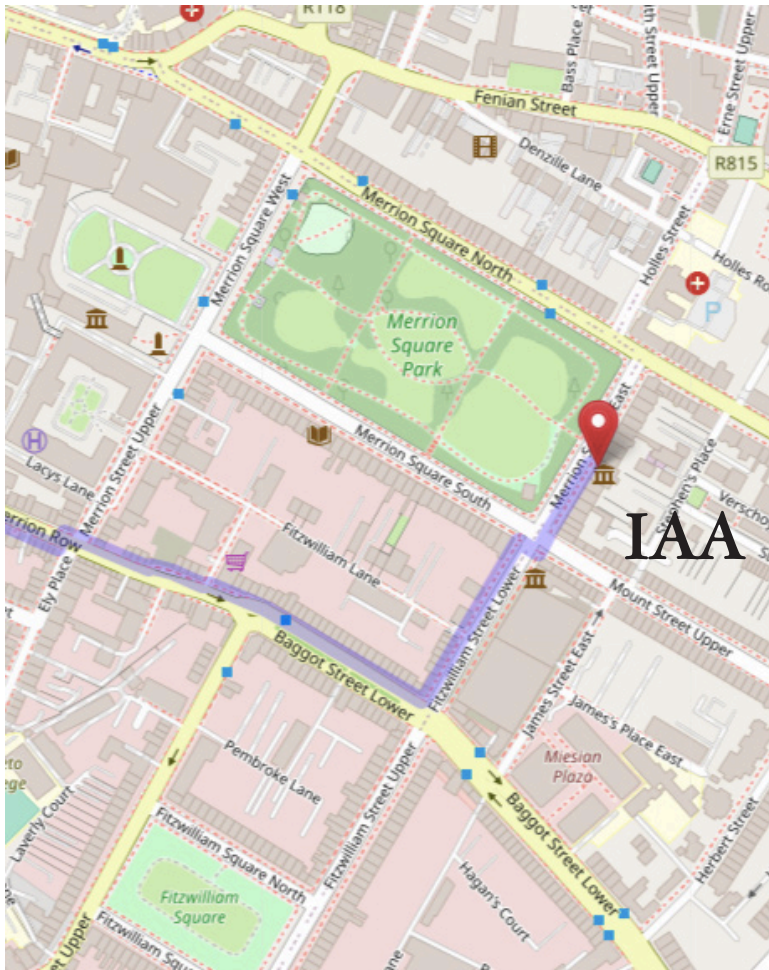UCD Naughton Joyce Centre, 86 St Stephen's Green, Saint Kevin's, Dublin, D02 XY43

Irish Architectural Archive (IAA)

https://iarc.ie/ (01) 663 3040

45 Merrion Square E, Dublin 2, D02 VY60

Links for Online Presentations

There are three links to three streams:

1.

The first is to the keynote/plenary events happening in MoLI on Thursday morning and Friday evening. (No other MoLI events are available online, although they are being audio recorded).

Architecture and Its Stories - MoLI Keynotes

> Zoom Meeting
> https://ucd-ie.zoom.us/j/69784577950
> Meeting ID: 697 8457 7950
> Passcode: 845758

2.

The second link is for the sessions happening in IAA. These all have a combination of online and in-person presentations and will provide on overview of the speakers and chairs in the venue as well as online presentations. All of this content will be recorded and made available to registered delegates.

Architecture and Its Stories - IAA stream

> Zoom Meeting
> https://ucd-ie.zoom.us/j/63991520230
> Meeting ID: 639 9152 0230
> Passcode: 047152

3.

The third link is for online content across Thursday and Friday. All of this content will be recorded and made available to registered delegates.

CURRENT - a stream of thought

Zoom Meeting
https://ucd-ie.zoom.us/j/85946920172
Meeting ID: 859 4692 0172
Passcode: 597113

Social Events

On Thursday evening, for anyone who wants a post-conference drink, we have organised space in O'Donohues pub at 15 Merrion Row, midway between the venues. We can gather there from 6.30pm.

https://www.odonoghues.ie/bar.htm

The conference dinner takes place on Friday evening at 7.30 in the Commons Restaurant which is at basement level of MoLI. Entrance is from the street or via the Museum. You will need to take all your belongings with you from MoLI before dinner, as the venue will be closed therafter. Dinner will conclude by 10pm.

KEYNOTE EVENTS

Session 1.

POETRY & ARCHITECTURE

Chaired by, and with an extended introduction from: Ellen Rowley (UCD) and Catherine Heaney (Estate of Seamus Heaney)

MoLI
Thursday 24th March
11:30-13:00

In Person and Streamed Online

Vona Groarke

Vona Groarke has published twelve books with The Gallery Press. When her first collection,*Shale*, came out in 1994, she was working as Curator of Newman House. Her latest, eighth, poetry collection, the experimental dialogue, *Link: Poet and World*, was published just last year. In2016, her book-length essay about art frames and middleness, *Four Sides Full*, was reviewed in The Irish Times as being 'as moving as it is erudite' and, in the same year, a review of her *Selected Poems* noted that 'hers is a poetic house of many mansions'. Her translation of Eibhlín Dubh Ni Chonaill's *Lament for Art O'Leary* was re-published in 2020 to accompany an opera by Irene Buckley. Later this year, New York

University Press will publish *Hereafter: The Telling Life of Ellen O'Hara* – an account of Irish women domestic servants in 1890s New York which arose out of her time as a Cullman Fellow at the New York Public Library 2018-19. She has taught at theUniversity of Manchester since 2007 and, this year, will become Poet in Residence at St. John's College of Cambridge University.Otherwise, she lives in South County Sligo, where she reads and writes.

John Tuomey

John Tuomey is an architect and founding director of O'Donnell + Tuomey, a Dublin-based studio concentrating on civic, social and educational projects at home and abroad, winners of the RIBA Royal Gold Medal 2015, RIAI Triennial Gold Medals 2005 and 2021, and the Brunner Prize 2015 awarded by the American Academy of Arts and Letters for significant contribution to architecture as an art. He taught for many years in the Architecture studios at University College Dublin, where he was appointed inaugural Professor of Architectural Design in 2008. He has lectured in schools of architecture around the world and exhibited at the Venice Biennale. He has been a visiting professor at Harvard, Princeton, Edinburgh and Liverpool universities. He is author of *Architecture, Craft and Culture*, published by Gandon Editions. *More Space for Architecture*, a monograph on the recent work of O'Donnell + Tuomey, is a companion volume to the earlier monograph *Space for Architecture*, both published by Artifice Press. His essay 'Bringing Heaven Down to Earth: Reading the Plan of Ronchamp' published in ARQ, was a joint winner of the Pierre Vago Journalism Award at the 2020 CICA Awards for architectural writing.

Session 2.

SPACES IN STORIES

Chair: Hugh Campbell (UCD)

MoLI
Friday 25th March
18:30-19:30
In-Person and Streamed Online

Anne Enright

Anne Enright has written seven novels, two books of short stories and a book of essays about motherhood. She is Full Professor of Creative Writing in UCD School of English, Drama and Film. She was the inaugural Laureate for Irish Fiction (2015-2018) Her short stories have appeared in several magazines including The New Yorker and The Paris Review. Essays, lectures and articles are published by The London Review of Books, The Dublin Review, The Guardian, The Irish Times, The New York Times. She was editor The Granta Book of the Irish Short Story (2011). Key awards were The Man Booker Prize (2007) - which brought her work to global attention - The Andrew Carnegie medal for Excellence in Fiction (2012) and the Irish Novel of the year (2008 and 2016). Her work has been translated into almost 40 languages and is regularly reviewed. Current foreign publishers include DVA (Germany), Bromberg (Sweden), Bezige Bej (Netherlands), Actes Sud (France). She was born in Dublin in 1962, and stayed.

MoLI

WORLDS IMAGINED

Chair: Hugh Campbell (UCD)

MoLI
Thursday 24th
13:30-15:30
In-Person Only

Caendia Wijnbelt

Tracing Experiences: Exploring narrative drawing of place in architecture through a bird nest

Penelope Haralambidou

Christine de Pizan and architecture: Drawing the city in 'The Book of the City of Ladies', 1405

Rosa Woolf Ainley

Taking Soundings: Plurivocal Architectures of Words

TVK - Armelle Le Mouëllic & David Malaud

The Earth is an Architecture

Brian Ambroziak & Andrew McLellan

Tales of the Alhambra

Caendia Wijnbelt

Leibniz Universität Hannover

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Tracing Experiences. Exploring narrative drawing of place in architecture through a bird nest.

Talk-in-paper, as architect and professor Momoyo Kajima has suggested in her workshops, is a story that develops between pencil and eraser when drawing the city. This paper explores composite drawings as reflexive practice with iterative yet case-specific qualities that can tell stories of sites and projects. It reflects on the evolution of a drawing process in three iterations, over a period of time spanning from a few weeks to several months. Drawing from these ongoing field studies, it then goes in depth into one specific instance of tracing on-site experiences.

The detailed field study is narrated by drawing in relation to its respective setting. Developed as a large-format folding logbook, the prototype is a way of keeping trace, not only of perceptual experiences of a place, but also of the stories that unfold in different directions throughout experiences. Questioning the scale and form of place, this particular unfolding event follows a myna bird in the construction and occupation of a nest over several weeks. In architectural practices, even in research-driven environments, site visits are often one-off events: sites and projects are mostly visited on single occasions. In contrast, this way of tracing over time accounts for the density and variation of on-site happenings. What is suggested is that drawing iteratively not only contains narrative potentials for architecture, but also captures what might otherwise be overlooked, leading to new or alternative histories of a locus and context. As such, this approach could be a grounding practice that complements and encompasses literary modes of investigating architecture and probes tacit or underlying features of place interpretation.

The project focuses on the process of making and reading drawings: folding and unfolding the resulting pieces is a way of shifting between a focus on specific fragments and a broader overview, allowing a bird's-eye view. Opening to narrative drawings promotes plural readings and interpretations: a modality of threading together architectural stories with more flexibility, openness, and imagination.

Penelope Haralambidou

Bartlett School of Architecture, UCL

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Christine de Pizan and architecture: Drawing the city in The Book of the City of Ladies, 1405.

The paper will explore the role of the architectural analogy in Christine de Pizan's The Book of the City of Ladies, 1405, where she portrays her construction of an allegorical city, a utopia to be inhabited solely by women. Conflating the act of building with compiling stories of notable female figures and erecting a thesis against misogyny, her work has been seen as a proto-feminist manifesto. The text is accompanied by a set of illuminations (miniature illustrations) which depict Christine in the act of building and the city in three stages of completion.

The paper will present my comparative analysis of the different versions of the suite of illuminations as found in the five extant manuscripts that Christine produced during her lifetime, held in London, Paris and Brussels (BL, Harley MS 4431; BnF, fr. 1179; BnF, fr.1178; BnF, fr. 607; KBR, 9393).

Tracing the origin of Christine's conception of the trope of the city in imagination, as found in contemporary literature, and observation of the urban fabric of medieval Paris, the paper will establish its role in the structure of the storytelling. It will discuss the collaboration between Christine and the artist, known as the Maître of the City of Ladies, and will attempt to define her original contribution to the conception of the iconography of the illuminations. Furthermore, through a study of the portrayed architectural details, the paper will search the significance of the different architectural motifs and their possible links to specific patrons, what Erwin Panofsky has termed as 'architectural portrait'. Building upon existing scholarship on the relationship between text and image in Christine's work, the paper aims to claim Christine as an early female/feminist speculative architect and her drawing of the city of ladies as the first instance of a visual representation of a feminist utopia.

Rosa Woolf Ainley

RCA

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Taking Soundings: Plurivocal Architectures of Words

Stories of the experiences of users are written on to architecture in a multiplicity of forms – handprints, footfall and echoes among them. This paper argues that, through narratives, users shape buildings, along with the architect, builder, planner, funder, in a process that continues long after official 'completion'. Considering users in this way, and writing architecture into existence through social, personal and political narratives of our lives, creates another dimension for architecture, relating to its physical and unbuilt forms, its study and application.

The paper will explore the re/writing of architectural histories and its possibilities and importance through three main examples. Firstly, my PhD, 'Writing Alexandra Palace: Plurivocity as a method of cultural recovery of buildings' (2016, Royal College of Art), for which I devised the notion of plurivocity as a method. I undertook interviews – in person, 'ventriloquised' from archive sources and fiction – to represent the voices of people who had worked on or in the Palace, visitors, supporters and detractors, as a means of instrumentalising writing for the purposes of regeneration. Secondly, Bob and Roberta Smith's Draw Hope pavilion (Estuary Festival, Kent 2021): I was one of the artists running workshops at this public artwork. Visitors were encouraged to write or draw their stories, comments, ideas directly on to the walls of the open-access pavilion, thereby making the space and demonstrating a sense of ownership. Thirdly, Philippa Lewis's book Stories from Architecture: Behind the Lines at Drawing Matter, in which she uses drawings from the DM archive to create 'imagined histories', some with factual basis, animating the documents through forms including monologue, letters, conversations.

New stories and histories from previously unheard sources expand the remit of architecture, making change possible through listening to the writing on the walls and, effectively, writing the walls in new forms of paper architectures.

Armelle Le Mouëllic & David Malaud - TVK

« *The Earth is an Architecture* »

We would like to explore how our office TVK (http://www.tvk.fr/en/) is using fictions to produce new perspectives on architectural practices and theories. Parallel to the presentation of our eponymous installation for the Biennale di Venezia 2021, the book "The Earth is an architecture" probes the history of the Earth with the aim of recharging architectural theory. The title of the book deliberately brings together two terms often thought of as opposites - Earth and architecture – and thinks of them as a whole. Narrated in epic style, it explores the complex and extraordinary relationship between architecture and the Earth through the concept of infrastructure understood as a mediation between human projects and the Earth.

The starting point for this reflection was to bring the definition of architecture into line with what defines the Earth today. For several decades now, anthropologists, scientists, photographers and artists have been surveying the world we have inherited in order to understand how humans are entangled with the Earth. Their work is helping to build a new conscience for human societies as active powers within nature and no longer outside of an environment that they could control and exploit at will. Taking note of this interdependence forces us to rethink the definition of architecture and the city, no longer as the "human thing par excellence" as Aldo Rossi might have said, borrowing the words of Claude Levi-Strauss, but rather as an earthly phenomenon.

The five chapters of the books are set in different geographical realities (the Chinese empire-continent, the Mediterranean, the Anglo-Parisian sedimentary basin, the American continent and the Pacific Ring of Fire) which have been brought together in the context of globalisation. Myths and history are interwoven throughout these five continental intrigues from the perspective of five terrestrial powers: the sky, the sea, the materials/soil, the living and the energy. They are all glimpses into the epic narrative of infrastructure and show the evolution of the relationship between humans and the Earth through the allegory of giants.

TVK is an international office of architecture and urban design, created by Pierre Alain Trévelo and Antoine Viger-Kohler in Paris in 2003. Trained in Paris and at Harvard, involved in teaching from the outset, they pursue an approach where theory and practice mutually respond to and enrich each other. Through projects, research and writing they have steadily produced a singular œuvre, at once theoretical and built. Their aim is to capture the complexity and the paradoxical character of the contemporary earthly situation, in order to contribute to making it habitable.

Brian Ambroziak & Andrew McLellan

University of Tennessee and Charlotte, North Carolina

Tales of the Alhambra

Sometimes I have issued forth at midnight when everything was quiet, and have wandered over the whole build-
ing. Who can do justice to a moonlight night in such a climate, and in such a place!

Washington Irving. Tales of the Alhambra

The novelist can describe things in the manner of a painter because he is just as interested in the things that
surround his characters as he is in the characters themselves, and because he is not outside the world of the novel,
but completely immersed in it.

Orhan Pamuk. The Naïve and the Sentimental Novelist: The Charles Eliot Norton Lectures

Washington Irving's literary masterpiece Tales of the Alhambra, a storytold under night, is one of timelessness and one inwhich thewritten and the physical attributes of a place are intertwined through storytelling. An investigation of this manuscript serves to acknowledge the often times overlooked symbiotic relationship between architecture and the written word. Tales of the Alhambra is based on Irving's experiences and on the stories that were told by his hosts. They exist as part historical truth intertwined with legend and artistic license. Many parallels can be drawn between Irving's work and Jorge Luis Borges's The Thousand and One Nights printed in the collection of his lectures entitled Seven Nights, both literary bridges between East and West. In The Thousand and One Nights, Borges tells us of the oral tradition of the confabulators nocturni– men that told stories by night.These men comprehended night not as a limiting disadvantage but as a setting capable ofcaptivating the listener byminimizing visual distractionsthatmight detract fromthe telling of the story.Thistradition played a vital role in Irving's acquisition of his dream-like tales handed down through generations of sons of the Alhambra.

For Washington Irving, night vision enables him to travel to the enchanted place of childhood tales. His descriptions of the Alhambra transform a physical site into a dreamlike reality and convey qualities neglected by the shortcomings of traditional representational techniques. Elementssuch assound, temperature, and the degrees of night are encapsulated by a waning and waxing moon. He suggests that moonlight heightens the senses by filtering vision and, melding with the atmosphere, prompts transcendence for both architecture and its perceiver, a timeless experience grounded in the imagination. Irving's description of the Alhambra serves as a kind of portal negating present time and space. Night, as it interacts with the construct, offers uncommon outward appearances that tap into the observer's chambered memories, both real and imagined. Irving concludes with the statement that his experience was "one of the pleasantest dreams of a life, which the reader perhaps maythink has been but too much made up of dreams."

PLACE IN ARTISTIC PRACTICE

Chair: Declan Long (NCAD)

MoLI
Thursday 24th March
16:00-17:30
In-Person Only

Brian Hand
Post-Christian Mythologies: Sojourning [Sub]alternated Schizo-phrenias

Livia Hurley
Derek Jarman: Notes and Queries

Felix Hunter Green
Invisible Framing and Immersive Layering in Christoph Büchel's Piccadilly Community Centre

Brian Hand

Architectural Graduate at the OPW / RIAI

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Post-Christian Mythologies: Sojourning [Sub]alternated Schizophrenias

The fact that islands are part-geographical/ part-mythological/ part-political/ part-aesthetic/ part-environmental/part-philosophical territories separated from other lands by water make them powerful places of the imagination. Delving into the historical biography of Artaud, and in particular to his [in]famous sojourn on the limestone karst island of Inis Mór – the largest of the Aran archipelago, off the western coast of Ireland – we examine the traces of an outline border resembling the geological anomaly of an island within his sketch entitled 'Poupou Rabou.' Artaud's enigmatic sketches, a product of a mentality initially fractured and later in restoration, open the perspective of the schizophrenic mindset into a graphical sensibility, giving credence to an Encrypted Scr[y]pt.

Through the schizophrenic gaze, oscillating between reality and irreality, between interiority and exteriority, questions arise initially of the temporality of an island landscape's position in the global theatre. What place does the island of Ireland, and closer then, an island off of Ireland take? As Tim Robinson writes, "if Ireland is intriguing as being an island off the west of Europe, then Aran, as an island off the west of Ireland, is still more so; it is Ireland raised to the power of two." Such a quality of mysticism emanating from the island body encouraged Artaud to sojourn on "the land where John Millington Synge lived" in order to seek out "information concerning ancient Gaelic customs and other matters relating to ancient Ireland." Teetering the physical and mental edge as he succumbed to his latent schizophrenia, Artaud's sojourn encapsulated an existential moment that considered the limits of humanity and the limits of the human psyche brought together in the same temporal space.

Further interrogation of the enigmatic sketch connects the drawings with Artaud's utterance of the 'Body without Organs' (BwO). Later appropriated and expanded on by Gilles Deleuze alongside Félix Guattari, the BwO is described as an empty vessel of which an organism would infiltrate in order to prescribe a set of mannerisms into the occupied body. In essence, the BwO is proposed as being a product of its environment. Being that of the schizophrenic body, the BwO is said to reside within a deterritorialised plane of existence, and is willed into existence through its context. Continuing this thread, it is observed that the island body, as derived from Artaud's enigmatic sketch, exists as a product of the island environment and Artaud's schizophrenic lapse. Considering this, extracted architectural elements derived from such sketches are argued to be themselves Bodies without Organs, and possess the potentiality of architectural forms. Extracted through systematic and appropriate means, the intervention programmatically attempts a self-restoration of the island body, a reflection of the process Artaud was undergoing at the time of producing the sketch.

Various literary techniques are employed in order to produce a Post-Christian mythology for the island landscape orientated around 3 separate groups: The Sojourner, The Islander, and overlapping The Schizophrenic (historical figure of Artaud) and The Architect (Author). Immediately utilising a Meta-Narrative on to the liminal point of the Island, bringing contextual contact between the various characters. This proximity of temporalities conjures related Irish traditions of Duality that potentially interested Artaud, namely the ceanntar and the alltar. As Manchán Magan elaborates, "ceanntar means place, region or locality, while alltar is its opposite: the other realm, the netherworld . . .

They exist simultaneously, in all places, at all times. Our physical bodies occupy the ceanntar but our minds can easily slip into the alltar." A sense of Circularity is implied as an initial framing tool through the Hero's journey, denoting a continuous beginning and ending, as well as inspiring a shift towards a Post-Christian, hybrid state through a programmatically embedded circular economy within the various derived architectural actors. Rhythmically shifting the island body from the Islander's First Space and the Sojourner's Second Space, to a conditional Third Space.

Livia Hurley

UCD

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Derek Jarman: Notes and Queries

Derek Jarman is best known as one of Britain's foremost film directors; he was also an artist, an activist, a diarist and a gardener. While always portrayed as a polymath, the story of Jarman's obvious and profound relationship to architecture has been somewhat skimmed over in favour of his experimental films and his desert garden at Prospect Cottage in Dungeness. The focus on the latter has been pervasive because of its use as a film setting, as a queer space and as a site of protest; and because Jarman himself wrote so vividly about it in his diaries and in his book Modern Nature (1991). Drawing from material in earlier writings and from his exquisite sketch-books, this paper illustrates aspects of Jarman's initial response to architecture: from a preoccupation with the Renaissance to modernist awakenings; and from grappling with theatre productions to the making of highly architectural studio-sets for The Devils under the controversial mentorship of Ken Russell in the 70s. Jarman's own narrative indicates a life-long respect for the constructs of silent-film classics by Murnau and Dreyer, adding to a more rounded-out view of the development of his craft and aspirations for subsequent films. In the act of retelling this early part of Jarman's story, there is also the opportunity to position him critically as a designer – as well as a director - and to ask to what extent the scenography he made in this period was a forerunner of postmodern architecture in Britain. In the written histories of Jarman it is striking how singular the focus is, how every deed is uniquely depicted as an individual event. Situating Jarman in wider context here allows for a richer and more revealing experience of him and his place in the world.

Felix Hunter Green

Dublin

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Invisible Framing and Immersive Layering in Christoph Büchel's Piccadilly Community Centre

For three months in 2011, Hauser and Wirth's gallery in Piccadilly London was transformed into a functioning community centre. It was part immersive artwork, part public service for local rheumatic hips and part in-joke. Eventually, Christoph Büchel's clandestine project was populated jointly by 'genuine' members of the community attending 'Knit-n-Knatter' workshops, and separate visitors – critics, art students and others – who were cagily told by invigilators that they were free to explore the building. The fully immersive nature of this piece enabled Büchel to reconfigure Edwin Lutyens' former banking hall into a self-reflexive microcosm highlighting the inequalities incurred by the then UK government's austerity politics. The installation temporarily provided a space and services that were neglected outside of it, but most of its inhabitants were not privy to the political narrative they were performing. They attained an almost total immersion in the fabric of the artwork, without recognising that it was fabric at all.

In 'Architecture as an Art of Immersion' (2006) Peter Sloterdijk calls architecture a totalitarian practice because buildings surround subjects 'body and all', immerses them in an artificial context set out by the designer, and then modulate their access to external influences. Büchel's complicated installation offers us an opportunity to test the implications of Sloterdijk's claim. Through it, we can see how the terms upon which a building is entered, how it is made to perform, and the immersive constructs it plays host to, governs the narratives you engage with once inside. This paper will build on Sloterdijk's reading of the 'immersive' nature of architecture by studying the narratives of inclusiveness and exclusion that emerge within Büchel's Piccadilly Community Centre. It will reflect on how the threshold conditions of any immersivity determine whether an inhabitant is the subject or object of its dominant narratives. Beyond this, this paper will consider what the immersive aesthetic – that often requires that buildings perform multiple, total narratives simultaneously – can teach us about how stories and mythologies are threaded into architecture in a wider sense.

ACTIVATING COMMUNITY THROUGH STORY: THE ROLE OF ORAL HISTORIES

Chair: Charles Duggan (Dublin City Council)

MoLI
Friday 25th March
09:30-11:15
In-Person Only

Kelly Fitzgerald
The Iveagh Markets and community foundations

Holly Turpin
The Experience of Losing your Home: empathic heritage through storytelling, co-creation and immersive environments

Megan Brien
The interior of St Ita's, Portrane, embedded stories of lived experience.

Tom Keeley
Hedge School 2021

Ed Hollis
Building Stories: Fabulating the Heritage Fabric of an Industrial Town

Kelly Fitzgerald

UCD (School of Irish, Celtic Studies and Folklore)

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The Iveagh Markets and community foundations

In 2017 a grassroots campaign began in earnest to return a historic and much-loved building in the heart of the Liberties, Dublin 8, back into public ownership for the community. Reclamation and restoration were the two core objectives for the activists. The building in question was the former indoor Iveagh Market which opened in 1906. Dublin City Council recognised the need to respond to the community. This led to County Counsellor Tina McVeigh and Mary Noonan, Community & Social Development Officer DCC, commissioning an oral history and folklore project based on the memories of the Iveagh Market. It was essential to make a clear division between the current campaign and collected narratives of times gone past. Many were deeply and emotionally connected to this building. It is a space that has been closed to traders and to the public since the early to mid 1990s and many of the campaigners had never experienced the market. This paper will explore some of the collected narratives carried out from November 2019 until September 2021. In particular, the role of the space will be examined as a proto-community centre for women where men would not be present. This comradery was principally found in the wash house and was retained throughout the history of the market. Several community-based events began in the Iveagh Markets, as well, such as amateur dramatics and trips to Lourdes. An exploration on the importance of the built environment as the foundation of a community's identity and unity will come to the fore.

Holly Turpin

Loughborough University

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The Experience of Losing your Home: empathic heritage through storytelling, co-creation and immersive environments

How can the experience of losing one's home be conveyed through digital storytelling and how can this expand knowledge systems and enrich histories of homelessness? In my PhD research, as part of the Loughborough University HOME (Harnessing Opportunities for Meaningful Environments) Centre for Doctoral Training https://meaningof-home.uk/, I will give agency to those with experiences of homelessness to explore their own stories of loss using immersive technologies. The stories will be created through a series of workshops on co-creation, storytelling and immersive media such as augmented reality and 360 degree film. These technologies will enable material and non-material stories of home to be mapped on to the local areas of Loughborough and Leicester, attaching private histories to public spaces and bringing often excluded voices into collective heritage. By using co-creation principles the aim is to be "part of an ecosystem that can redefine concepts of the public good, civic trust, and the commons, including our public spaces, cities, platforms, and narratives" (Cizek & Uricchio, 2019), and demonstrate the effect on storytelling, heritage and design. Through the empathic design of this process and the stories themselves I will analyze the process of empathizing with another person's experience of loss, and whether empathy is created through immersive digital storytelling. When it comes to homelessness this process is often interrupted by conflicting moral lenses and arbitrary judgements based on the perceived intentions and vulnerability of individuals. Can place-based immersive narratives aid this process and widen the lens? In this paper I will investigate how immersive digital storytelling and co-creation can be used to affect social change, how individual experience can be explored through place-based narrative, and the value these methods can bring to creating new histories of the marginalised experience of homelessness.

Megan Brien

Trinity College Dublin

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The interior of St Ita's, Portrane, embedded stories of lived experience.

Current medical histories of mental illness in Ireland recount a narrative of progress in diagnosis and treatment. The history of healthcare architecture and the interior tells a more complex story.

Critical literature shows that architectural and environmental factors affect the mental health of patients. Asylum architecture casts a long shadow over the residents of late-twentieth century psychiatric hospitals, as changing medical approaches to mental illness in Ireland were not immediately or evenly reflected in their architecture. The interior of these institutions has a different 'churn rate' to the building stock, which offers a unique opportunity to critically engage with, on the one hand, progressive medical narratives, and on the other hand, the seeming inertia of asylum architecture. Examination of alterations to the interior shows attempts to modify the latter in keeping with the former.

This paper will focus on the interior of St Ita's, Portrane, as a case to read against the grain of progressive medical histories and to dispel the long shadow of the asylum. Visual, discourse and spatial analyses will detail a history of the interior of St Ita's to uncover stories that approach the lived experience of its residents.

Tom Keeley

Cork Centre for Architectural Education / Bartlett School of Architecture, UCL

✴

Hedge School 2021

The border between Ireland and Northern Ireland runs 500 kilometres from Lough Foyle to the Irish Sea, and has divided the six counties of Northern Ireland from what is now the Republic since 1921. Its sinuous route stems from 17th-century county boundaries, the irregularities of which are heightened due to the unique relationship between architecture, history, geography and politics in these islands.

This paper presents 'Hedge School 2021', a project and series of works responding to the border in its centenary year and beyond. This itinerant institution is made up of a series of online and offline conversations, site-specific installations and performance lectures along the border, that uses architectures and landscapes of these borderlands as both scenography and dramaturge for examining its contested pasts and present.

'Hedge School 2021' seeks to produce an alternative reading of the Irish borderlands, doing so in relation to a shifting constellation of sites: those of historic importance; those of spatial importance; and other 'sites' and 'non-sites' (Smithson, 1968), including but not limited to materials, texts, images and routes. It does this through unfixing architectural materials of the borderlands as allegories for telling its stories, reinserting them back into key sites as installations, and using these 'alternative arrangements' of materials as backdrops for performance lectures.

'Hedge School 2021' proposes a way of drawing out a contested history through forms of 'critical spatial practice' (Rendell, 2003), responding to topographies of the borderlands through creative means. It seeks to show rather than tell, taking architectural research and practice beyond the archive and the academy, asking how histories, geographies, and architectures – both official and unofficial – have influenced the border, and in turn how they may have been shaped by the border in the first place.

Ed Hollis

University of Edburgh / RMIT

Building Stories: Fabulating the Heritage Fabric of an Industrial Town

This paper will reflect on the role that fabulation, building stories, has played in the author's collaboration with heritage activists in a town in India.

From the construction of India's first coal mine in 1832, the built heritage of Asansol has been product and agent of industrial and colonial 'progress'. Its steel plants and motorways continuously remake an apparently immemorial ecology of
temples, palaces and villages, defying the binary conventions of 'modern' and orientalising historical consciousness. (Said1995).

Like many provincial Indian towns, Asansol lacks public museums libraries, or archives. Consequently, and paradoxically, its buildings, in continuous industrial churn, provide its only accessible public histories. Or stories: for without an infrastructure of record, how would anyone tell the difference? And why or how would it matter?

This paper will describe how fragmentary 'data' are synthesised into stories through iterative processes analogous to architectural design, using bricolage to conceive complex worlds, drawings to structure them, and public exhibition to negotiate them.

It will describe how these methods build stories about relationships – between people, practices, places; between times past and present. Their stories is intended to valorise un-valued sites, practices or people. The way they narrate space through time is designed to suggest that other futures may await them than the classical heritage proposition of preservation.

Following Marco Frascari (2012), the open-endedness building stories borrow from folk tales, and the sense of the possible they share with fiction, are designed to cultivate phronesis - 'judgement' - rather than to fix final solutions for the endlessly changing oriental, industrial fabric of Asansol.

Or, anywhere. Globally, Historic buildings are changing: decaying faster in warmer climates; subject to divestment by over-encumbered heritage organisations; victims of ideological change. If we can no longer preserve buildings in place, then how can we story their place in time?

References:

Marco Frascari 'An architectural good-life can be built, explained and taught only through storytelling' in Adam Sharr (ed.) Reading Architecture and Culture: Researching Buildings, Spaces and Documents, (Taylor & Francis Group, 2012).

Edward Said, 'Orientalism, an afterword' Raritan. Winter 95, Vol. 14 Issue 3.

WORKING WITH NARRATIVES: APPROACHES AND METHODS

Chair: Miriam Fitzpatrick (UCD)

MoLI
Friday 25th March
11:45-13:30
In-Person Only

Josep-Maria Garcia-Fuentes
Architecture and its natural history. The invention of Nature from Laugier to Viollet-le-Duc

Colm MacAoidh
Adaptive Reuse: Weaving Narratives in Space & Time

Jack R. Lehane
Narratives of Participation: Voicing The Typological Distinction of International Participant and Community-Inclusive Live Projects

Helena Fitzgerald
Designed Landscapes of Participation. The discursive construction of new landscapes and new ways of seeing the world through EU-funded Research and Innovation projects

Josep-Maria Garcia-Fuentes

Newcastle University, UK

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Architecture and its natural history. The invention of Nature from Laugier to Viollet-le-Duc

This paper investigates the idea of nature in the architectural and scientific debates of eighteenth and nineteenth century European architecture. Historiographies of architecture looking into this period have shaped their narrative with a focus looking inwards into the disciplinary boundaries of architecture, including often references to the different political and ideological debates, but with little exploration of the connections across other contemporary scientific fields of knowledge. Indeed, this approach causes a significant lack of awareness on the transversal exchanges between the different fields of knowledge which shaped together scientific, artistic, and architectural debates.

In particular, the debates around the idea of nature have been a structural inquiry in the scientific, artistic, and architectural investigations throughout the late eighteenth and nineteenth century –and up to the present. These debates have not been around a static idea of nature, but rather about a constantly evolving idea that has been shaped progressively along by the key scientific research findings. For these reasons the research on the history of the scientific idea of nature as related to architectural history offers a privileged observatory to revisit the history of modern architecture from an original point of view which is key in the present context.

Therefore, this paper focuses on analysing the idea of nature in the work of leading architects and scientists during late eighteenth and nineteenth centuries, including scientist like Alexander von Humboldt, writers like Johann Wolfgang von Goethe, and architects and architectural thinkers like Marc-Antoine Laugier, Étienne-Louis Boullée, Claude-Nicolas Ledoux, and Jean-Jacques Lequeu, and Viollet-le-Duc. This is an innovative approach to a key chapter of modern architecture that has the potential to shape a new understanding of it, and to suggests fresh ideas to face our current ecological and climate challenges.

Colm MacAoidh

Trace Research Group, University of Hasselt, Belgium

Adaptive Reuse: Weaving Narratives in Space and Time

The immediacy of the climate crisis and its attendant intersecting challenges has necessitated a paradigm shift within architecture, away from the endless cycles of demolition and reconstruction that characterise the long-dominant tabula rasa approach, towards more ecologically and socially sustainable practices that focus on the adaptive reuse of existing buildings.

The words 'architect' and 'text' share a common origin in the Proto-Indo-European root 'teks', meaning "to weave".1 Following a similar thread, Paul Ricœur speaks of "intertwining, an entanglement between the architectural configuring of space and the narrative configuring of time."2 Adaptive reuse embraces this marvellous entanglement, engaging not just with the many voices and traces to be found in existing sites and contexts, but also the temporal dimension. Through ongoing participative acts of reading and rewriting, practices of adaptive reuse allow architects and other actors to move beyond narrow conventions that reduce buildings to faits accomplis petrified in an ideal form as envisioned by a singular author, and enable more inclusive, co-creative approaches that recognise architecture as a continuous process in time and space with no definitive final state.

We see adaptive reuse as a common and vital thread running through, overlapping and connecting multiple disciplines, actors, and time periods. It allows for plural histories and multiple interpretations: at once unfolding and interweaving, it seeks out stories and narratives from a wide range of sources, drawn from many cultures, languages and disciplines, through which it can articulate new translations, new vocabularies, new concepts and theories.

Convinced by the value of engaging with other disciplines as a way to broaden and enrich existing knowledge, our research aims to draw in narratives from a range of non-architectural sources, in order to situate adaptive reuse within contemporary discourses and to develop a theoretical foundation that can complement and support this nascent and necessary practice.

References:

The Online Etymology Dictionary (https://www.etymonline.com).

Paul Ricoeur, 'Architecture and Narrativity', Études Ricoeuriennes / Ricoeur Studies, Vol 7, No 2 (2016), p. 31.

Jack R. Lehane

University College Cork

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Narratives of Participation: Voicing The Typological Distinction of International Participant and Community-Inclusive Live Projects

New opportunities for architecture education are opening up in the world, particularly international participant and community-inclusive Live Projects that practice independently of university course structures. However, there is an explicit lack of formalised representation of this typology, not least due to its recent and decentralised nature, serving as a barrier to its development. Following real-world participation in three case projects in Lebanon, Fiji and Nepal, this paper builds on a previous AIARG presentation of the employment of constructivist grounded theory (CGT) methodology for the analysis of 48 semi-structured interviews with participating stakeholder groups across these cases. Through this CGT process, this study identifies 863 dimensions of stakeholder participation, categorised into four main and 10 sub-dimensions. The four main dimensions are Sustaining, Hierarchy of Values, Becoming Context-Specific and Addressing Mainstream Gaps. The sub-dimensions are adapting, common-grounding, balancing, valuing diversity, local resource-'ing', re-seeing, knowing first-hand, place-making, exchanging and connecting. Following demonstrating this process, this paper foregrounds these dimensions that capture the voices of, and give voice to, the lived experiences of each of the participating stakeholder groups; making legible the interdependencies and intersectionalities between them. Significantly, their relational matter demonstrates typological distinction from university-based Live Projects and conventional understandings of cross-border construction in adjacent humanitarian spheres, as voiced by the participants and community members themselves.

Helena Fitzgerald

University of Limerick

Designed Landscapes of Participation. The discursive construction of new landscapes and new ways of seeing the world through EU-funded Research and Innovation projects

This paper explores to what extent European Commission funded research and innovation projects and European Innovation Partnerships implemented in a particular geographical location can be considered landscape forming. The paper further examines how representations of place, generated and documented through citizen interactions with the projects embrace digital space, where co-created fragments of place can be self-selected and replicated by citizens with the potential to generate new designed landscapes of participation.

Designed landscapes like those of André Le Nôtre or Lancelot 'Capability' Brown can be interpreted as a tangible and deliberate synthesis of prevailing socio-economic conditions, conceptualisations of the human-nature relationship, and expressions of scientific and technological advancements. European Commission funded research and innovation projects, feature design and creativity in the prevailing models of innovation and knowledge creation, and when addressing societal challenges like climate change and biodiversity loss, these models have become increasingly place specific and citizen focused. The quadruple helix has evolved to become the quintuple helix which relates processes of innovation to the natural environment. Open Innovation 2.0 has ceded to mission-oriented innovation with Horizon Missions addressing place specific transitions to climate-neutrality and climate adaptation. The three inseparable values of the New European Bauhaus initiative – aesthetics, sustainability and inclusion – now inform implementation of the European Green Deal, Europe's roadmap to becoming a climate neutral continent by 2050.

Using the +CityxChange Horizon 2020 project as a case study, and drawing on Ireland's European Innovation Partnership [EIP AGRI] projects, this paper explores to what degree these projects can support the hypothesis. Finally, a radical repositioning of European Commission funded research and innovation projects is proposed, where project stakeholders can envision new landscapes and new ways of seeing the world through the deliberate assembly of discursive structures generating landscapes of participation in the context described.

References:

Cosgrove, D. E. (1998). Social formation and symbolic landscape. Madison, Wis.: University of Wisconsin Press.

EU Horizon 2020 Smart Cities and Communities Grant Agreement No.824260 https://cityx-change.eu/

CITY STORIES

Chair: Deirdre Greaney (Yeats Academy, Sligo)

MoLI
Friday 25th March
14:15-16:00
In-Person Only

Tanu Sankalia

Tilted Upwards: G.K Chesterton, Wayne Thiebaud, and San-Francisco's Steep Streets

Belen Zevallos & Cidália Silva

At last, it became a wasteland: The on-going story of Köpi Wasteland from noWHERE into nowHERE and back

Claire Downey

Casting Shadows: Night Walks in Urban Possibility

Wes Aelbrecht

In between the cracks: Your Town Tomorrow

Shane Sugrue

Future Histories: (Re)Constructing the infrastructures of ritual in Australia's New World City

Tanu Sankalia

University of San Francisco

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Tilted Upwards: G.K Chesterton, Wayne Thiebaud, and SanFrancisco's Steep Streets

Published in 1908, G.K. Chesterton's short story, "The Angry Street: A Bad Dream," is an allegorical tale meant to elicit respect for inanimate things that surround us in our everyday lives. In the story, Leadenhall Street, located in London's financial district, goes rogue on the story's main character by unexpectedly tilting upwards, and impelling him to not neglect it. This surreal experience shakes the protagonist out of his unwavering daily grind—of being chained to work and cyclical time, of taking things around him for granted—and forces him to "wake up" and appreciate the world around, the world made up of things, even those we call streets.

Painted between the late 1970's and early 2000's, the American artist Wayne Thiebaud's (b.1920) cityscapes—largescale canvases and smaller water colors—equaled in images the fantastical bent of Chesterton's words. Thiebaud's paintings, inspired by San Francisco's steep, building-lined streets, reestablish our links to the built environment with a vitality that sometimes the real—and the camera—lacks, but which drawing and painting bring to that which is represented. Chesterton and Thiebaud underscore how fictions are more evocative than truths.

In this paper, accompanied by my own drawings of San Francisco's steep streets, I suggest that fantastical literature and art, in allegorical forms, can inspire us to reconnect with the material world around us— of cities, streets, and architecture—with renewed imagination, civility, and respect.

Belen Zevallos & Cidália Silva

SRH University Heidelberg & University of Minho

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At last, it became a wasteland: The on-going story of Köpi Wasteland from noWHERE into nowHERE and back

This paper tells the story of Köpi Wasteland, a space in Berlin's inner-city ring that was once part of the Berlin Wall. We bring to light the in-place-time stories that we found (Smithson, 1990) through a continuous field research conducted using a dialogical (Morin [1999] 2008; Bakhtin [1930s] 2001) method. This story exposes the dark side of Urban Regeneration processes directed by the urban planning discipline. Within the ostensibly good intentions of urban development for what are considered degraded areas – wastelands – urban policies end up creating real wastelands. Why and how does this happen? This is what the story of Köpi brings to light.

Köpi now conceals what was once a vibrant and spontaneous environment. The lived experience in this place demonstrated the potential of neglected urban areas (Clement, 1984 & 2003), particularly the "Brachen" of Berlin depicted in Matthew Gandy's (2017) Natura Urbana documentary, when inhabitants fully appropriate them by making the most of whatever they find there, transforming a space into a place of belonging.

The term "wasteland" has been called into question as a result of the ongoing fieldwork in this place from February to October 2013. This investigation revealed that the term "wasteland" not only failed to define the specific characteristics and potential of this urban space, but it could also have a negative impact on the renewal process by ignoring what was already happening there. Regrettably, this is exactly what happened.

As an outcome, it is clear that extreme caution should be used when labeling urban settings. The power of words (Weil, 1962) cannot be underestimated; they shape how we perceive and comprehend places, and thus how we modify them for better or worse. Unfortunately, Kopi's present has been defined by an inaccurate story, and as a result, it has become a true wasteland.

Claire Downey

University of Limerick

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Casting Shadows: Night Walks in Urban Possibility

Cities are growing darker. As a necessary response to global warming and light pollution, public lighting is being transformed by alternate technologies and when possible, simply turned off. At the same time, greater populations are investing the night, raising questions of how a darker city will be perceived and experienced. The night is a space-time in transition. And as such, it holds possibility. This paper reflects on the potential of the darkened urban nightscape to generate positive spatial experience, as it informs the transition to a more sustainable and inclusive city. As example, it focuses on Paris, France, where the researcher is currently engaged in fieldwork. Moving towards a darker, though still navigable city, means valorizing darkness and shadow as builders of 'good' nocturnal atmospheres. This requires an understanding of how darkness interacts with the built frame, as well as how it might inspire new creative projects. These possibilities are explored in the act of nightwalking, a research practice that allows for an immersive yet fluid relationship with nocturnal darkness. It is also a practice with a long narrative history in Paris, stretching from Rétif de La Bretonne, to Louis Aragon, to Jean Rhys and Henry Miller. Nightwalking narratives chronicled the emergence of artificial illumination, as well as the atmospheres and appropriations that would come to define the urban night. The night was unsettled, and yet, their walking opens avenues to what Henri Lefebvre termed 'moments of possibility': gaps in the urban frame that can engender new projects. The night city is again unsettled. My proposal builds on these narrative walks, providing examples of how darkness interacts with the built frame, while suggesting alternate architectures for a diverse and ever wakeful city.

Wes Aelbrecht

Cardiff University

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In between the cracks: Your Town Tomorrow

On October 19, 2017, the Detroit Amazon Bid Committee publicly released the pitch video Detroit. Move Here. Move the World as part of the confidential proposal to become Amazon's second headquarters (Amazon HQ2). The high-energy sequence of images led viewers to believe that 'Detroit is the starting line of the world's imagination' and urged them to be part of it. According to the producer Stephen McGee the ad 'made (…) others who have left, tell him (sic) it makes them want to move back'. As such, the video follows closely the opportunity rhetoric of Detroit's newest marketing campaign Opportunity Detroit (2013) produced by Dan Gilbert's company Rock Ventures. In these advertisement campaigns an image is constructed of the city as a place filled with opportunities whereby empty sites and abandoned buildings are reimagined as sites of possibility to counter the predominant narratives of the city as a ruined park.

Most campaigns to brand cities use coherent narrative structures to persuade and make viewers enviable of Detroit's newly regained city life. Others in Detroit from Danielle Aubert's Thanks for the View, Mr. Mies (2012), to Corine Vermeulen's Your Town Tomorrow (2019), and to Marcus Lyon's i.Detroit (2020), produce narrative strategies in photobooks that challenges readers to piece together a different community, city or building. In addition to these new narrative puzzles, most of these photobooks are produced in close collaboration with the photographed community. What I want to do in this presentation is to discuss the role of these narrative strategies in photobook on the city of Detroit and investigate how they contribute to question the past, present and future of a city in crisis. Can a photobook's narrative with or without ruins question, redirect and potentially reimagine the Detroit's future?

Shane Sugrue

Cambridge Design Research Studio

✴

Future Histories: (Re)Constructing the infrastructures of ritual in Australia's New World City

'Festivalisation' has been described as a neoliberal phenomenon that co-opts arts and culture in the name of 'place-making'. This strategically serves the interests of capital by aiding the expansion of property markets and fuelling gentrification. However, festivals have also traditionally served as drivers of civic engagement and catalysts of radical political action, reconfiguring familiar environments and reordering social hierarchies.

In this paper, the festival is proposed as a scale model for planning and development. Giving an account of a recent action research project conducted with BURN Arts Inc, a community arts organization in Meanjin (Brisbane), Australia, I outline a novel approach to design practice in which creative agency is devolved through a process of collective storytelling. Like architecture, festivals modify physical space in order to set forth shared imaginaries of both past and future. Their production serves as a form of ritual by which our narratives of place and identity are constructed and contested. Thus, the 'infrastructure of ritual' is proposed as a framework to describe the underlying material, social, and spatial processes that support such myth-making. I argue that active participation in a design process can make this infrastructure appear more visible, reclaiming place-making as a pre-figurative practice of community self-empowerment, and that this ultimately has the potential to unsettle current modes of development that are unsustainable and inequitable. Finally, I will speculate on how such an approach to design practice might function in an Irish context.

This research was conceived and conducted on unceded Jagera and Turrbal Countries. I acknowledge the Traditional Owners of these lands, their elders past, present and emerging.

ARCHITECTS WRITING: WRITING ARCHITECTURE

Chair: Gary Boyd (QUB)

MoLI
Friday 25th March
16:30-18:00
In-Person Only

Dominic Stevens
FORM FOLLOWS FICTION

John Tuomey
A place-based recollection of twenty five years on the way to a life in architecture

Katherine Fama
"The Privileges of a Flat": Edith Wharton's Single Architectures

Lia Mills
Room to Improve: making creative space in pre-existing fictions

Dominic Stevens

JFOC Architects and TU Dublin.

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FORM FOLLOWS FICTION

As an architect involved in the creation of peoples' homes the narrative of forming a relationship with clients and with a site, with material and with builders has always suggested that the 'completed' house is anything but 'completed' it's actually just a chapter in the story of a family and the history of a site.

My creative process started to explore written narratives some years ago and short stories that alluded to architectural ideas started to emerge. I let this happen, I'm a firm believer in 'doing' instinctively and then reflecting upon what the 'doing' means. Recently the term Critico-fiction has gained currency in art circles and challenged me to consider these writings within the world of architectural writing.

In this paper I want to reflect on what happens when an architect writes not 'about' buildings, not to 'critique' buildings but weaves architectural ideas into a narrative, using writing as a way of embodying the emotions and feelings of a building or place.

My short story I Dream of a Lost Friend published in Winter Papers 6 (Ed. Kevin Barry and Olivia Smyth) and my six critico-fiction responses to buildings From Narrative to Building published in Architecture Ireland (Ed. Michael Hayes) will form the corner stones of this paper along with work in progress on the novel The Coloured Room.

John Tuomey

O'Donnell + Tuomey

✳

First Quarter: A place-based recollection of twenty five years on the way to a life in architecture

> "Every generation goes its own way
> and remembers only those things it wants
> to remember"
>
> Roy Jacobsen, The Unseen

We settled into a plain and ordinary two-storey house, a proper country house with walls and gate piers, red corrugated sheds and whitewashed outhouses, iron gates and compartmentalised gardens ready for my father's vegetables. We kept chickens, ducks, rabbits, many cats, the occasional hedgehog held overnight under a galvanised bucket. On its road side, Hillview looked over a low mountainy prospect up to Maeve's Gap, ready every morning for the Gaelic queen to ride out of the mist into a new cattle raid. Behind the pebbledash boundary walls, we were surrounded by a tapestry of odd-sized fields, each one soon named: the Green Field, the Big Field, the Far Field.

Katherine Fama

UCD (School of English, Drama and Film)

"The Privileges of a Flat": Edith Wharton's Single Architectures

Edith Wharton's 1905 The House of Mirth opens with the spectacle of an unmarried woman crossing a city train station, caught in public space. Curious eyes see her as an expensive object of desire, at risk beyond the safe contours of country houses and marriage markets. For single women, "the resources of New York are rather meagre." But when Lily Bart puts her reputation at risk to enter a friend's bachelor flat, she finds herself able to imagine a new trajectory. The spatial experience of a modest apartment transforms the novel's beautiful female object into its central subject. Awakened by the "delicious" possibility of the apartment, Lily Bart—and her audience—begin to envision a possibility beyond her intended marital ending.

Wharton's fiction is centrally interested in material and narrative places for the single woman, from Lily Bart's apartment aspirations to Ellen Olenska's bohemian rental rooms and final Paris apartment. Wharton looks backwards to stage the fin-de-siecle architectural shifts that would change the city and the novel. Her writing imagines a place for single women and changing gender relations- the strange little room that allows Ellen to be "alone," the private lunch room that enables "old friends" to share space, the imagined interior of a single woman's Parisian apartment.

Edith Wharton's lifelong interest in architectural and decorative design is reflected in the narrative structure and content of her fiction and essays. Scholars have traced the impact of The Decoration of Houses, her relationship with her landscape architect niece, Beatrix Farrand, and her work at the Mount. This work considers the connected architectural and narrative principles through her writings about elegant urban and country houses. But Wharton's portrayals of urban rental architectural history are less examined. Late-century New York underwent dramatic architectural changes, with rapid apartment construction, the introduction of the French flat, the bachelor apartment, and lodging houses. The turn of century provided new spatial and narrative possibilities for the novel and its inhabitants. Wharton, who writes and rewrites single women, finds the possibility of alternate plotlines within this shifting urban architecture. Her single women rebuild a place beyond the romance plot through a shifting cityscape and "the privileges of a flat."

Lia Mills

University of Limerick

✶

Room to Improve: making creative space in pre-existing fictions

"Story-telling is central to architecture," but might architecture have a role to play in story-telling? This paper proposes that stories inhabit a virtual space within the larger 'world' of literature, and that the internal domain of a story, as experienced by both writers and readers, can be constructively thought about in terms of an internal architecture: dimensions, shape, structure. How might principles of design and construction illuminate the process of writing fiction?

For a reader, the finished version of a story can carry the illusion that it was written as printed, one word following another in a logical, pre-determined, essential order. The actual process is rarely like that. For every word, phrase and image which survives in the finished text, there could be a hundred which have been shaken loose, dismantled, turned inside out and discarded. This all happens in the drafting process, the finished story hides the evidence. Holes and cracks have been filled, plastered, painted; defects disguised as features, rubble cleared away.

Establishing and describing the (virtual) spatial dimension of fiction, this paper proposes that thinking about writing in loosely architectural terms is useful in practice. It refers to a recent (doctoral) creative writing project, which includes a collection of stories derived from familiar elements of Irish mythology. The paper contends that re-entering the territory of a familiar story from different angles of incidence and adopting fresh perspectives on old themes opens new spaces within apparently pre-determined structures. Paying attention to what happens during this process suggests new ways of thinking about writing, both practical and abstract, as recorded in a process workbook.

Examples from this work and from writers such as Angela Carter, Fay Weldon and Éilís Ní Dhuibhne inform the discussion.

LAVA

FILM AND TV TALES

Chair: Stephen Mulhall (nineteeneighty studio / TU Dublin)

IAA
Thursday 24th March
13:30-15:30
In-Person and Online

Laura Bowie
Contesting Identity Through the Cityscape of West-Berlin

Stefan Ehrig
Housing Utopia: East German Film, Social Housing, and Critical Narrative

Emmett Scanlon
There is always room to improve – on property television and architecture in Ireland

Ann Heylighen & Daniel Friedman
Telling stories about inclusive design through the story of The Shape of Water

Laura Bowie

Cardiff University

✶

Contesting Identity Through the Cityscape of West-Berlin

During the late 1960s, Berlin's cityscape became synonymous with the changing mood of the protesting younger generation; they read their desire for change and the issues and potentialities of the city and society as embedded in the construction, destruction and voids within urban space. Serbian-born author and film-maker Irena Vrkljan (1930-2020) was one of four women who was in the primary class of the newly founded Deutsche Film- und Fernsehakademie Berlin (German Film and Television Academy Berlin or dffb) in West Berlin in 1966. She created films that explored the forgotten spaces of West Berlin as a means through which she could work through the changing spaces of the city as reflective of her own experience and the experience of a generation. Haus (Dedication to a House) (1966), Berlin unverkäuflich (Berlin Not for Sale) (1967), and Berlin (1969) all explored the value of subjectivity in the cityscape as a means through which lost (hi)stories can be uncovered, captured, and used to inform future trajectories. Along with her husband-to-be Benno Meyer-Wehlack (1928–2014), they both used the city of West Berlin to explore the nature of contemporary society. Meyer's radio plays, novels, and narrations of Vrkljan's films painted "realistic" portraits of a city exposing the wounds of the post-war world. With governments in east and west dogmatically focused on the future, the experience of living within the island city caused this couple and their generation to view the city's voids as spaces of potentiality intrinsically linked to the past. Perpetually pulled between the past and future, into those gaps this generation filled with creative autonomy - spaces where potential futures were actively practised. This paper will explore the medium of the city, through film, radio-play and novel, as a site through which the identity of a generation was explored, understood and contested.

Stefan Ehrig

UCD

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Housing Utopia: East German Film, Social Housing, and Critical Narrative

The WBS70 type housing block, the dwelling type accounting for approximately 42% of all housing built in the GDR – commonly (and derogatively) referred to by West Germans post-1990 as Platte (slab) – is arguably the most striking visual and material manifestation of former socialist East Germany still gracing its cities and towns. Once hailed by Honecker as the SED's solution to the post-war housing crisis and a means to providing comfortable, modern and equal living standards to the citizens of the Workers' and Peasants' State and in high demand until 1990, the post-unification shift towards a capitalist democracy also brought along a largely devaluating 'western gaze' towards state-owned public mass housing.

However, against the backdrop of another severe housing crisis in Ireland, my paper will evaluate how DEFA films have engaged with, mediated, critiqued and shaped the East German modernist utopia of social housing. As WBS70 slabs and towers populate DEFA's socialist imaginary (Allan, 2019) almost ubiquitously, the paper will explore how film can be used to illuminate the lived experience of the vast housing estates erected between 1960 and 1990 in the GDR through its articulation of the subjective, affectual and bottom-up experience of its protagonists through storytelling and cinematography. Using the 1983 film Insel der Schwäne (dir. Hermann Zschoche) and the 1987 limited TV series Einzug ins Paradies (dir. Achim Hübner) as case studies depicting Berlin's Marzahn neighbourhood (1979-90), the paper will show that these narrative visual media, in particular, provide a clear focus on gender, age and class as fundamental categories for the lived experience of social housing, accompanying empirical and sociological research, and critiquing the social narrative attached to these buildings by politicians and planners.

Emmett Scanlon

UCD and TU Braunschweig, Germany

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There is always room to improve – on property television and architecture in Ireland

In Ireland the architect-hosted Room to Improve, is set to return for its 13th series in 2022 and remains the flagship of an ever-increasing fleet of home-based programs. Far from being passive entertainment, or a how-to-do-it program, home-based lifestyle television programs are occasions for viewers to gain an understanding of what might be their shared national domestic identity (McElroy, 2017, 2008). As viewers are collectively and repeatedly watching programs that make very private homes public, these programs are compelling for viewers and, for Mc Elroy this form of television, "in making the domestic national, sutures the making of home to the making of nation, and more broadly to the making and negotiation of national belonging". Home-based lifestyle and property programs thrive in societies where homeownership, above all forms of other domestic tenure, is the most valued and celebrated housing ideology. (Clifford Rosenberg, 2008; Rosenberg, 2011) Homes on television tend to be drawn from a specific economic class, homeowners, a white middle class, a group who have the money to buy or build their perfect homes and the confidence to put them on television. Furthermore, typically, 'homes' on television are found inside of houses, not apartments. Room to Improve adapts a specific narrative structure common to much of reality television. By paying particular attention to how the work of other architects is presented in this program, this paper will outline how aspects of the specific narrative structure of Room to Improve persuasively contribute to: understandings of architecture in contemporary Ireland; the endorsement of the architect as taste-expert; the erosion of individual 'habitus' of homeowners; the commodification of home; the potential irrelevance of architecture to everyday lives; and, the construction of a national domestic identity in Ireland. (Lorenzo-Dus, 2006; Philips, 2005; Smith, 2010; Stead and Richards, 2014; Young, 2004)

Ann Heylighen & Daniel Friedman

KU Leuven and University of Hawai'i at Mānoa

Telling stories about inclusive design through the story of The Shape of Water

Architecture has seen a renewed interest in the role of narratives in design, as a means of drawing in marginal and excluded voices and experiences. Problems of exclusion, discrimination, and inequity involve a diverse spectrum of issues, including age, bodily appearance, class, education, employment, gender, health, and race. Through its depiction of muteness and the introduction of inter-species relations, however, the narrative of Guillermo del Toro's award-winning film The Shape of Water (2017) inspires fundamental reformulations of the nature of otherness. In analyzing the film and how it depicts diverse interior and exterior environments, we situate del Toro's poetic insights in the contemporary discourse on inclusive design of buildings, cities, and infrastructure, particularly how practices of composition and spatial organization structure encounters between and among bodies and environments.

The film's protagonists include Elisa Esposito, a mute janitor in a top-secret 1960s government research facility, and her love interest, Amphibian Man, an intelligent if not magical humanoid creature. Together, they constitute what legal scholar Aviam Soifer calls "a category of individuals much feared, manipulated, and discriminated against throughout our history." Our paper grounds del Toro's depiction of otherness in the philosophy of Richard Rorty and related thinkers, who argue that poetic imagination is a potent wellspring in shaping vocabularies that generate philosophical novelty and justice. Following Rorty, we aim to more deeply understand how the kind of narrative and scenography that drives del Toro's magical realism— crafted in the tradition of celebrated Latin American writers and filmmakers—also contributes to "the widening of the moral imagination"; and how Rorty's ethics come to life in this film as a kind of "therapeutic philosophy," a form of "low cunning" more authentically tool-like and useful in its application to designing inclusive environments than high-minded moralizing, public policy, or law.

References:

Guillermo del Toro and Vanessa Taylor, The Shape of Water (Los Angeles: Fox Searchlight Pictures, Inc., 2016).

Natalia Pérez Liebergesell, The Difference Disability Makes: Learning about Interactions with Architectural Design from Four Architects Experiencing Disability, Ph.D. diss., (Leuven: KU Leuven, 2020).

Richard Rorty, 'Getting Rid of the Appearance-Reality Distinction,' in Philosophy as Poetry (Charlottesville: The University of Virginia Press, 2016).

Aviam Soifer, 'The Disability Term,' UCLA Law Review 47, no. 5 (June 2000).

THINGS: ARCHAEOLOGY AND NARRATIVE

Chair: Tadhg O'Keefe (School of Archaeology, UCD)

IAA
Thursday 24th March
16:00-17:30
In-Person and Online

Kevin Donovan
Re-reading Things: the Maison des Jours Meilleurs (Paris, 1956)

Anna Livia Vørsel
And then it stuttered

Brendan O'Neill &
Aidan O'Sullivan
Experimental archaeology and investigating early medieval houses, 400-1100 CE: Making,Understanding, Storytelling

Alejandro Campos Uribe
"Bump! - sorry. What's this? Oh hello!" Do things have stories of their own?

Nicole De Togni
Matera: Diachronic Narratives of Changing Perspectives on Architectural Heritage

Kevin Donovan

TU Dublin

Re-reading Things: the Maison des Jours Meilleurs (Paris, 1956)

The early twenty-first century has witnessed a heightened interest in the nature and status of things. In recent years, matter has become vibrant (Bennett, 2009), objects (including natural ones) have been objecting (Harman, 2019) and a world-view that is less exclusively human-centred has become more commonplace. We have been turning towards things and listening to their stories.

In design history, the fascination with the agency of objects is evidenced by the recent prominence of critical frameworks such as object-oriented ontology. Their advent, however, is predated by other theoretical frameworks offering a creative perspective on the multiple and complex agencies at play in the dynamically interactive environments where people and things meet. Some of these originate in literature and cultural studies. Prominent among these is Bill Brown's 'thing theory' (Brown, 2001) which sought to radicalise enquiry into writerly ways of construing material objects, often extending their status beyond mere commodity to that of co-creators of the identities and affections of those with whom they interact. Also of importance though in a different way is Madeline Akrich's 'material semiotics' with its focus on 'de-scribing' (Akrich, 1994). This is a methodological approach to reading technical objects that extends the metaphor of things as actors to that of the socio-technical scripts they follow, or depart from.

This paper will argue for the value of applying thing-oriented theories developed in literature studies to the history of designed objects by using the vehicle of a single architectural example –the Maison des Jours Meilleurs (Paris, 1956). Designed in a post-war period 'overwhelmed by the proliferation of things and singularly attentive to them' (Brown, 2001) this standalone, prefabricated, prototype house attracted huge public interest for its innovation, economy and aesthetic qualities. Ultimately, however, it failed as a commodity. Using ideas of script, writing and mythology (Barthes, 1956), I will unpick some of the reasons for this failure, and use this reading to speculate on an alternative approach to design history.

References:
Akrich, Madeline. 1992. 'The De-Scription of Technical Objects'. In Shaping Technology / Building Society: Studies in Sociotechnical Change, eds. Wiebe J. Bijker and Trevor Pinch, 205–224. Cambridge: MIT Press, 1994.
Bennet, Jane. Vibrant Matter: A Political Ecology of Things. Durham NC: Duke University Press, 2009.
Brown, Bill. 'Thing Theory'. Critical Inquiry 28, no. 1 (Spring 2001): 1–22.
Harman, Graham. Object-Oriented Ontology: A New Theory of Everything. London: Pelican, 2019.

Anna Livia Vørsel

KTH Stockholm

✳

And then it stuttered

Something is changing below the floorboards in a small building in a playground in southern Stockholm. Mould and dampness are creeping in from below. The building, a single-story, wooden construction from the 1960s, housed a public open preschool until 2015, when the 'stuttering' and changing material constituents of the building, slowly emitting microbial and chemical matter, suddenly made itself known in the lungs of the staff. This paper unpacks narrative and storytelling as methods in critical architectural history writing, interrogating how traces of socio-political and economic conditions are registered and stored in building materials, and how these can be traced through material 'events' (Bennett, 2010; Schuppli, 2020) and 'stutters' (Graham and Thrift, 2007). Through the case of the stuttering materiality of this building in Stockholm, this paper questions how we, in architectural history, narrate historical and material events with blurred lines, events with no defined beginning and end. The paper interweaves the story of my engagement with this site in Stockholm, narrating my research as a method, alongside my engagement with different materials from and about the site. Newspaper articles, local municipality meeting minutes and an expert building analysis report are assembled to critically engage with the stories that have been told about the building before. How are these stories constructed? Through what elements? Anchored in which voices? Which stories do we listen to and give validity? Which ones are reacted to and acted upon? In posing these questions, the paper positions story-telling and narrative methods in critical architectural history as productive for interrogating how architectural stories are produced, alongside bringing otherwise untold narratives, voices, and stutters into view.

Brendan O'Neill & Aidan O'Sullivan

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Experimental archaeology and investigating early medieval houses, 400-1100 CE: Making,Understanding, Storytelling

Early medieval houses were a key venue for the building, negotiation and performance of social identities of gender, status, kinship and belonging, as children watched their parents engaging with household, kindred, and strangers. However, we have few if any surviving early medieval houses in Ireland. An archaeological dig of a house is a hole in the ground, with post holes, burnt soil, and a few scattered finds, it's not a living house. A legal description of a house in Old Irish laws of property and status is not a house, it is words on a manuscript. However, one option is to use experimental archaeological reconstructions, to seek to understand archaeological and historical evidence by analogy, using a reconstructed early medieval house's architecture, and its smokey conditions, patterns of light and darkness, retention of heat, and uses of space. This lecture will tell the story of an early medieval, eighth-century house reconstruction at UCD's globally unique Centre for Experimental Archaeology & Material Culture. We will explore the affordances offered by our experimental reconstruction and how these provided a potential for intersubjectivities between us and people who lived 1,300 years ago. We will tell some stories about the birth, life, and unfortunate death of "an early medieval house" at UCD.

Alejandro Campos Uribe

TU Delft

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"Bump! - sorry. What's this? Oh hello!" Do things have stories of their own?

The imaginary encounter above recalls how Aldo van Eyck (1919-1999) explained his design for the Sonsbeek Pavilion (1965-66), which possessed something of the closeness, density and intricacy of things urban, in the sense that people and things met, converged and clashed there. The idea was synthesised in a famous drawing, where Van Eyck carefully placed each and every art piece creating an animistic network of things or "Thous", in Martin Buber's words, that activated space and enabled a situationist dérive. Et Voilà, labyrinthian clarity, the sculpturesbecame alive.

However, little is known that the Van Eycks themselves inhabited not a dissimilar place, a concealed house in the Netherlands that is full of African masks, Aboriginal spears, Pre-Columbian bowls, Avant-Garde paintings and sculptures, drawings, models, and modern poetry books (Fig.). Rumour is that Van Eyck had conversations with these things ("good morning, sculpture"), that he arranged and re-arranged them obsessively, in search of a perfect balance, what he called harmony in motion. He hummed in-between them, a mental exercise to assist his design process, as if he was playing, making up imaginary encounters and discussions.

But, what if he was right? What if things have lives of their own? After years of looking at the things, trying to understand why Van Eyck brought them here, I decided to perform a Latourian turn. Objects are as important in creating social situations as humans, and, with narrative techniques, it is possible to tell the story from the objects' perspectives (Fictocriticism, Frichot-Stead); "Where was I crafted? By who? How did I came here? Who is this man (Van Eyck) who looks at me so deeply? What am I doing for him?" These questions enable a different discourse where objects are not a question of aesthetic inspiration only. They are now actors in a long process of extraction, alterity, exotization, renovation of the unfinished project of modernity... Art dealing enters the scene, together with the travel industry, the discussions around universalism and cultural relativity. As it tuned out, the thing's tales were a key to unpack the ways domesticity, global travels and art collecting can be seen as intersecting fields (intersecting "at home"), and how they sustained Van Eyck's thinking (and his contemporaries'), from which modern architecture was profoundly re-conceptualised.

Nicole De Togni

Politecnico De Milano

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Matera: Diachronic Narratives of Changing Perspectives on Architectural Heritage

In the early 1950s, the Italian city of Matera gains international prominence with the label of "national shame" attributed to the case of the Sassi, inhabited caves excavated in the local ravine. In a decade, it was transformed into the manifesto of Post-World War II development, in relation to the research and building programs of the National Institute of Urban Planning and the United Nations Relief and Rehabilitation Administration, promoting new neighbourhoods as a modern alternative to relocate Sassi's residents assuring better living conditions. The inclusion of the Sassi in the UNESCO World Heritage List in 1993, and the process and events related to the European Capital of Culture 2019, have formalized the long-standing recognition of the Sassi as a heritage site and show the complexity of the relationship between cultural events and heritage. On the other hand, the post-war neighbourhoods disappeared from the public and disciplinary narrative, while facing the typical problems of half-a-century-old modern building stock and soliciting a disciplinary reflection in the frame of the twentieth-century heritage.

The research approach of the proposal is rooted in the critical assumption that the disciplinary and public narratives – collective and individual – related to urban heritage could influence its perception and representation both for a general and specialized public, with impact on its patrimonialisation process and protection. Observed and investigated on a diachronic level in their genesis and relationship with the physical environment, these discourses convey the political, disciplinary, and social climate of precise historical moments, as well as the interests, aspirations, and imaginaries of the actors who originate them. The great cultural events that act on the understanding, institutionalization, or celebration of different types of heritage are crucial moments of rethinking or consolidation of political, strategic, urban, and architectural readings related to it: they can represent a potential element of heritage recognition, boosterism, or fragility, especially in connection to public history and processes of patrimonialisation of an "ordinary" residential landscape that is rarely recognized as institutionalized heritage.

ECOLOGICAL STORYTELLING & UTOPIAN ENVISIONING

ROUNDTABLE DISCUSSION

Chaired by: Igea Troiani and David Sergeant

IAA
Friday 25th March
09:30-11:15
In-Person and Online

Lara Schrijver
Shifting Gears/Grinding Gears – Stories of Entanglement

David Sergeant
Four Ways of Looking at Stories and Architecture

Igea Troiani
Transcript of the first meeting of the Interdisciplinary Utopian Ecologies Group_15:00 03.03.2033

Patrick Macasaet, Vei Tan and Youjia Huang
Neo Mythologies & Polyphonic Processes

Vahid Vahdat
Broken Stories: The Ecoethics of Consumption in 'Wall-E'

Nikola Gjorgjievski
Narrative and climate change- the role of architectural stories in changing minds and making change happen

Oliver Kinnane
The year is 2050. It's warm today

Lara Schrijver

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Shifting Gears/Grinding Gears – Stories of Entanglement

This paper explores what the shifting grounds of recent science fiction have to offer contemporary architecture. Revisiting the spatial assumptions of cyberpunk and science fiction as presented in OASE issue 66 'Virtually Here' (2005), this paper will address some of the examples that embrace both screens and spaces, and to understand what this means for our (renewed) spatial configurations of the near future.

In cyberpunk, disembodiment and screen-life became a strong drive, and some of these futures have become part of our present. But is disembodiment also disengagement? Current ecologically-oriented and new materialist fictions might suggest not – certainly the 'anomaly' of Annihilation (part one of the Southern Reach trilogy) is highly suggestive that embracing an ecological viewpoint can undo much of the damage humans have done – though this does appear to come at the cost of what we often consider 'human' identity, even down to dna.

Space and disembodiment seemed to drive the earlier wave of cyberpunk, where the harsh realities of modern life were shaped by and escaped through technology. Current speculative fictions seem more deeply entangled, embracing both the logic of bits and bytes, and an ecologically-driven, bio-mimetic understanding of culture. The shift from disembodiment to entanglement suggests a renewed sense of connection, and an awareness that actions – whether real or imagined – have consequences.

David Sergeant

University of Plymouth

Four Ways of Looking at Stories and Architecture

This paper aims to both sketch and schematise four ways of conceiving of the intersection between stories – or the language arts more broadly – and architecture – which perhaps requires broadening to space. In doing do it aims to clarify the ecological and utopian openings and opportunities provided by these intersections.

[1] perhaps the most apparent relationship is when stories are used as plans and propositions: as in utopian fiction, most notably. The purpose of the story is to delineate the architecture – along, of course, with everything bound up with it. The power of this intersection is manifold: for instance, in its ability to reflect the imbrication of different fields in the manner just suggested; or in the dynamic gap created by the play between sameness and difference, architecture as it is and as it might be. Maxim: stories can be living plans.

[2] narrative used as an exploratory tool for the state of architecture now and its place in the societal and economic totality. Similar to [1] but focused on what is. Specifically addressed to architecture. A notable example would be Fredric Jameson's account of the Westin Bonaventure Hotel in Los Angeles. Maxim: stories can be contingent x-rays.

[3] architecture as narrative by-product. As Richard Walsh has described, in processing a textual story we do not create a world, or an architecture, but extract as much as is needed to make accessible and relevant the details of the story. This fundamental difference between story and architecture bears more consideration. Maxim: stories don't need corridors.

[4] phenomenological inhabitancy. Texts – perhaps poetry is exemplary here – can mediate a more intense bodily and perceptual inhabitancy of space, recognising the contingent factors that shape our perception of places and architecture. Maxim: stories can turn a plain corner into a masterwork.

Perhaps all of these 'ways' might be synthesised by a meta-reflection on the relationship between the spatial and the temporal, as modes of cognition and being.

Addendum: all of these 'ways' are subjective and mediated, as language. What architectural qualities or effects might operate directly upon a person, in ways that stories can recognise but not replicate, and so might risk underestimating? For instance, principles of spatial harmony?

Igea Troiani

University of Plymouth

Transcript of the first meeting of the Interdisciplinary Utopian Ecologies Group_15:00 03.03.2033

This paper is the beginning of an unedited Zoom-X transcript of a fictitious architectural curriculum planning meeting run by the Interdisciplinary Utopian Ecologies Group on London's Cycleway 66 at the Earth University. It is held in the future, its date inspired by James Joyce's choice of 02.02.2022 as Ulysses' 100th birthday, a tribute to the conference being held in his birthplace. The attendees are a panel of international experts from a range of fields who are meeting to discuss the design of a new interdisciplinary architecture curriculum focused on Architecture, fiction, Utopianism and Ecological balance. Part of their mandate is to meet the ARB's validation criteria implemented in 2022 that required more sustainable teaching in programmes for architects working in industry in the real world. The attendees are: Prof. Igea Troiani (chair and author of this narrative piece), Prof. Felix Guattari (philosopher and author of The Three Ecologies), Prof. Albert-Lazio Barabasi (physicist and author of Linked: How Everything is Connected to Everything Else and What it Means for Business and Everyday Life), Prof. Reyner Banham (art historian and author of "A Black Box"), Prof. Mike Davis (bus driver and author of Ecology of Fear), Dr. Jayasinghe (Vice President of Research and Development in Biological Sciences at Oxford Nanopore Technologies), Greta Thunberg (environmentalist activist), Prof. William D. Nordhaus (Nobel Prize winner for "for integrating climate change into long-run macroeconomic analysis"), Charlotte Perkins Gillman (author of Herland), Tim Sweeney (Game developer and founder of Epic Games), Bartholomew Singleton (CEO of city office developers, Lendlease), Apologies were sent by Julio Cortázar (author of Hopscotch), Ursula K. LeGuin (author of The Left Hand of Darkness), and Frank Herbert (author of Dune).

Screened in the background of the meeting (and this presentation) is an archived anthology film of ecological science fiction architectural studio projects (tutored by Troiani with Andrew Dawson) produced by undergraduate students of architecture 22 years earlier. The paper, written as a piece of creative prose bridging literature and architecture, aims to first, tell the story of the frank discussion around the questions: What could a utopian architecture curriculum designed by an interdisciplinary team of experts look like? And how could its realisation better enable architects to engage the wider public to participate in and adopt new forms of sustainable ecological living? Second, it aims to use the writing style of a mechanically produced transcript of a formal meeting to highlight how the space of any discourse and planning in architectural education exists through an audit culture of processes that often fail to use the university as a proactive and progressive site for disrupting imagination in higher education for ecological re-balancing inside and outside the university.

Patrick Macasaet, Vei Tan and Youjia Huang

RMIT (PM & YH), Superscale & Mimaw (VT)

Neo Mythologies & Polyphonic Processes

What new realities can we unearth when narrative-driven design processes converge with contemporary mediums and approaches through procedural processes, film, animation and gaming? What future and alternative architectural discourse can these convergent processes surface when superimposed with questions and concerns of environmental collapse, emerging technology, contemporary concerns, suppressed cultures and hope? What new modes of practice and process can materialise? This paper will critically reflect on the 'After Series', an assembly of research-led and industry-partnered Master of Architecture design studios at RMIT Architecture that sought to build on a decade of explorations on typological and procedural processes from practice and academia. The series organically evolved through the pandemic - peering into other worlds and realities within more contemporary modes of production, representation and communication through the superimposition of gaming intelligence, popular culture, film, animations, open world environments and worlding immersed within narrative-driven approaches. The series was highly exploratory – operating in different modes and speculative focus from learning environments to civic infrastructural projects, as an industry-partnered design studio at certain iterations and its curriculum led in varying approaches. This paper will also briefly reflect on two projects that have emerged from this series articulating future possibilities of a poly-hybrid-narrative processes.

Vahid Vahdat

Washington State University

Broken Stories: The Ecoethics of Consumption in 'Wall-E'

This paper uses Pixar's 2008 Wall-E as a site for discussions about the failure of tabula-rasa utopianism in addressing the climatic crisis that we face. It discusses how the architectural narrative of Wall-E subverts the utopian naiveté of the sci-fi genre in its criticism of the neoliberal consumerist culture.

As multiple producers of the film emphasize, the inspiration for the interior design of Wall-E's spaceship, Axiom, was "the Oakland Museum exhibit of the original sketches, drawings, artefacts, models, and promotional material of Tomorrowland." Tomorrowland, as one of the themed attractions of Disneyland that depicts an advance space-age future, follows the Disneyland's agenda of transforming pulic space into controlable comodified space of consumption. As the paper further investigates Axiom's family tree, it becomes clear that the most influential source of Walt's utopian visions for Disneyland was Victor Gruen. As the inventor of the shopping mall, Gruen's main ambition was to extend the logic of the mall to the entire city in order to achieve total control.

Axiom is a fully controlled, well-tempered, interconnected, inverted city full of neon-lights, floating screens, supersized malls, interior Plazas, artificial lakes, AI-monitored movements, automated amenities, self-driving individual and public transportation, computer augmented sports, and total automation. It is an endless interiority; no citizen of Axiom has ever experienced its exterior.

The seemingly infinite extents of this confined space, as paradoxical as it may seem, is both the cause and effect of the desire for total control. This magical ability "in providing a year-round climate of 'eternal spring,'" as Gruen unapologetically suggests, is a conscious attempt by architects and engineers to pamper the shoppers and thereby "contribute to higher sales figures."

A revolutionary alternative, as the film prescribes, entails a socio-economic movement led by a group of marginalized, non-conforming robots that disrupt the meticulously engineered order of Axiom. This subversive force is explained through the "broken tool" theory. The broken tool can undermine the underlying anal order of Axiom's interior. Formulating the return to public space as part of a radical anti-transcendental solution to our ecological crisis is outcome of this paper.

Nikola Gjorgjievski

University of Aarhus

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Narrative and climate change- the role of architectural stories in changing minds and making change happen

This is a story about a city that is not. It is about architecture that is not. Don't ask me what the city is about, and I can only tell you about what it isn't. It is not about crystals and concrete. It is a city without figures and only grounds. Actually, it is not a single city. Half a dozen cities coexist and mutually support one another. The people in the cities establish connections to sustain the city's life, whether, by rails for endless waste or pipes connecting bathrooms, we may never know. It is a city with no walls, and I don't know if I can call it a city because it's never finished and at times, it looks demolished. However, it always lives. It has a very strong metabolism. What makes the metabolism so strong is also unknown, but rumor has it that amongst the richest of people are those with mustard growing plots.

Through the medium of storytelling, six narratives describe a coherent, meaningful landscape in the 21st century environment using the instrumentality and taxonomy of the "Metabolism" movement not as an architecture practice but as a landscape paradigm.

Respectively, the six titles that describe parts of the new metabolism:

  1. Galloping Strides
  2. Twin Cities and Herbalism
  3. A City of Endless Waste and Recycle
  4. Perpetuum Mobile Islands
  5. Wireframe Landscape
  6. A Water Ritual

Oliver Kinnane

UCD

The year is 2050. It's warm today

In Dublin, evacuation of the coastal villages moves to Phase 2. Those people who have proven a lack of means to afford the construction of the mandated 4 meter high, 2 meter wide, concrete seawalls around their properties will now be relocated to their new concrete homes, with increased floor area, in the Dublin and Wicklow hills. They might have been built with timber, but supplies have long run out. The people have settled for concrete but only the lovely white sort made using imported cement (1150 kgCO2eq/tonne). Timber (-1600 kgCO2eq/tonne), once seen as the panacea, was overspecified in the so-called green construction boom of the 2020 and 30s and ran out with no sustainable supply chains in place. Anyhow the land that might have been used for growing trees, needed to be designated for housing. People wanted bigger houses, and there were lots more people. There were lots of vacant houses everywhere, but people didn't, and still don't, want those houses.

In the city centre, the famous ESB site is undergoing its 4th makeover in 200 years. The demolition is widely supported by the people, who believe the building to be "old-fashioned", although it's brought the environmentalists onto the streets again. The client says the building is outdated and not fit for purpose as a modern contemporary office building. A new building is required and a willing architect has been found from many. The environmentalists believe the building should be adapted and reused, but it wasn't really designed for that. The environmentalists believe this demolition to be particularly galling; even more so they say than the demolition, on the same site, of the longest run of Georgian buildings in the 1970s, or the demolition of the once claimed modern masterpiece torn down in the late 2010s. Demolition of the 3rd installation of modern times sees the loss of a significant quantity of red brick (250 kgCO2eq/tonne), used excessively in a twin wall load-bearing structure. The decorative ope surrounding precast panels were of course cast in white cement (1150 kgCO2eq/tonne) imported from Denmark, even though back then Ireland was one of the leading producers and innovators of lower impact CEM II and III cements (350 kgCO2eq/tonne) and novel concrete mixes identified through research. Alas it's likely all these materials will now be lost, as buildings of that era were not designed for deconstruction, the end-of-life was typically not considered, material passports were not mandated and no carbon cap on buildings existed.

Back then, in 2021, in those splendid days of coolth, the Irish government set the most ambitious targets of all governments around the world. They set a target of -51% reduction across all sectors by 2030. Mass envelope retrofit was proposed, and implemented, even though research showed that super-insulated fabrics commonly underperformed. In 8 years 600,000 heat pumps were rolled out. These were seen as a panacea, although research had shown they underperformed. Research showed that the strategy of retrofit pursued back then had a significant embodied carbon, and research showed that retrofit houses often underperformed, primarily because the people turned up their thermostats to make their houses warmer. And the world got warmer, as the Irish construction industry went through it's largest growth period in history, as the Irish government like all governments recognised construction as essential to economic growth. More architecture was required everywhere with more natural resources needed to be extracted and processed to produce all those red bricks and white cement. Towards the end of 2021 the Irish Green Building Council commissioned a (first draft) research report of the whole life carbon of that industry. The results shocked the few who read it. The report advised that even if all these retrofit strategies were implemented, the built environment would at best achieve a 30% reduction in GHG emissions and fall short of the 51% proposed.

We should have focussed on other matters. Most obviously then, there was just too much architecture, consuming too many resources, and producing too many emissions. We needed a new paradigm of architecture too, one to halt the dreary cycle of celebrity and waste. One where the basic human requirements of shelter were addressed as a matter of priority, in a way that didn't cost the earth. But the fixed agendas remained in play. The people were bored with their houses and town halls, so they tore them down and built them again, and bigger. And the world got warmer.

TEACHING STORIES
ROUNDTABLE DISCUSSION
Chair: Andrew Clancy (Kingston University), and Clancy Moore

IAA
Friday 25th March
11:45-13:30
In-Person and Online

Noel Brady & Emma Geoghegan
Collaborative Design Studio - an open learning paradigm

Salila Vanka
Who Makes the Urban Commons? Storytelling for Spatial Justice in Indian Cities

Sean Pickersgill
Eyewitness to 'Earwitness': Narrative as Design Methodology

Kivanc Kilinc
A Narrative of Translation: Building 'The Time Regulation Institute'

Frédérique Mocquet
Transforming architecture through fiction? Some ideas from an experience in action

Daniel Gethmann & Petra Eckhard
Narrative Architecture - Design: A Fiction

Noel Brady & Emma Geoghegan

TU Dublin

Collaborative Design Studio - an open learning paradigm

Our paper will explain how an innovative design studio process can weave together the disparate, influencing and informing narratives of building design can provide the foundation for an open learning paradigm that can deliver a durable and responsive architecture.

It is rare still in schools of architecture that students are afforded the opportunity to critically engage with the parallel narratives that imprint their character on the built environment. The renaissance myth of the lone genius artist (architect) is still a prominent force, and the authority of the sketch and the rendered image too often remains unassailable. The creation of a design studio in the new MArch programme at the Dublin School of Architecture was an opportunity to interrogate and enfold aspects of architectural design process ignored or under represented. In this Collaborative Design Studio, the student is brought on a structured journey that incorporates some of those hidden voices. A scaffolded pedagogic framework brings the student into contact with previously excluded concepts, ideas, themes, and narratives from cognate disciplines resulting in a design process replete with intersections, incidental discoveries, realisations, and new possibilities. A circular strategy of iteration, review, and reflection sets up a reflexive process whereby the student establishes strategic intent rather than a fixed ideology. We enable this process in partnership with an external professional design team of Architect, Structural Engineer, Environmental Engineer and Cost Consultants. As critical friends they encourage the experimental, the prototype and evidence-based decisions and introduce the students to the lexicon of practice. Through this process the alien becomes familiar, methodologies are practiced and narratives interwoven. The outcome is not a destination, but a staging post in an open-ended learning paradigm that can deliver a durable, flexible, inhabitable living architecture. Our paper will describe these processes and introduce some of the stories revealed in the Collaborative Design Studio at the Dublin School of Architecture Master of Architecture programme.

Salila Vanka

RV College of Architecture, Bangalore

✳

Who Makes the Urban Commons? Storytelling for Spatial Justice in Indian Cities

This paper calls for the integration of storytelling in architecture and urban design studios in shaping narratives of spatial justice in Indian cities. Urban commons such as streets, sidewalks, community centers and markets hold the promise of democratic life and inclusivity. As urbanization continues unabated, the commons in Indian cities are "rapidly diminishing due to erasure, enclosure, disrepair, rezoning, and court proscriptions…" (Gidwani & Baviskar, 2011, p.43). The commons tell stories, as do people. As commons disappear, so do their stories. This research asserts that urban stories "are central to planning practice: to the knowledge it draws on from the social sciences and humanities; to the knowledge it produces about the city; and to ways of acting in the city" (Sandercock, 2003, p.12). In architecture and urban design studios, instructors and students adhere to formal frameworks of official policies, laws and regulations in framing design programs and responses. However, the uses of urban space are diverse and reflect myriad stories of compliance, resistance, contestations and defiance of official or formal processes of shaping the city. This research proposes that in order to achieve (or at least address) spatial justice in the design of urban commons, students and practitioners must engage with diverse narratives or stories of the commons and their users. This research explores how prevalent pedagogical practices integrate storytelling in architecture and urban design programs to address spatial justice in Indian cities. The author relies on data from (1) secondary literature review, (2) the author's doctoral research on the politics of public space and (3) email interviews with eleven practitioners/instructors of architecture in Bangalore, India. The research concludes on a prescriptive note that storytelling at all stages of the design process can help to infuse, provoke and sustain critical thinking (and design interventions) vis-à-vis the built environment, in the studio and beyond.

Sean Pickersgill

University of South Australia

✶

Eyewitness to 'Earwitness': Narrative as Design Methodology

This paper examines a series of studio design exercises, carried out within the Masters Studio at University of South Australia, through an examination of the Nobel Prize winning author Elias Canetti's suite of character studies published in his 1982 book, Earwitness. The 50 characters are distinguished by their exaggerated personality traits, each one demonstrating the obsessiveness and monomania signalled by their title. The 'Man-Splendid Woman', the 'Funrunner' (not about exercise), the 'Homebiter', etc. all demonstrate a nuanced form of personal identity that defies attempts to characterize them as typological representatives of generic values. On the contrary, Canetti succinctly presents the idiosyncratic aspects of their lives as flawed examples of the heterogeneity of the human condition, teeming with obsessions and contradictions. Their behaviour towards others, and their complex personal justifications for their actions, are presented as worlds in themselves. While there is no setting, or site, for the characters other than a general description of an urban location within which they exist and presumably thrive, the question of what this world may be remains.

The design exercise within the Studio undertook to discover the characters' place within an architectural setting, a mise-en-scene, that accommodated their peculiar characteristics as drivers for architectural design. As an exercise in brief formation, the work challenged the conventional method for imagining generic users, or clients, of the architecture. Their exaggerated characteristics allowed for architectural solutions directed towards non-standard solutions, both formally and programatically. This paper will identify the use of narratological elements, in particular those identified in the Living Handbook of Narratology (https://www.lhn.uni-hamburg.de/) as theoretical tools for imagining the world(s) of Canetti's characters. More than a simple illustration of the text, the design outcomes proposed a deep engagement between architecture, narrative and effect.

Kivanc Kilinc

Kadir Has University

✷

A Narrative of Translation: Building 'The Time Regulation Institute'

Cross-disciplinary encounters between architecture and literature has been a shared topic of interest both for architectural and literary critics. Architecture, like literature, is a form of representation; the city has been the subject of modern fiction at the same time as curious readers delved into city spaces through literary accounts, seeking out individual experiences other than provided by tourist maps and city plans. But can we forge a creative conversation between a written text and an actual spatial setting? Can we reimagine architecture, cities, and interior spaces as they appear in works of fiction by using visual representational tools? This paper introduces the story of an elective course (Building Texts) offered in the Department of Architecture and Design at the American University of Beirut in 2020, which explored the idea of "building" a narrative by means of "translating" it to the visual medium through a close reading of the Turkish novelist Ahmet Hamdi Tanpınar's internationally acclaimed novel Saatleri Ayarlama Enstitüsü (The Time Regulation Institute). First published in Turkish in 1961 and recently been translated to English by Penguin Classics, the book tells the story of a fictional government institute in minute architectural details. In this paper I argue that the ambiguity and absurdity of the Institute's function, as well as the complexity and eclectic character of its architecture, compel the students to read it not literally, but with added imagination. To "build" the Institute, students first need to set up an additional representational realm where textual description and architectural forms would engage in a dialogue. This enriches the practice of translation, turning the text into an imaginative pedagogical tool.

Frédérique Mocquet

École d'architecture, de la ville et des territoires Paris-Est

Transforming architecture through fiction? Some ideas from an experience in action

The discipline of architecture - as well as the profession - should no longer be guided by the making of a new world. The environmental imperative, the climate crisis and more broadly our "anthropocene condition" show the obsolescence of our objects, our methods and our culture. Transformation and repair should therefore redefine the act of design. The Transformation master's programme of l'École d'architecture, de la ville et des territoires Paris-Est (France), thinks of architecture as the agent of transformation of an inherited world, with its pieces, techniques, systems, and ideologies. In their projects and dissertations, the students explore the current state of obsolete territories, architectures and ideas, and their perspective of transformation. What is the architecture of transformation, in the light of contemporary societal and environmental issues?

We conceive fiction as a modality of experience of reality, as an activation of the critical imagination, and as an original research tool. Through writing, architecture is reminded of its status as fiction, and the boundary between reality and fiction is questioned: the project must be "by nature" a fiction for a better world, and for us this fiction must be utopian. We take seriously the injunctions of philosophers like Donna Haraway and Isabelle Stengers : writing will help us to deconstruct the inherited narratives of modernity, and to imagine other stories. The exercise is then a way of apprehending contemporary issues that are often difficult to conceptualise, but it is also an experience of confronting one's imagination and the unknown. And this is very difficult. Our stories are not valid as programmes or proposals for solutions but as critical journeys, experiences of another relationships to time and history, as experiences of "strangification", to quote Fredric Jameson. This writing experience is as valuable, if not more, than the dramatic events staged in the short stories. It is about recharging the imagination, engaging forms of conceptualisation that make it possible to think radical changes. Fiction is a gesture of politics and liberation, not 'futurology' or planning.

We propose to present the hypotheses and the methodology of this pedagogical experimentation. We also would like to talk about our difficulties, that lead us to broader questions: why and how fiction in architecture? What to teach in architecture schools today?

Daniel Gethmann & Petra Eckhard

Graz University of Technology

Narrative Architecture - Design: A Fiction

Narrative Architecture denotes a form of architecture which evolves from narration and which also generates its own story. It derives its formal vocabulary from the narrative development of a story, translating narrative methods and literary elements into architectural language. Plot structure, narrative point of view, character constellations, literary motives, symbols and setting become design parameters that spatially articulate the aesthetic structure and effect of a story. The category of the fictitious––an aspect at the heart of narrative prose––makes it possible to consciously overstep the limits of spatial realization and to focus on the visionary aspects of architectural design. Drawing on Bernard Tschumi's dictum that architecture, just like the structure of narrative, "is not populated by a single story, but by many stories, or rather by different stories for different people," this paper argues that stories provide an inspiring and progressive access to design, especially when architecture is regarded as a cultural product that needs to be developed in consideration of different historical, social or political contexts. Stories, in our understanding, can act as blueprints for finding new spatial structures or to confront spatial challenges in unusual ways.

This conceptual approach has already been put to the test in two integral design studios at the Institute of Architectural Theory, Art History and Cultural Studies at Graz University of Technology in which students developed spatial constellations based on narrative elements applied to short stories by famous writers such as Jorge Luis Borges, Charlotte Perkins Gilman, Ernest Hemingway, Franz Kafka, Edgar Allan Poe or Thomas Pynchon. The paper presents different strategies of developing architectural designs with the support of stories and different techniques of narration.

FICTION SPACE
Chair: Anna Ryan (University of Limerick)

IAA
Friday 25th March
14:15-16:00
In-Person and Online

Lisa Godson

From Tom Sawyer's Cave to Castle Byers – Children,Nature and Dwellings in 'Stranger Things'

Tracy McAvinue

Space, Gender, and Power: Architectural Feminism in Irish Women's Writing, 1922-1950

Sujin Eom

Dangerous Proximity, Deceptive Appearance: Spatializing Race across the Pacific

Cigdem Talu

'I have written myself into the house': Shirley Jackson and Architecture as Biography

Gerlinde Verhaeghe

Carlo Mollino's Casa Miller (1936-1942), or the Interior as Character and the Character as Interior

Lisa Godson

National College of Art and Design, Dublin

✣

From Tom Sawyer's Cave to Castle Byers – Children, Nature and Dwellings in Stranger Things

The spatial co-ordinates of the science fiction series Stranger Things are the subject of some scholarship, with the main focus on the alternate dimension of the 'upside-down' and the 1980s suburban setting of Hawkins, Indiana. This paper addresses the production design and narrative role of temporary childrens' dwellings in the series such as a disused bus, a junkyard and in particular 'Castle Byers', a woodland den built by Will Byers and his brother Jonathan the night their father left home and which becomes a place for Will and other characters to hide when under threat from malevolent forces; in a heavy-handed metaphor Will destroys the den in frustration as his peer group enter adolescence and are no longer interested in the role-playing games he still loves.

The paper will outline how the making of hideouts, dens or temporary forts away from adult supervision has been figured as significant to modern childhood, figuring the importance of the pseudoscience of 'Boyology' in the late Nineteenth Century, post-World War II non-programmatic playground design, conceptions of childrens' architecture in CIAM publications, innovations at the College of Environmental Design in UC Berkeley in the early 1970s and childrens' rights movements. Over this time, structures designed, built and occupied by children have featured in literature and media narratives as places where material and form as well as action have foregrounded the supposed resourcefulness and naturalness of childhood as well as their specific perception of architecture as processual rather than artefactual. This understanding of dens is central to the design, building and use of Castle Byers in Stranger Things in terms of the ways it deviates from and parallels other, adult-conceived architectures in the series.

The shocking permeability of everyday architecture in Stranger Things where the walls of suburban houses bulge, and the cladding of a shopping mall might be ruptured by monsters is off-set by Castle Byers as a place of refuge and remaking rather than restoration. This might be read partly in relation to the 1980s as a lost idyll where children had greater agency in shaping space, but also in terms of certain kinds of contingent architecture as having greater storying capacity and the potential for transcendence than the homogeneous architecture and flattened affect of the domestic and corporate architecture of suburban USA.

Tracy McAvinue

University of Limerick

✶

Space, Gender, and Power: Architectural Feminism in Irish Women's Writing, 1922-1950.

This paper proposes an exploration of the literary spaces constructed in the fiction of a selection of Irish women writers in the decades following independence, from 1922-1950, and applies interdisciplinary scholarship from spatial theory and literature in its analysis. Home became a term associated with confinement for many Irish women following the formation of the new Irish Free State in 1922 due to the steady deprivation of citizenship rights that placed women firmly in the domestic sphere. Free State women's writing responds accordingly, creating literary spaces that challenge idealised or constrictive depictions of home. This act of rethinking the space and use of the home and challenge to patriarchal structures is, I suggest, an act of architectural feminism. Architecture is inherently about organising bodies within built space; it controls the movement, placement, and experiences of bodies. Free State Ireland was also politically and culturally about dictating where gendered bodies should be placed. The contention here is that architecture is a cultural artefact that represents the social, cultural, and political values and perspectives of its time. Architecture is not simply a rational, technical, and theoretical practice; lived spaces construct meaning. Writers function as architects in their production of spaces and spatial experiences that also reflect, or indeed reject, the cultural and political values of their time. The fiction of the women writers in this paper explores the influence of the politicised space and place on the body, but also launches a concerted dismantling of idealised, repressive constructs and concepts of home.

Sujin Eom

Dartmouth College

✷

Dangerous Proximity, Deceptive Appearance: Spatializing Race across the Pacific

This paper traces how "Chinatown" evolved into a collectively imagined space that shared racial imaginings and ideas across the Pacific in the early twentieth century. Looking at the transpacific field of Chinatown literature—detective fiction, travel writing, exposé journalism—the paper examines the ways in which the Chinese "race" was translated and spatialized in colonial Korea. Written by a range of people from urban adventurers and exposé journalists to public health officials and social reformers, the Chinatown literature served as the medium through which the dangerous proximity of the Chinese race was imagined in spatial terms. How did Anglo-American settler imperial imaginaries make their way to colonial space in East Asia? In what ways were such imaginaries understood and received in the colony to reproduce another form of violence? Specifically what aspect of racial imaginings was transported to the colony? Further, what did the travel of racial imaginaries inform us about colonial space? By analyzing the transpacific circuits through which racial "truths" were routinely exchanged across continents, this paper delves further into the role of imaginaries, not merely in the production of, but rather in the concealment of colonial violence.

Cigdem Talu

McGill University

✵

'I have written myself into the house': Shirley Jackson and Architecture as Biography

In the winter of 1945, Shirley Jackson, the gothic horror writer now most famous for her 1948 story "The Lottery" and 1959 novel The Haunting of Hill House, moved to a Greek Revival house in North Bennington, Vermont with her husband and children. This proposed paper explores the two houses where Jackson lived in North Bennington in parallel with her two "domestic" memoirs, each centering around one house. I employ the methodology of architecture as biography through a feminist framework and ask: What do the houses show, conceal, or reveal about Shirley Jackson? In her writings, architecture and spatial descriptions expose Jackson's authorial biography. I examine architectural elements in Jackson's fiction; in addition to her spatially rich writing, Jackson used to sketch plans of the houses before she wrote about them in her novels.

I argue that, both in her fiction and memoirs, the house acts as a substitute for the authorial persona: the house becomes the author – it is the house that plots, reveals, conceals, and acts upon the characters' psyche through the themes of haunting, mobility, and architectural misdirection. In many cases, the architectural design of the house aids the haunting. By looking at the literary, physical, and reciprocal relationships between writing, narrative, architecture, and the author, I discover how a shift in Jackson's writing coincides with a major architectural change in her life. Finally, through this shift in her fiction and living spaces, I track Jackson's rising agoraphobia, a condition she started experiencing in the late 1950s but wouldn't be diagnosed only a few years before her death in 1963. Focusing on a parallel analysis of the architectural arrangements of Jackson's houses, both fictional and real, and the way Jackson lived in and wrote about them exposes new insights on her authorial biography.

Gerlinde Verhaeghe

ETH Zürich

✶

Carlo Mollino's Casa Miller (1936-1942), or the Interior as Character and the Character as Interior.

At the outset of his career, Italian architect Carlo Mollino (1905-1973) sought to present himself to an architectural and wider public through a form of autobiographical fiction or autofiction. His early works of literary fiction, Vita di Oberon (1933) and L'Amante del Duca (1934-36), were published in installments in the magazines Casabella and Il Selvaggio. Both stories tell the speculative life story of a fictional protagonist, drawing on real aspects of Mollino's personal life and identity and freely adding elements. Mollino's inclination towards self-fictionalization can also be read in his private interiors. In 1938, Domus published Mollino's first private interior under the pseudonym of Casa Miller ("Miller" being a translation of "Mollino", but possibly also an homage to Surrealist muse and photographer Lee Miller). In the accompanying interpretative text, artist and writer Carlo Levi describes Casa Miller as Carlo Mollino's alter-ego: "Rather than the house of this invented character, Casa Miller wants to be the character himself (...) in whose belly, like that of the whale, the real inhabitants will live" (Levi, 1938).

This paper proposes a close reading of the Domus publication of Casa Miller in relation to Mollino's autofiction, exploring how fictional narratives shape his interiors, and reversely, how interiority shapes his fictional narratives. It proposes to explore the architectural project as a form of self-writing and to examine the ways in which the authorial voice, or a fictional self, informs the work of architecture. From this perspective, the paper suggests to view Casa Miller as a male cabinet, referring to the typological term for a small, private room gendered male. As a space of self-representation, the cabinet can be seen as the subject's self-projection into space. Arguably, Mollino's cabinet interiors constitute an arena in which his interests in fiction, self-fashioning, and interiority intersect. This paper interprets Mollino's persona as an aesthetic object, which is constructed, mediated and represented in the cabinet interior and in literary fiction.

DISSEMINATION & NARRATIVES

Chair: Brian Ward (TUD)

IAA
Friday 25th March
16:30-18:00
In-Person and Online

Jim Njoo
TO BE CONTINUED… Serial narrativity in the writings of Cedric Price

Zhengfeng Wang
Staging the Good Life: 'The Capital Department Store' (1956)

Ashley Mason
Of Ideal Cities, Tied in Knots: Superstudio's Twelve Cautionary Tales

Meredith Gaglio
"Looking Back to Now": Narratives of Sustainable Futures at "The Village as Solar Ecology" Conference, 1979

Marie-Madeleine Ozdoba
Crafting the socialist story of modern architecture. The exhibition "Architektur und Bildende Kunst. Ausstellung zum 20. Jahrestag der DDR", Berlin, 1969

Jim Njoo

ENSA Paris-La Villette

✶

TO BE CONTINUED… *Serial narrativity in the writings of Cedric Price*

The British architect Cedric Price (1934-2003) is well known for his radical and visionary projects which continue to inspire contemporary architectural practice. However, Price was also a prolific writer, critic, and journalist, with a passion for literature. This paper proposes to examine this neglected aspect of Price's oeuvre by retracing some of his literary influences and by analysing a selection of his writings from the late 1980s. The study thus shifts the focus away from the period with which Price's work is most often associated, namely the 1960s, to reveal a broader and more nuanced history: one in which Price's continuing interest in process and expendability made room for a form of sedimentation and memory that gradually emerged in both his writing and his architecture. More specifically, the paper proposes to discuss the serial narrativity of Price's written discourse as emblematic of this strong correlation between writing and designing in his work. Like his favourite author, Charles Dickens, who began as a reporter and who throughout his career, first published his novels incrementally – as weekly, or monthly episodes in the popular press, even synchronising his stories to report on the passing months – Price too developed a form of writing-in-progress that sought to engage the "here-and-now" of his readers' lives and generate a sense of participation and anticipation. Understood from this literary-journalistic point of view, Price's writing not only offers a key to his thinking, but also a methodological framework for how architectural discourse might engage more effectively with society and reach a wider audience.

Zhengfeng Wang

UCD

✯

Staging the Good Life: 'The Capital Department Store' (1956)

Supervised by the Ministry of Commerce, the state-owned Beijing Department Store opened in 1955 epitomised the People's Republic of China's advocacy of socialist consumption under a centrally planned economy. Closely tied to the socio-economic imperatives, the project was politically propagandistic in rebranding the capital city and cultivating customer-citizens under Communist rule. The Central Newsreel and Documentary Film Studio produced an 18-min colour motion picture showcasing the new regime's capacity to create material abundance and convey the authority's concern for public welfare.

Unprecedentedly large and well-stocked, the retailing venue embraced the most rational and efficient format and was only possible because of its exclusive ability to procure nationwide despite restrictions on mobility and overall tight supply. The architectural design of this concentrated spectacle exuded elegance, grandeur and tradition, as depicted in the film, which unrolled a panoramic view of the commercial space for all ages. In a narration of the shopping experience from the visitor's perspective, it presented a department store cordially serving the working class, which was consonant with the communist idea of democratisation of consumption and mass participation. To boost sales and drive production, the official rhetoric switched to popularise the worthwhile pursuits of prosperity, which was contradictory to the prevailing austerity ethos in an era of enduring scarcity.

As argued by Karl Gerth, the management of desire was part of the 'state consumerism' that directed individual desires in directions that would be useful for the government's control over industrialisation. If architecture is the stage upon which life plays out, the film of the 'Capital Department Stores' built an idealised world that looked tantalisingly real. It created an illusion far beyond everyday reach at that time and anticipated the eventual arrival of the market-oriented economy that would fulfil the pent-up demands.

Ashley Mason

Newcastle University

Of Ideal Cities, Tied in Knots: Superstudio's Twelve Cautionary Tales

In 1971, in Architectural Design, Italian radical group Superstudio published 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism'.1 Comprised of twelve texts, the piece alleged to depict a series of ideal cities. At the conclusion of the twelfth city — City of the Book — the reader was enlightened: it was all a test; they must now decide how many of the cities they would wish to become a reality. The results followed: if you approved of more than nine, "you [were] not a human being"; if you approved of none, "you [were] an idiot".2 For the tales were merely a game: the descriptions represented cities already in existence.

'Twelve Cautionary Tales' was emblematic of Superstudio's critical position towards the oppressive and estranging effects of capitalism, with each tale tied to a prevailing societal value — including 'exploitation of nature', 'power of capital', and 'capacity of the machine' — extended to a city-scale "to peel back another layer of social paralysis, of futile dreams and debilitating social infrastructures."3 Superstudio's work unveiled hitherto unseen, or overlooked, contradictions. Part-architecture and part-literature, it revealed radical visions of urban realities that exaggerated to the extreme the totalising logic of the urban condition.

Within urban complexity, we uncover interpretative multiplicity and intertwined imaginaries. The collective stories of contemporary cities are also narratives of prescient challenges — including economic crisis, inequality, and environmental injustice. In this context, disrupting prevailing conventions requires radical communicative tools. This paper revisits Superstudio's 'Twelve Cautionary Tales' to examine such creative-critical narrative as such a tool for unsettling assumptions of architectural ideals. For, even now, as we look to thwart future climatic disaster, we must proceed with caution and care. We must pay heed to stories forewarning of the risks in taking utopian visions to their extreme, and of the knots we may find ourselves tied within, should we pursue an ideal city.

References:

Superstudio, 'Twelve Cautionary Tales for Christmas: Premonitions of the Mystical Rebirth of Urbanism', Architectural Design, 12 (1971), 737–742, 785.

Ibid., p. 785.

Peter Lang, 'Superstudio: Life Without Objects — 2003', n.d., <https://www.petertlang.net/design-culture/superstudio-life-without-objects/> [accessed 3 December 2021], an updated excerpt from 'Suicidal Desires', in Superstudio: Life Without Objects, ed. by Peter Lang and William Menking (Milan: Skira, 2003), pp. 31–51.

Meredith Gaglio

Louisiana State University

"Looking Back to Now": Narratives of Sustainable Futures at "The Village as Solar Ecology" Conference, 1979

In 1979, a group of New Age scientists, designers, and scholars gathered in Woods Hole, Massachusetts, for the "The Village as Solar Ecology: A Generic Design Conference" to visualize a more sustainable, ecologically-responsible global future. Drawing from the many discussions that occurred at the symposium, one of the conference participants, natural systems agriculture pioneer Wes Jackson, composed a work of speculative fiction, "Looking Back to Now," in which he forecast the progress of the United States from 1980 through 2030, as citizens slowly embraced the sustainable design practices he his cohort so desperately believed they should. As a preface to the story, Jackson encouraged readers to imagine the following: "The year is 2030 in a world with a heightened consciousness. People everywhere – on farms, in villages, and in cities – have sustainability as their central paradigm. They think globally and act locally." (1)

In the forty years since Jackson's narrative, few Americans have adopted this "central paradigm": urbanites have not, as he predicted, moved onto rural homesteads or into smaller solar villages, perennial polyculture has not been widely adopted, and our cultural heroes are not "the prophets of the solar age."(2) President Biden's recent commitment to halve greenhouse gas emissions by 2030—praised as an ambitious proposal—pales in comparison to those triumphs of Jackson's policy-makers, who had achieved a full transition from fossil fuels to solar power by 2025. Clearly, Jackson's 2030 will not be our own.

This paper investigates the perceived reality of such a sustainable future in 1979, through not only Jackson's work but also the written narratives of other attendees at the Generic Design Conference. It is a look back to Jackson's "now"—1979—a moment when a paradigmatic shift to sustainability seemed to be within reach, if only these proselytizers could form a convincing plan of action.

References:
1. Wes Jackson, "Looking Back to Now," Journal of the New Alchemists 7 (1981): 164. I will cite the essays as
published in the Journal of the New Alchemists; however, there are articles that appear in the book that are absent
from the Journal. In those cases, I will cite the book.
2. Ibid., 166.

Marie-Madeline Ozdoba

German Centre for Art History – DFK Paris

✶

Crafting the socialist story of modern architecture. The exhibition "Architektur und Bildende Kunst. Ausstellung zum 20. Jahrestag der DDR", Berlin, 1969

In the German Democratic Republic, the popular narrative of modern architecture was structured by the omnipresent trope of the "new era of socialism": a new architecture for a new society. The exhibition organized by the East-German regime in 1969 on the occasion of its 20th anniversary, Architektur und Bildende Kunst. Ausstellung zum 20. Jahrestag der DDR, staging a number of recently completed projects in the major cities of the country, was an ambitious attempt to push forward the narrative of a genuinely socialist modern architecture, in combination with environmental design and visual arts.

Based on an extensive archival research, my paper investigates a transmedial narrative of modern architecture as it was constructed in the process of this exhibition. It sheds light on the interplay of the involved actors – architects, but also politicians, high ranking officials, artists, critics and media-professionals – and describes the concrete shape taken up by the event – from exhibition scenography to media reports, by way of catalogues and reception studies conducted by the regime. The crafting of the socialist story of modern architecture thus appears as fundamentally distinct from its capitalist counterpart, as one that fell into oblivion after the iron curtain came down.

Considering modern architecture as an integral part of a social narrative, our approach shifts the historiographical focus away from a symmetry between East and West (which extends the terms of the western canon to integrate a so-called "socialist modernism") towards a contextual inquiry into socialist experiences and representations of time as they were built upon architectural and urban developments.

CURRENT

ARCHITECTURE & ITS STORIES

Chair: Finola O'Kane (UCD)

Current
Thursday 24th March
13:30-15:30
Online Only

Karen Davidson
Architectural Stories for Children

Yvette Putra
Variegated Narratives in the Public Architecture of Postcolonial Cities: The Case of Melbourne, Australia

Niloofar Rasooli
A Chair for a Bored English Woman in Andarūn: Reading the Gendered Spatial Shift in Qajarid Persia Through the Accounts of Lady Mary Sheil

Julie Jamrozik
Re-presenting "Growing up Modern: Childhoods in Iconic Homes"

Karen Davidson

University of Ulster

✳

Architectural Stories for Children

Architecture can undoubtedly provide a wonderful opportunity to engage and excite children and young people about the world around them.   The built environment has the remarkable ability to capture the history of a place and tell that story through space and form (Wallace, 2007).

A salient aspect of architecture that can provide a wonderful storybook of the past and present is that of Heritage buildings. The narrative surrounding many historic buildings can also help to capture a child's imagination from the perspective of exploring the importance of place, developing a deeper historical curiosity about their own spatial environment, as well as helping them to understand how cities and buildings are designed, built and conserved.

As the movement to protect historical and old buildings continues to grow, it is increasingly recognised that heritage can best be safeguarded by educating young people about the value and importance of heritage buildings (Grenby & Stark, 2021). Research to date, has also demonstrated the power of the narrative in engaging young people with buildings in terms of their historic significance (Davison, 2017).

Whilst progress has been made to better connect children with cultural heritage, more research is needed to improve their understanding of, and access to built heritage. This research paper aims to investigate how best to engage children and young people with heritage buildings using the practice and medium of architectural illustrated stories. The research output will provide guidance on how architecture can shape stories that can be utilised by architects, educators and other built environment professions when engaging with children and young people.

Yvette Putra

University of Melbourne

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Variegated Narratives in the Public Architecture of Postcolonial Cities: The Case of Melbourne, Australia

I use Melbourne as a case study to interrogate the variegated narratives simultaneously informing and embodied by the public architecture of postcolonial cities. Like other postcolonial contexts, Melbourne's public architecture is tramelled by complex, diverse, and frequently oppositional narratives, such as Indigenous and non-Indigenous, colonial and national, and elitist and democratic. I classify three intersections of narrative and space in postcolonial cities – genocide, which erases Indigenous sites; reconciliation, which attempts to compensate for past transgressions; and mythmaking, which eulogizes settler cultures. My point of departure is the Falls in Melbourne, which was a natural, rocky barrier across the Yarra River and a place for the local Indigenous community to traverse by foot and to gather. In 1883, the Falls was dynamited out of existence in a twofold act of narrative genocide and colonial imprinting. I examine the Falls and its literal erasure from the landscape (relatively little-known chapters in the city's history), which I then read in relation to twenty-first-century, Indigenous-themed projects linked to the Yarra – Birrarung Marr (Jones and Piha, 2002) and Gayip (Karam and Nicholson, 2006). Next, I critique two postmodern projects in the city, which hypostatise reparatory and celebratory narratives from settler perspectives – RMIT University's Building 8 (Edmond & Corrigan, 1993), which is a pastiche of popular and high cultures, and the Shrine of Remembrance, which opened in 1934 as the state's war memorial and whose latest redevelopment (ARM and Rush\Wright, 2014) is positioned as an ideological and stylistic shift from its prior schemes. While reconciliatory and mythmaking narratives may be laudable in themselves, their three-dimensional interventions walk the line between authenticity, and parochial tropes and sentimentality. To conclude, I reflect on the future of narratives in the public architecture of our cities, in which increasingly diverse and historically marginalised voices seek greater representation.

Niloofar Rasooli

ETH Zürich

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A Chair for a Bored English Woman in Andarūn: Reading the Gendered Spatial Shift in Qajarid Persia Through the Accounts of Lady Mary Sheil

Lady Mary Sheil was the first female foreign eyewitness of Andarūn (Harem in Farsi) during her residence (1849-1852) in Qajar Persia, who accounted her encounters with Persian women and their domestic daily life in her travelogue, Glimpse of Life and Manners in Persia (1856, London). Other than what would be expected from an English woman taking the first steps towards the high walls of Andarūn, Lady Sheil shows no trace of excitement for 'revealing' the essence of the Orient to her readers. Though she does not hesitate to expose her extreme boredom, Lady Sheil shows excitement towards echoes of Europe in Persia rhetorically. Such can be seen when she narrates her encounter with Farangi (European) manners and furniture in the Andarūn or when she describes Persian women gazing back at her as a European woman in a European dress while providing a European chair for her.

By linking the emergence of the Farangi interior to the paths of emancipation of Persian women from the seclusion of Andarūn, Lady Sheil is an eyewitness of the very initial momentum of a gendered spatial shift in Persia. This shift can be found in how Persian women actively adopted Farangi conventions and furniture to shape their own Public within the secluded Andarūn. In this study, by reading the accounts of Lady Mary Sheil, who narrates her own life as a woman living the life of a Persian upper-class woman during her sojourn in Persia, I attempt to navigate the rhetorical exposures of boredom/excitement in this travelogue to understand the complexity of the earliest gendered spatial shift in pre- modern Persia.

Julie Jamrozik

Ryerson University, Toronto

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Re-presenting "Growing up Modern: Childhoods in Iconic Homes"

While architecture's occupation has not concerned greatly either the historian or the preservationist, this decade has brought forth scholarship on the complexity and richness of this experience and the deeper understanding of buildings that it carries, in terms of both personal narrative and a broader political and socio-cultural perspective.

This paper is based on the creative documentation research project "Growing up Modern," that wasrecently published as a book and presented as an exhibition. As part of the project we wanted to speak not to the adults who first inhabited canonical Modernist houses and housing, as they would have been either those choosing to commission or choosing to live in these avant-garde settings, but rather we wanted to hear about the experiences of their children.

We were fortunate to interview Mr. Fassbaender,Mr. Tugendhat, Mrs. Zumpfe, and Ms. Moreau. They were the original inhabitants of the row houses by J.J.P. Oud in the Weissenhof Estate in Stuttgart (1927), the Tugendhat Villa by Mies van der Rohe in Brno (1930), the Schminke House by Hans Scharoun in Loebau (1933), Le Corbusier's Unité d'Habitation apartments in Marseille (1952), respectively.

The subjective and partial memories of past these inhabitants are rich in anecdotal and personal detail and speak to the messy life of architecture beyond its inception and construction process. With the passage of time these memories can become blurred or exaggerated, but the layers of meaning they carry bring a visceral sense of understanding and empathy to our contemporary experience of architectural heritage.

To conduct the interviews for this project, we traveled around Europe in a camper van through a heat wave, with our child, who was just learning to stand on his own two legs. When we embarked on our journey of creative documentation, we were not practiced interviewers, seasoned photographers or experts in Modernism, historians, psychologists, or oral historians. We are simply a couple with backgrounds in architecture and visual arts and interests in spatial history and narrative. We are designers, and we are educators. We could not help but look at the iconic examples of Modernism through the lenses of history previously acquired through our own education, the projective lens of design of and the empathetic lensof parenthood. These perspectives are layered onto the material gathered through conversations and the memories of our interlocutors. They are explored through text, annotations to the architectural drawings of the homes and through photographs aimed at illustrating aspects of the dwellings significant in the recollections.

The personal narratives, as well as the process of collecting them, will be explored in this paper. Further the paper will elaborate on aspects of translating the material into a book and exhibition, detailing how the different media and their associated opportunities and constraints have shaped the public presentation of the narratives.

ORAL HISTORIES

Chair: Sarah Mulrooney (Cork Centre for Architectural Education, UCC/TU Munster)

Current
Thursday 24th March
16:00-17:30
Online Only

Macarena de la Vega de León
Stories of Architectural History in Australia and New Zealand

Kateryna Malaia & Silvina Lopez Barrena
Oral Histories of Housing Insecurity in the American South

Aishwarya Morwal
Tracing Everyday Life in the Cotton Chawl

Lakshmi Priya Rajendran
Everyday life, identity and interwoven spatial stories: A case study of traditional row-housing in Chennai,India

Neda Abbasimaleki
First Person Singular-Lived Experience as a Woman in Different Domestic Spaces in Iran

Macarena de la Vega de León

University of Melbourne

Stories of Architectural History in Australia and New Zealand

The use of oral history as a method to rewrite histories of modern architecture has intensified lately with events, publications and specific sessions at the annual events of scholarly societies. Characterised by a sense of urgency and transience, oral history has the potential to expand also the field of architectural historiography. This paper presents a research project on oral histories of architectural history, not architecture, through interviews with architectural historians in Australia and New Zealand, not architects. While others focus on acknowledging the contribution of users, clients and laborers in constructing alternative narratives of the built environment, I argue that there is value in recording the stories told by architectural historians. Their diverse life trajectories provide insights into the discipline's overcoming of the remoteness of the region, with its intellectual uneasiness and institutional uncertainty. By adding a new layer of context to their work, this project, though, goes beyond a mere re-evaluation of the past. Their stories have the potential to contribute to shaping new architectural histories in Australia and New Zealand by influencing those who will be writing them. For emerging scholars globally, there are lessons to be learned on the impact of migrations and networks on their career progression; and an intergenerational dialogue to establish. For the current reconceptualisation of archival practice, these interviews are new pieces of evidence to be considered individually and collectively, to be collected, classified and cared for. This paper builds on previously presented reflections on the entangled subjectivities of the participants who talk, the researcher who asks and listens, and the people and institutions who care about and are affected by this method. It explores the methodological principles and strengths, as well as the shortcomings, of oral history in architectural research applied in the study of the writing of architectural history, its historiography.

Kateryna Malaia & Silvina Lopez Barrena

Mississippi State University

Oral Histories of Housing Insecurity in the American South

"Nothing was right…hadn't been painted, hadn't been cleaned. Leaking roof. Everything you see there, I did it" formerly homeless Devin explains, while showing us his tiny efficiency unit in a small town in Mississippi, United States.
In gentrified American cities, the sense of housing insecurity is omnipresent: homeless tents out on the streets are a powerful reminder. Growing, yet less visible housing insecurity in the rest of the country, including rural areas and small towns, is difficult to discern, especially through large-scale statistical lenses of knowledge. Despite the effort of architectural historians to expand the study of quotidian built forms, the architectural inquiry scope is still limited: while public housing superblocks and regular single-family homes are well-studied, the typical residences of urban and rural poor—one- or two-story apartment complexes, mobile homes, and cheap motels and especially their interiors are still outside of historical and architectural analysis. It is impossible to understand the architecture of subpar housing conditions that the American poor have endured for decades without delving deep into personal stories and experiences.

This paper analyzes seven oral histories collected for the project titled "Housing Insecurity in Mississippi," a place not typically on the radar for housing insecurity studies due to its low real estate prices compared to the fashionable coastal cities. The narrators highlight various angles of the problem: residential evictions, lack of maintenance and subpar housing quality, barriers to renting or owning a home due to health conditions and legal histories, and much more. These oral histories focus on the architecture of housing insecurity: the way narrators use their residential spaces, address shortcomings of their homes, and populate problematic architectures, such as windowless bedrooms, and closet-less efficiency units. Finally, these stories offer an insight into the intergenerational poverty, cemented through social conditions and subpar residential architecture alike.

Aishwarya Morwal

CEPT University & Epistle Communications

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Tracing Everyday Life in the Cotton Chawl

The chawl is a unique housing typology from western India, having several small, tightly-spaced units connected with a common verandah, known especially for its overwhelming density of population and strong sense of community living. Built predominantly in the early 1900s, chawls were a commonly adopted typology in cities like Mumbai and Ahmedabad, which rapidly subsumed the working-class populations migrating from villages to work in the textile industries. The Cotton Chawl, built in 1935 in Ahmedabad, set up by a local Jain association and inhabited exclusively by Jains, is one such a three-storeyed concrete chawl, housing 87 house units. With only one room and a small kitchenette used by 4-5 members, the households in the chawl often spill out on the 3-feet-wide public verandah along the units. Acts like sitting, conversing, performing everyday domestic activities, celebrating community or religious ceremonies and even sleeping take place on the verandah, which becomes a complex site set at the intersection of personal and public life. The space of the verandah then becomes a site with myriad dimensions, where acts, material practices and interactions are shaped by gendered roles, people's perceptions of privacy and territoriality, and shared understandings of social and cultural codes, thus forming important memories of place. Elaborating on the multiple mediums that constitute the production of a sense of 'community' in the chawl, this research traces personal narratives of inhabitants through ethnographic interviews and oral histories. Responding to the multiple developments pre- and post-independence, and most recently the coronavirus pandemic, I analyse the rhythms of being in the chawl and discuss the ways in which the inhabitants' aspirations of a modernising self-image, inter-personal relationships, and understanding of being in the architecture of the chawl have been moulding through the course of its 87 years.

Lakshmi Priya Rajendran

The Bartlett School of Architecture, UCL

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Everyday life, identity and interwoven spatial stories: A case study of traditional row-housing in Chennai, India

Studies on human settlements throughout history and across cultures demonstrate the subconscious need for the reflection of self and identity in the environment one inhabits either symbolically or physically. Today the designed environment is increasingly suffering from what human geographer Relph (1985) refers to as stuffing one's own genius into somebody else's 'loci'. Paradoxically, the need to be 'placed' is growing rapidly as people allow themselves to get lost in the consequences of modernity; with the digital revolution now pervading all facets of human existence and purporting to be infallible, this situation becomes yet more pressing. In this context this paper through case studies strives to establish the prominent role of architecture and spatial practices as a tool for reinscribing oneself in the physical world.

Through a case study of a 150-year old single row-housing of the Brahmin community in Chennai, India, this paper explores the complex notion of identity in the architecture and built environment. Existing harmoniously amidst the rapidly changing urban fabric of the capital city Chennai, the house with its exquisite structural and spatial design enables complex spatial practices through which the residents adapt, negotiate and constitute their everyday identities. Through creative visual research methods, the paper presents the everyday narratives of identity and socio-cultural life of the residents which are interwoven with the linear architectural form (in the proportion of 1:10) and design of the house. Further analysis of these narratives delineate multiple stories that are intricately connected to the architecture, form and symbolism of the physical settings.

Neda Abbasimaleki

Loughborough University

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First Person Singular-Lived Experience as a Woman in Different Domestic Spaces in Iran

The lived experience of each generation is varied based on social conditions, and our being is a collection of all the spaces and places we have experienced. My life has been dependent on external factors like state power, dominant gendered spaces, economic status, and as time passed, I can see the influences of those on my everyday life. The modern world is like a fast-paced live competition, and as a woman I am lost in it. I have experienced living in (traditional-modern) cities and houses, and now, I am keen to narrate my memories in three scenarios that have taken place in three different generations of houses. These narratives are about my encounters with how to live in these home spaces as a woman. Records are from my grandma's house, my parents' house, and now my own house.

I use storytelling as a part of a critical-embodied practice which proposes a way of bringing sufficient sensitivity and care to domestic spaces that I lived in. I intend to embody my personal spatial experience and daily life from the precise lens of architecture in these narratives, which they could have reflective, and resistant potential. In this regard, Jane Rendell talks about site-writing that explores the architectural and spatial qualities of storytelling

The purpose of these narratives is to present my personal experiences -as a woman- at home and to represent a critical approach to the repressed (the influences of the materiality of power and gender discrimination) architecture space making. These changes of home spaces took place based on the idea of modernisation in the development of built form and alteration of lifestyle while it influenced women's lives.

'*WHICH IN THE STREAM OF LIFE WE TRACE*'

A continuous current of content

Friday 25th March
Online Only

9:00	*Stephen (Proteus)*
9:30	Julieanna Preston
9:50	Gini Lee & Paul Johnston
10:15	Roundtable Discussion with:
	Isabelle Doucet
	Hélène Frichot
	Bri Gauger
	Elke Krasny
	Elke Miedema
	Timothy Moore
11:45	David Roberts
12:10	Fernando P. Ferreira
12:35	Alberto Petracchin
13:00	*Leopold (Lestrygonians)*
13:10	Stephen Wischer
13:40	Lucía Jalón Oyarzun
14:00	Konstantinos Avramidis
14:25	Paul Emmons & Golnar Ahmadi
14:50	Peter Sealy
15:15	Danielle Hewitt
15:40	Tracey Eve Winton
16:05	Óscar Andrade Castro
16:30	Lorcan O'Herlihy
16:55	Jane Rendell
17:20	*Molly (Penelope)*

Julieanna Preston

Te Kunenga ki Pūrehuroa/ Massey University
Te Whanga-nui-a-Tara/ Wellington, Aotearoa/ New Zealand

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The Huts that Jules Builds

The Hut that Jules Builds is a video story-telling essay that performs a feminist fairy tale. Delivered online, its story is crafted as a hybrid of autotheory and fictocriticism to register matters of migrancy, settler traditions, self-sufficiency, resilience, making-do, ecological ingenuity, and resourcefulness in the structural (mis)adventures of an aging female architect/ builder as she practices the space-making of huts on the beach. Her story launches from a long term engagement with numerous other stories about building rooms, houses and huts including the 1755 picture book The House That Jack Built by Gavin Bishop, Antoine Laugier's notion of the primitive hut in An Essay in Architecture (1753), E. C. Gardner's The House that Jill Built: After Jack's Had Proven a Failure (1896), Virginia Woolf's A Room of One's Own (1929), Ann Cline's A Hut of Own's Own (1998), and Architectural Body (2002) by Gins and Arakawa. The video essay is a nod to Angela Carter's Feminist Fairy Tales (2005): to imagine femininity as a social fiction that serves to liberate, empower, and inspire women to undo the mythic roles that continue to underpin gender identity.

Gini Lee & Paul Johnston

University of Melbourne and Paul Johnston Architects

What's in a story? Tracing recalcitrant past lives of buildings as written in the walls

Hobart's nineteenth century buildings and their remains offer as potent sites for investigation into the often-brutal record of the re-making of landscapes and people in the early colonial settlement in Tasmania. Although an outpost, predominantly settled for convict incarceration in what was regarded as an empty landscape (despite the ongoing presence of the Muwinina people on Nipaluna), Hobart Town quickly established several institutional buildings that remain today in various states of repair and interpretation. Three of these sites inform this paper: Domain House, the first high school, The Female Factory, a women's prison and Willow Court, an asylum located out of town in New Norfolk.

While conservation management plans purport to establish the record and importance of heritage sites, statements of significance may all too easily arrive at a certain period in the architectural development of places. Such classifications obscure the layers of construction (and destruction) fashioned through subsequent (mis)use over time. Our research seeks to uncover where contemporary planning, restoration and new installations utilise narrative forms selectively, tending toward excluding authentic, albeit often conflicting material, to offer up conveniently sanitised versions of the past.

We therefore suggest that it is no longer practically or ethically effective to operate heritage conservation and renewal programs through simplifying the historical record through exclusion of the past and the inconvenient present. Additionally, the heritage project is obligated to engage with future systems of obsolescence, weathering and potential decay wrought by the environmental, cultural, economic, and political systems that frame how the material fabric of places may endure and for whom. If, as Kim Dovey has written, 'that architecture has an inherent ability to tell the story of its making', then how can story and truth telling practices facilitate all accounts to be present in the recovery of the past, and of benefit to uncertain futures?

(HI)STORIES AS CRITICAL METHOD FOR C O L L A B O R A T I V E WORLD MAKING

ROUNDTABLE DISCUSSION

Current
Friday 25th March
10:15-11:45

Isabelle Doucet (chair)
Chalmers University of Technology, Sweden

Hélène Frichot
University of Melbourne

Bri Gauger
Chalmers University of Technology, Sweden

Elke Krasny
Academy of Fine Arts, Vienna

Elke Miedema
Chalmers University of Technology, Sweden

Timothy Moore
Monash University, Melbourne

This session considers (architecture and its) stories and storytelling as a critical method. It brings to the table speakers who, individually and collectively, are particularly well-placed to explore the different capacities of critical (hi)stories towards collective and responsible world-making. In the environmental humanities multispecies stories are considered important tools for critical worlding; offering a way of both exposing problems and injustices and exploring (alternative) scenarios for the future. For example, ethnographers Thom Van Dooren and Deborah Bird Rose explain, in their 2016 paper "Lively Ethography. Storying Animist Worlds", the importance of storytelling and "storying" to mobilise others around practices of environmental care. Opening a fascinating space of encounter between critique and speculation, analysis and action, such storytelling can appeal to areas, such as architecture and the arts, where long traditions exist in narrative and visionary storytelling. However, rather than transmitting visions by a single narrator (or "author"), stories are here understood as having the capacity to induce curiosity, attentiveness, and collaborative action.

Drawing from their experiences as researchers, teachers, curators, and practitioners in architecture, planning, and the arts, the speakers in this session will discuss storytelling as a critical method across historiography, theory, philosophy, pedagogy, design research and practice. Possible discussion points include, for example: (1) collaborative world-making through interventions for (environmental) care, critical historiography, pedagogy and practices with stakeholders, as well as curatorial work; (2) possibilities for the reclaiming of multiple, including overlooked, voices; (3) "whose stories" are being told and "whose futures" can become possible.

This session is envisioned as a roundtable discussion, making use of prompts (short introductions of specific projects, situations, events, objects, or individuals/collectives the panellists engage with in their work) intended to guide discussions. A hybrid format would make it possible for panellists from further afield to take part.

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David Roberts

University of Newcastle, Australia

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Stories of architecture and identity: Reading the National Museum of Australia accordingto Fredric Jameson's Allegory & Ideology'

The publication in 2019 of Fredric Jameson's Allegory and Ideology signalled a return to his earlier proposition that the medieval system of fourfold allegory—first codified for biblical interpretation—could be applied to contemporary cultural artefacts according to the narratives inscribed in them. Contrasting the fourfold system to its traditional three-level alternative, Jameson argues that where the latter is "bad" allegory and ultimately reducible to symbolism, genuine allegory of the fourfold variety is best understood as a symptom of historical crises. In other words, for Jameson, where threefold allegorical interpretation is ideological, the fourfold is dialectical and historicizing. While Allegory and Ideology makes no specific mention of architecture, it is nonetheless instructive for the way in which it sets out a method of allegorical interpretation that is applicable to architecture at the same time as it provides a basis to re-evaluate the considerable influence of Jameson on architectural discourse.

This paper responds to the theme of narratives in architecture by offering a reading of Ashton Raggatt MacDougall's National Museum of Australia from 2001—one of the most outwardly allegorical works in recent architecture—in which the formal structure of quotation, reference, copying and coding is read according to Jameson's description of three and four-level allegory. It suggests that where the Museum's official architectural master-code unites conflicting stories of migration, colonisation and national myth according to a three-level interpretation, fourfold allegory rewrites this strategy of architectural narrativization in terms of the difficulty of expressing national identity under the dominance of global capitalism and consumer culture.

Fernando P. Ferreira

The Bartlett School of Architecture, UCL

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Window, Cloth and Dust. One fabricated story is worth a thousand pictures': An Architectural Confabulation for the factory in Vale do Ave Tales

Confabulation comes from the Latin term 'confabulari', built from the roots 'con', meaning together, and 'fabulari', which means to talk. The word confabulation also has a neurological connotation (Hirsten, 2005). For instance, when people have a severe memory disorder and cannot remember certain aspects of their experiences, the mind creates memories to fill its gaps. The confabulators merge fact with fiction, imagining possible future worlds interconnected with those already existing. Indeed, one might state that confabulators, writers, and architects share the same aspiration: they go beyond the real either to dream, write, or design, balancing their thoughts between reality and imagination.

This paper draws on this concept of 'confabulation' to propose a critical mode of 'pre-writing' (Frichot and Stead, 2000) and reimagining an architectural design brief. One that is seen as a written and performative architectural methodology that employs 'speculative fabulation' (Haraway, 2013) to set up new positions and possibilities for architects and architecture, in terms of ethics, programme and occupation, when designing the future of places rich in narrative evidence. One of these places is Coelima, a textile factory located in the Vale do Ave region in Portugal, undergoing socio-spatial dismantlement since 1991 due to a severe economic crisis. The paper investigates institutional stories found in Coelima's archive and oral stories collected around the factory from former and active workers. It asks how these factual stories might become a basis to envision scenarios for Coelima's uncertain future through an 'architectural confabulation': a critical lecture performance of speculative storytelling and proliferation. This event is part of an ongoing practice-based PhD project of collective acts of finding and patterning stories for Coelima. It invites workers, local agents, architects, and Others to listen to this confabulation as active readers, who are encouraged to re-interpret the factory's potentials and constraints. Building bridges between the real and the imaginary, and questioning their ethical position when acting and designing factories as Coelima or others in Vale do Ave and beyond.

Alberto Petracchin

Politecnico di Milano

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Architecture and Fairy Tales. Bogdan Bogdanović's 'The Return of the Griffon'

The contribution proposes a rereading of the book Povratak grifona by architect Bogdan Bogdanović, first published in the form of a booklet for the Third Symposium on Art Synthesis, "Design according to Synthesis", held at the Cultural and Propaganda Centre in Vrnjacka Banja from 6 to 14 January 1978 and republished in 1983 in a Serbian-English double language under the title The Return of the Griffon. The book is a translation of a famous Lewis Carroll story in the form of architecture that open a possible interrogation between architecture and literature, and above all between design and the magic world. Here Bogdanović uses Carroll's fantastic, surreal and magical tale to discuss architecture and its narration, to interrogate architecture and its ability to go beyond reality by referring to immaterial, invented worlds: at the beginning of the text, for example, the author asks whether there is a way to bring fantastic animals back into modern architecture. Recourse to this parallel world, or to the imagery of childhood, common today in the work of some architects, tells us of the need to recover magic and its spells within the discipline of architecture: some of the drawings accompanying the text are sketches Bogdanović had made for an urban plan in which rivers, molluscs and small sea monsters were transformed into planimetric designs, through spatial units. It is therefore proposed to reconsider this "written architecture" by Bogdanović, who is also the author of other texts close to the world of fairy tales and magic (i.e. Town and Town's Mythology, Urbs and Logos) in order to question fantastic narratives to make them a form of contemporaneity.

Stephen Wischer

North Dakota State University

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Anselm Kiefer and Architectural Storytelling: Emergent Language and Embodied Artefacts in Architectural Pedagogy

This presentation examines the intertwining of material and language in the works and practices of the German artist Anselm Kiefer and the lessons they provide to architectural storytelling at a pedagogical level. Considering Kiefer's emotionally charged works, and their ability to draw upon and transform cultural stories, we examine his work as a model that significantly enriches our understanding of the processes used to conceive architectural atmospheres that speak to our emotional and cognitive being. To show such possibilities, an analysis of works and spaces experienced during my visit to his former home and studio, La Ribaute, are examined in conjunction with student projects that deliberately interrupt conventional design procedures to reveal a typically hidden territory for architectural storytelling. Instead of optical precision or direct pictures of buildings, the creation of physical artefacts emphasizes how language and materials might guide architectural intentions, unlocking potential alternatives by drawing various realities together. My intent is to show how poetic meanings that emerge in the physical manipulation of materials dramatize the narrative structure of reality. Additionally, we examine how the special moments, intense mood, and vividness of images that arise between various fragments, scales, and mediums of work depend on a practice of storytelling whereby we find thoughts in the things we do. This form of enactment amounts to a process of "becoming language" in the sense that it impels an inner dialogue between materials and images enriched by the reality of the work itself. My position ultimately suggests that Kiefer's work reveals how tangible artefacts permit intangible stories to become imaginatively "real," and how this presents possibilities for a storyful "world-making" in architectural terms.

Lucía Jalón Oyarzun

ALICE (Atelier de la Conception de l'Espace) - EPFL

✶

Narratives as minor architectures' repertoire: affective images and haptic architectural visions

Minor architectures can be defined as an open set of spatial practices and know-hows based on the immanent differentiating agency of bodies (or their inexhaustible power of variation). These practices feed on the circumstantial and experimental, operating in the narrow margins and blind spots of major languages, structures and knowledges; unsettling them. While minor architectures work with and within materially limited spaces, tools and conditions, they manage to bring forth affective amplitude: they enlarge the world through forms of plural material entanglement. While these minor architectures escape representation, identification and measurement, they have an extraordinarily rich relation with literature as shown by the work of Jill Stoner, Hélène Frichot or Jennifer Bloomer. The latter writes that "one of the tasks of minor architecture is to operate critically upon the dominance of the visual—the image—as a mode of perceiving and understanding architecture." Accordingly, as we work with minor architectures, we move beyond retinal images onto *affective images* which, following Spinoza, we can define as those affections of the human body representing to us external bodies as if they were present, without actually reproducing their external forms. Contrary to traditional representations, these affective images touch directly upon the body, trace it (write on it) and orient it articulating its worldliness and establishing forms of material commons. With this contribution, we will focus on these topics in relation to Maria Puig della Bellacasa's text "Touching Visions" in her book *Matters of Care,* in order to understand how working with these affective images through narrative devices can help us work with alternative (haptic) architectural visions articulated around material emergences and more-than-human negotiations. We will finish by considering the role of the repertoire as embodied collections of affective images able to trigger spatial processes, and leading us to conceive of the architect's role as a kind of spatial minstrel or anonymous conduit of new forms of spatial commons.

Konstantinos Avramidis

University of Cyprus

Drawing the (Hi)stories on/of the Walls: The Case of a WWII Detention Centre in Athens

The Nazis enter Athens on April 27, 1941. A few days later they commandeer several governmental and institutional edifices in the city centre. Among them is the imposing National Insurance Company headquarters building at 4 Korai St, the air-raid shelter of which is turned into a Detention Centre. The walls of the Centre are covered with numerous well-preserved graffiti written by the inmates: poems and songs, beloved and heroic figures, familiar landscapes and everyday life scenes, all coexist on the same surfaces. The most prevalent group of writings, however, consists of dated tags and sort of travelogues thus turning the walls into living storyboards embodied within the structure of the building. The architectural body here absorbs and transmits stories in the most literal sense.

This presentation critically re-examines a series of architectural drawings of the Centre's surfaces. It focuses on both the content and form of the drawings which record the stories written on the walls. The content of the inscriptions suggests stories and indicate movement in the basements whilst alluding to places external to them. The drawings register the peripatetic experiences in and across each room and, when one connects identifies the places where the same people left their marks, is able to capture the movements in space and the passing of time in the cell. The way the writings and, by extension, the surfaces and spaces are represented – i.e. as unfolded sections – make them look like interior panoramas. This condition is discussed as an attempt to undermine the function of walls and cancel the idea of incarceration whilst providing anchors for mental escapes based on story-telling. In a space where architecture is used to restrict physical movement and deprive inmates from having a voice, what they are left to say – or rather, write – is solely their (nick)names and narrating their (hi)story.

The imprisoned reconfigure this architectonic space through their written narratives. The goal of this talk is to introduce a design method of re-enacting stories embedded in architecture which allows us animate physical and narrative space through drawing.

Paul Emmons & Golnar Ahmadi

Virginia Tech University

✳

Measures of Poetry and Measures of Architecture: the Semper Opera's scalar narratives

Measures of poetry and architecture are the rhythm of narratives. When Richard Wagner looked to ancient Greece, he found the unity of measure in poetry, dance and music that embodied the "soul" of the culture and gave rise to his conception of Gesamtkunstwerk. As Giambattista Vico identified the origin of speech in song, so the origin of poetry and architecture is in measure. Today we conceive of measurement as an objective technical undertaking but in earlier times when measures were derived from the human body and its movement, measure was a practice linking individual with community and world that reflected divine creation ordering all things in "measure, number and weight" (Wisdom 11:21).

Gottfried Semper, friend and colleague of Wagner, designed the Dresden Opera house (1841) using the traditional German Klafter or fathom; a measure from finger to finger of the outstretched arms like the Vitruvian man. To measure the width of the stage is to perform a dance reciting orchestral poems. In poetry, the meter of stressed and unstressed syllables is repeated in rhythms called feet. Semper held "Primitive human beings delight in nature's … rhythmical sequences of space and time [was manifested] in wreaths, bead necklaces, round dances and its attending rhythmic tone. …These are the beginnings out of which music and architecture grew the two highest purely cosmic arts" (Style, 233).

Semper draws the graphic scale on his Opera plan as a bar with horizontal lines identical to a musical staff. The Klafter, consisting of six feet, is based on whole tone scale in music that corresponds with the six intervals and equal pitches between seven musical notes per octave. The Dresden opera plays harmonic musical octaves throughout its proportional measures. Scale, fundamental to thinking in both music and architecture, also inspired satirical stories, most famously the Travels by Lemuel Gulliver (Jonathan Swift) in 1726 that may derive from architectural scales.

Peter Sealy

University of Toronto

Berlin Housing Typologies and the Structuring of Cinematic Narratives

Housing typologies provide forceful characterizations in several well-known Berlin films. In Wolfgang Becker's Good Bye, Lenin! (2003), Christiane Kerner's selfless devotion to the East German regime is illustrated by her pre-fabricated apartment near the Karl-Marx-Allee. This plattenbau is doubly theatricalized: first in the production of the film (an ostalgia-tinged retrospective on German reunification) and secondly within its narrative: needing to avoid shocking his mother following her heart attack and subsequent coma, Alex must recreate the apartment's fusty DDR-era décor. Meanwhile, the freedom Alex and his girlfriend Lara experience in those heady months is reflected in the abandoned mietskaserne apartment they discover. Beyond their youthful romance, the camera's delight at this high-ceilinged flat symbolizes the re-discovery of historic Berlin typologies, a trend which began prior to 1989. Later Alex visits his estranged father's leafy villa in Wannsea. Driving by a taxi driver who resembles the cosmonaut Sigmund Jähn, Alex might as well be going to the Moon.

Likewise, in Heiner Carow's 1973 DDR cult classic Die Legende von Paul und Paul (Angela Merkel's favourite film!), the staid apparatchik Paul lives in a newly built plattenbau across the street from the quirky individualist Paula's to-be-demolished mietskaserne. In The Edukators (Hans Weingartner, 2004) struggling rebels from Prenzlauer Berg "educate" wealthy families by demonstratively re-arranging the furniture in their suburban villas. Modern housing estates in Gropiusstadt and Marzahn confirm children's alienation in Christiane F. (Uli Edel, 1982) and Insel der Schwäne (Herrmann Zschoche, 1981).

This presentation will use Berlin's multivalent cinematic representations to explore the role of real spaces—particularly well-known housing typologies—in structuring fictional narratives. Verging on montage, it will also argue for the role played by films in producing persistent narratives about Berlin's housing typologies, narratives which are then re-inscribed into the city through practices of building and inhabitation.

Danielle Hewitt

The Bartlett School of Architecture, UCL

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+27,179 (Erratic): Accounting for what is lost through the literary and the archival

Between the years 1940 to 1945, during the aerial bombardment of London 116,483 buildings in the London area were 'totally demolished' or otherwise 'damaged beyond repair'. This bombing produced 15 million tonnes of debris much of which entered into a ruderal economy of salvage and re-use controlled by local and central government. As I traced this debris and its wartime re-use in the creation of military infrastructure, I encountered another woman searching for something amongst the debris. In 1942 the pacifist writer Rose Macaulay published the short story Miss Anstruther's Letters in which she fictionalises the bombing of her own London home and her grief as she searches for what she has lost.

+27,179 (Erratic) is a performative slide presentation which uses literary narrative as both evidence and method to produce an architectural history. By drawing on the pacifist voice of Rose Macaulay's fiction and the fragmentation of experience and representation attributed to trauma (Caruth, 2016) this performed narration and digital slide presentation responds to the problematic of how an 'adequate' account of the violent destruction caused by aerial bombing can be given (Sebald, 1999), and explores the tension presented by the archive when tracing such destruction - which arises as the ability to account for something that is lost, whilst that something remains irrecoverable.

Making use of the archival and the literary +27,179 (Erratic) follows these two modes of searching; the bureaucratic and the personal. The figure of the erratic haunts the narrative; as a geological figure which describes the movement and reconfiguration of topography, and as a shifting and irregular narrative structure informed by trauma's temporal modes of belatedness and repetition.

Tracey Eve Winton

SSHRC and University of Waterloo

✳

Dante's Paradise: Medieval Spatiality and Narrative Revival in Modern Architecture

In 1313, exiled from his native Florence, the poet fled to Verona, as guest of warlord Cangrande della Scala. There, Dante finished his masterwork, dedicating Paradiso to his dear friend, writing him the "Letter to Cangrande" to demonstrate how human arts might rival divine scripture in revealing multiple levels of meaning.

Just outside Verona's Roman centre, on the Adige River, the della Scala family had a fortified castle with a private bridge; over centuries it saw additions, renovations, changes in use, including by Napoleon and Mussolini. During WWII, Allies and Germans both bombed the now massive complex, and in 1953 art historian Licisco Magagnato hired architect Carlo Scarpa to transform the ruined site into a regional museum.

My research into postwar architectural language uncovers how Scarpa introduced narrative elements from Dante's poetry to tell stories whose themes throw light on the meaning of the museum as a modern institution, in relation to history.

Scarpa channels glimpses into medieval lives to tell the stories of Castelvecchio, and Verona, drawing into the visitor's experience a spectrum of 'voices' from the great and powerful who shaped cultures and cities, as well as the humble and undistinguished who served them. Scarpa doesn't unfold stories conventionally, but using archaeology, architecture and garden design he draws on Italian scenographic precedents to stage cosmic dramas and the pilgrimage of the soul alongside 'neorealist' scenarios in which the visitor participates bodily, knowingly or not, to enact and bring to life the place's depths and genius loci.

More than a treasure repository or repurposed structure, Castelvecchio Museum's storytelling interweaves the curated objects with building fabric invested in spatial and material symbolism, to form a poetic iconographic assemblage, polyvalent rather than allegorical. Thus, as the architectural setting guides Cangrande's visitor, you move through the site as a pilgrim who embodies many stories, at times linear and non-linear, historical and modern, history and fiction, views refracted through many eyes, micro-narratives told through multiple voices; dramatized, lived, and understood.

Óscar Andrade Castro

Pontificia Universidad Católica de Valparaíso, Chile.

✶

The poem Amereida and the epic of refounding a continent

This presentation focuses on a Latin American artistic experience that explores the relationship between poetry and architecture. In the early 1960s, the poet Godofredo Iommi formulated a poetic vision of the American continent called Amereida, the Aeneid of America. Amereida proposes to give course to the Latin pietas sung by Virgil and inherited through the Latin languages spoken in America, asking about its agency on American grounds. Iommi, along with other poets, artists and architects from the School of Architecture and Design at the Pontificia Universidad Católica de Valparaíso (PUCV), collected this poetic vision in the epic poem of Amereida, which asks about the origin of America and its possible destiny. Amereida opens the continent to be rethought and built from a relationship different from the search of wealth and domain, but rather one based on gratuity. For this, the poem offers a series of questions and propositions from which to reveal the continent and "start another past." Listening to this poetic proposal, the group set out on a journey (Travesía) crossing the continent from the southern tip of Tierra del Fuego to Santa Cruz de la Sierra in Bolivia. This poetic enterprise opened a creative field for the School of Valparaíso, which integrated into its curriculum the annual performance of Travesías through the American continent since 1984, building ephemeral and light works of architecture in multiple points of the continent. The poem thus became a fundamental text of the school, which guides to this day a way of thinking and making architecture in the light of Amereida's poetic vision. The presentation addresses how the members of the School of Valparaíso have developed their artistic position from the relationship between the word and the action giving rise to a vast body of architectural works.

Lorcan O'Herlihy

Lorcan O'Herlihy Architects [LOHA], Los Angeles

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Architecture Is a Social Act

The role of the Architect is to do work of consequence. Rather than designing isolated objects or simply aesthetics, it's about engaging political, social, and economic forces. Considering people's experiences and working to improve their quality of life. I like to think of architecture as a living, breathing organism that plays a significant role in how we interact with the world. Embracing social equity and artistry are the key ideas that have fueled my career over the last 30 years.

This paper develops on the stories that are told in *Architecture Is a Social Act: Lorcan O'Herlihy Architects* which highlights the trajectory of my architecture practice alongside the social histories of the cities where the projects are located. By viewing the projects within the larger context of the neighborhoods and histories, the paper aims to showcase them as portraits of the times in which they were created. Through the development of projects, the scales of reach increase as well, addressing storefronts, buildings, streets, and cities. Each of these projects, including supportive housing, bus stops, and public parks developed from private properties, have their own stories which continue to develop. The projects have been completed, but the stories are ongoing.

Jane Rendell

The Bartlett School of Architecture, UCL

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Owing to the UCU Four Fights Strike Jane Rendell is not able to deliver her proposed paper, as she is taking strike action from 21-25 March. Instead Jane will read some extracts drawn from 'After the Strike? 'Part 1: The Transitional Space of the Picket Line,' and 'Part 2: Solidarity In and Out', published in Igea Troiani and Claudia Dutson (eds) special issue of *Architecture and Culture* (2021), v 9, n 1, Space to Think: The Contested Architectures of Higher Education, which as a 'site-writing,' (Rendell, 2010) addresses the place of architecture in auto-theoretical writing, as well as how spatial relations of selves to others are performed through diaristic modes of storytelling.

TIMETABLE

THURDAY
24th March

- Speakers followed with a "*" will present remotely
- All presentations in the CURRENT are remote.
- Roundtable discussions are comprised of 6 10-minute presentations.

Thurs 24th	MoLI	IAA	CURRENT*
10:30	REGISTRATION OPENS TEA/COFFEE AT VENUES		
11:00	**Conference Introduction:** ·Simon O'Connor (Director of MoLI)	LIVESTREAM	LIVESTREAM
11:30 - 13:00	**Keynote: Poetry & Architecture** Chair: Ellen Rowley & Catherine Heaney ·John Tuomey ·Vona Groarke	LIVESTREAM	LIVESTREAM
13:00 - 13:30	REGISTRATION CONTINUES LUNCH AT VENUES		
13:30 - 15:30	**Worlds Imagined** Chair: Hugh Campbell ·Caendia Wijnbelt ·Penelope Haralambidou ·Rosa Ainley ·TVK- Armelle Le Mouëllic & David Malaud ·Brian Ambroziak & Andrew McLellan	**Film and TV Tales** Chair: Stephen Mulhall ·Laura Bowie ·Stephan Ehrig ·Emmett Scanlon ·Ann Heylighen & Daniel Friedman*	**Architecture & Its Stories** Chair: Finola O'Kane ·Karen Davidson ·Yvette Putra ·Niloofar Rasooli ·Julia Jamrozik
15:30 - 16:00	TEA/COFFEE AT VENUES		
16:00 - 17:30	**Place in Artistic Practice** Chair: Declan Long ·Brian Hand ·Livia Hurley ·Felix Green	**Things: Archaeology & Narrative** Chair: Tadhg O'Keeffe ·Kevin Donovan ·Anna Livia Vorsel · Brendan O'Neill & Aidan O'Sullivan ·Alejandro Campos Uribe ·Nicole De Togni*	**Oral Histories** Chair: Sarah Mulrooney ·Macarena de la Vega ·Kateryna Malaia & Silvina Lopez Barrera ·Aishwarya Morwal ·Lakshmi Priya Rajendran ·Neda Abbasimaleki

FRIDAY
25th March

Fri 25th	MoLI	IAA	CURRENT*
9:00	ONE-DAY REGISTRATION		'Which in the stream of life we trace' - a continuous current of content
9:30 - 11:15	**Activating Community Through Story: The Role of Oral Histories** Chair: Charles Duggan ·Kelly Fitzgerald ·Holly Turpin ·Megan Brien ·Tom Keeley ·Ed Hollis	**Ecological Storytelling & Utopian Envisioning** ·Lara Schreijver* ·David Sergeant (chair) ·Igea Troiani (chair) ·Oliver Kinnane ·Patrick Macasaet, Vei Tan & Youjia Huang* ·Vahid Vahdat* ·Nikola Gjorgjievski* Roundtable discussion at end	*9:00* ·Stephen *9:30* ·Julieanna Preston *9:50* ·Gini Lee & Paul Johnston *10:15* **Roundtable with:** ·Isabelle Doucet ·Hélène Frichot ·Bri Gauger ·Elke Krasny ·Elke Miedema ·Timothy Moore
11:15 - 11:45	COFFEE/TEA		
11:45 - 13:30	**Working with Narratives: Approaches & Methods** Chair: Miriam Fitzpatrick ·Josep-Maria Garcia-Fuentes ·Colm mac Aoidh ·Jack Lehane ·Helena Fitzgerald	**Teaching Stories** Roundtable discussion with: ·Andrew Clancy (chair) ·Noel Brady & Emma Geoghegan ·Salila Vanka* ·Sean Pickersgill* ·Kivanc Kilinc* ·Frédérique Mocquet* ·Daniel Gethmann* & Petra Eckhard	*11:45* ·David Roberts *12:10* ·Fernando P. Ferreira *12:35* ·Alberto Petracchin *12:55* ·Leopold *13:05* ·plattenbau studio & Hugh Campbell
13:30 - 14:15	LUNCH		
14:15 - 16:00	**City Stories** Chair: Deirdre Greaney ·Tanu Sankalia ·Belen Zevallos & Cidália Silva ·Claire Downey ·Wes Aelbrecht ·Shane Sugrue	**Fiction Space** Chair: Anna Ryan ·Lisa Godson ·Tracey McAvinue ·Sujin Eom* ·Cigdem Talu* ·Gerlinde Verhaeghe*	*13:25* ·Stephen Wischer *13:45* ·Lucía Jalón Oyarzun *14:05* ·Konstantinos Avramidis *14:25* ·Paul Emmons & Golnar Ahmadi *14:50* ·Peter Sealy
16:00 - 16:30	BREAK		
16:30 - 18:00	**Architects Writing: Writing Architecture** Chair: Gary Boyd ·Dominic Stevens ·John Tuomey ·Katherine Fama ·Lia Mills	**Dissemination & Narratives** Chair: Brian Ward ·Jim Njoo ·Zhengfeng Wang ·Ashley Mason* ·Meredith Gaglio* ·Marie-Madeleine Ozdoba*	*15:15* ·Danielle Hewitt *15:40* ·Tracey Eve Winton *16:05* ·Óscar Andrade Castro *16:30* ·Lorcan O'Herlihy
18:30	**Keynote** Chair: Hugh Campbell ·Anne Enright	LIVESTREAM	*16:55* ·Jane Rendell *17:20* ·Molly

Acknowledgements