THE MEDIATED CITY

– a multidisciplinary conferences examining "the city"…… a virtual, filmic, social, political and physical construct.

CONFERENCE 1

Place: London

Dates: 01 – 03 April 2014

Ravensbourne

The nature of the city is a contested concept. For architects it is generally a question of bricks and mortar – a physical entity. For human geographers it is a place of human interaction and engagement. For filmmakers it is a site for action and futuristic nightmare. For animators and computer programmers it becomes a virtual world – a second life, a SIMulated city. For sociologists, it is a defining aspect of cultural identity. For political activists and theorists, it is a place to 'occupy' and the site of the polis.

THE MEDIATED CITY conference offers a platform for multiple and diverse examinations of the city. It aims to bring people together from diverse backgrounds and fragment, multiply and reconfigure our readings of the city; to offer multiple and conflicting discipline perspectives. The intention is to share views of the city as physical entity, online community, film set, photographic backdrop, geographical map, sociological case study, political metaphor, digital or video game etc…. to examine it as a mediated and shared phenomenon.

"At Ravensbourne we help shape the future. We encourage our all our students to learn from the past, experiment in the present but always ask: what's next? We want you to discover what's next for you in your education, life, and career. And we're pretty confident you'll discover what's next for you is Ravensbourne. If you choose to join us you will be part of a hugely talented community of staff, students and creative businesses based in our RIBA award-winning building at the heart of the digital Greenwich Peninsula.

- *Professor Robin Baker OBE Director*

IDEAS – Interior Design Environment Architectures offers courses in interior design and architecture. The courses' inter-related philosophy prepares students to take positions in the field of architecture and its allied professions. They engage students with the development of built form making, use of precedent and prototype, and current critical agendas. They deal with singularity, duality and multiplicities of purpose. The curriculum also questions existing and emergent precedent in built form and its construction. Students are encouraged to develop their individual creative ability and support this with the development of a high level of technical skill.

 - *The subject leader is Layton Reid BA(Hons) D Arch Urb Des DMPL Arch MA MCSD RIBA FRSA FHEA Reg Arch Ch IE UK*

Architecture_media_politics_society is a fully peer reviewed academic journal. It is a forum for the analysis of architecture, landscape and urbanism in the mediated, politicised environment of contemporary culture and society. It sees the definition, debates and concerns of the built environment as intrinsic to those at the heart of other social, cultural and political discourses. The territory it seeks to explore is an overlaid terrain in which the physical, material and the environmental are critically examined through the prism of the cultural, the mediatic, the social and the political.

- *The editor is Dr. Graham Cairns*

CONFERENCE THEMES:

The intention of the conference is to leave thematic questions open. Proposals can be subject bound or cross disciplinary. It is anticipated that conversations across disciplines will evolve and emerge through the juxtaposition of perspectives. On this basis the following ideas should be read as the type of questions we hope to elicit from discipline grounded knowledge – provocations for further thought:

How do today's exploding 'metropoli' of China, and India, or the shanty towns of Brazil and South Africa coexist with the 'other' cities of online communities?

What do the varying histories of how global cities have developed tell us about the contemporary urban condition and how it may evolve in the future?

Is the sustainable model now proposed for the West's declining industrial centres a template that has anything to offer the developing world?

How can imaging the city as a film set or photographic location help the designers of tomorrow's – or today's – physical infrastructures?

Can human geographers exploit the tools of digital worlds to further their understanding of contemporary social-urban pressures?

Do the politics of 'occupy' force us to recalibrate the design of the public realm and its architecture into more – or less – 'democratic' models?

Do the virtual worlds of film and gaming cultures create radically new paradigms for human interaction and coexistence?

Can the imagination and vision of science fiction transform predicaments and actions 'on the ground' in today's developing and developed cities?

PROGRAMME:

<div align="right">

Day 1 – 1st April 2014

Registration 8:45 – 9:30am

9:30 Introduction - Walker Space

Session 1 10 – 11:20 am
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Room 702   Ahenk Yilmaz: **Changing Spatial Practices of Social Movement**

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Gulsum Baydar: **Sexuality, Urban Space, and Resistance: The Gezi Movement in Turkey**

Pedro Bustamante: **The heterotopias as cult of capitalism**
(film showing see below)
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Room 804   Prof Melanie Chan - **Gamification: Connecting Games and The Real World**

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Kirsten Day**: The Shanghai Paradox**

Puay Peng: **Urban design and architectural conservation – HK**
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Room 902   Homayoun Alemi: **Towns affected by virtual worlds of film and gaming culture as new paradigms for human interaction**

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Sophia New: **Mapping the Daily and Revealing the City**

Layton Reid: **Mappings and Thoughts**

11:30 – 12:15 Walker Space

KEYNOTED
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David Dunster – Some Thoughts on City Mapping

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Previously Head of South Bank University school of architecture and latterly Roscoe Professor of architecture and Head of School at Liverpool School of Architecture. As Chairman of the Architecture Section of Quality Assurance for HE in the UK, David Dunster has a unique insight into the workings of both the role of the architect and public perception of that role in society.

12:30 – 1:30 Lunch
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1:30 – 2:40 Session 2

Room 903   Dr Cristina Miranda de Almeida - **New Sensibilities in the Hybrid City**

Dr Elodie NOURRIGAT - **Between globalized networks and territories of the intimate**

Catalina Freixas and Pablo Moyano – **Shrinking Cities: A Sustainability Assessment of Eco-Urbanism Strategies**

Room 804   Dr David Brancaleone - **Beyond the frame: Neo-realist multi dimensional cinematic space**
(film screening – see below)

Jarrad Cogle - **Christopher Nolan's Gotham City and Global Cinema Space**

Oscar Jimenez Salvador – **Biomimicry and City Design**

Room 902   Gemma Barton - **Filmmakers & Architects: the grey area**

Prof Ephraim Joris - **Examining the metropolis as a contested concept**

Joel McKim - **Visualizing the Future: Factory Fifteen and the Architectural Imaginary**

Room 702   Marisa Zanotti & Natalie Rowland - **Choreographing Windows: Looking up while looking down**

WORKSHOP: *If you have an internet enabled mobile device please bring it along. It would be useful to have download a free QR reader app such as QR Reader for iphone or QR Droid for Android prior to this workshop.*

Alice Arnold - **Electric Signs** (Skype Q/A from New York)

3pm Walker Space Prof Michael Jemtrud **- Musing Publics: Arts and Ideas in Motion**

4pm Walker Space **– Full Screening of Alice Arnold' Electric Signs (60mins)**

9am Registration

9:30am WALKER SPACE

KEYNOTED:

Prof Murray Fraser

Professor of Architecture and Global Culture and Vice-Dean of Research, The Bartlett Faculty of the Built Environment. **'The 50% Profession'.**

Session 1: 10:30/11:45

Room 702   Pierre Smolarski – **Rhetroric of Showing – Wayfinding as mediation of the city**

Jane Clossick - **Finding Depth: Methods for Uncovering Civic Life**

Gary Brown - **A Species of Edges as Metropolis**

Room 804   Prof Chutarat Laomanacharoen - **Cities as Mediator of Architectural Interiority: A Theoretical Discourse**

Andy Lock & Iain Anderson - **What has occurred only once: photography's engagement with the complex "lives" of buildings.**

Sophie Johnson – **Material World**

Room 805   Maciej Stasiowski – **On Breakingpoints and Flows: Aureli's city archipelagos of mediated images in Pete Travis' Dredd and Christopher Nolan's The Dark Knight Rises**

Jelena Stankovic – **Mapping the collective memory of the city - Mediation**

Joern Langhorst - **Contested Terrains and Discordant Frames: (Re-Presenting the Changing City)**

Room 902   Sylvie Vitaglione - **Experimental Dance Films and the (Mis)use of Urban Space**

Prof Geraldine Dening & Simon Elmer - **GeoPoetry**

(A walk will also be part of this performance on the 3rd April)

12:00pm Walker Space: Prof Steven Hawley - **Locative narrative in an iPhone app; Manchester Time Machine**

12:30 – 1:30 Lunch WALKER SPACE

Session 2: 1:30/2:40

Room 702   Rob McDonald - **The Benign City; vitality and recovery**

Christian Derix - **Pre-Meditated User: how general is our behaviour?**

Room 804   *Lisa Sauve - **The Ghosted City: unrepresented x-factors***

Forbes Lipschitz - **Not in My City**

Prof. Helka-Liisa Hentilä - **Frozen Dreams - Communicative Urban Planning Experiments in the North**

Room 805   Frida Robles Ponce - **Remote Homes: Towards a Nomadic Urbanism**

Jennifer Gray - **A Practical Utopia: Sociology, Social Practice, and the Metropolis**

Lee Azus - **A Model Home: Mike Kelley's *Mobile Homestead* and American Housing Policy in the Twentieth Century**

Room 902   Natalie Rowland - **Looking up while looking down: mobile technologies as an essential interface to the geography of our city**

Spyridon AMPANAVOS & Metaxia Markaki - **Digital Cities: Towards a new identity of public space**

Georgios Artopoulos and Nikolas Bakirtzis - **Virtual Environments of Contested Urban Space: Mapping the Spatial Experience of Heritage in Historic Divided Cities**

Coffee Break

3pm WALKER SPACE

Prof James Hay - **Toward an "Archaeology" of the Neo-liberal City & its Media**

Prof. John Zissovici – **From Under Your Skin**

9am Registration

9:30am Walker Space – Graham Cairns. Book launch –

The Architecture of the Screen: Essays in Cinematographic Space and **Design for a Complex World: Challenges in Practice and Education**

*Walk with Prof Geraldine Dening & Simon Elmer – **GeoPoetry.** This walk is open to all andwill begin at 10am and 2pm outside Ravensbounre.*

Full Film screening of *Ektoras Arkomanis- **Another London** (60mins)*

in the Walker Space at 11am

– Ektoras will be talking about the making of the film at 1:30pm room 804.

10:15am Walker Space: Prof Richard Goodwin - **Architecture and Consciousness, GOD in reverse Porosity: The Architecture of Invagination**

Session 1: 11 / 12:15pm

Room 702   Mario Paris, Juan Luis de las Rivas Sanz & Marina Jiménez Jiménez - **Creating Figures. How to imagine urban structure for supporting a regenerative urban model**

Marco Zilvetti & Fausto Brevi - **Moving in the digital era. Innovative mobility for responsive urban spaces**

Joshua Lynch - **Blindfold Critique**

Room 804   Mary Dellenbaugh - **The interdependency of material and immaterial space: The role of discourse in neighborhood development**

Prof Luisa Collina and Paola Trapani - **Milan 2033. Seeds of the future**

Susanne Ledanff - **Cityscapes of destruction and rebuilding**

Room 902   Amy Zhang - **Hazing Iran: Satellite Imagery, Human Rights, and City as Camp**

Georgios Karatzas **- Representing historical narratives in the urban space. The making of the heritage space of Rhodes (1912-1950)'**

Sundas Shahid - **The Urban Grid as a Tool to Control the Masses**

12:30 – 1:30 Lunch

Session 2 1:30/ 2:45pm

Room 702   Lisa Tilley – **Rangoon as Mediator: Coloniality and Decoloniality in Rangoon's City Space.**

Prof. N. Claire Napawan & Prof. Brett Snyder - **Poro City : Networking Cities for a Changing Climate**

Xin Miao Yong - T**he Changing Role of Local Activism in Singapore Conservation**

Room 804   Dr Jeff Logsdon – **Urban Landscape Theory in the Mediated City – Progressing Design Intervention through Art, Architecture, and Landscape**

Ektoras Arkomanis- **About *Filming*, Another London (*film screening in the Walker Space at 11am*)**

Regina Mamou **– Mapping Collected Memory: An Exploration of Memory-Based Navigation in Amman, Jordan**

3:00pm Walker Space

Prof M Christine Boyer - **Mapping the City via the Histories of Cinema**

4:00 Closing remarks

Full Film Screenings:

Ektoras Arkomanis — Another London

David Brancaleone – Untitled? (34mins) 2014, Doubt, (18mins) Ireland (2013), Above & Below The Stairs (20mins) Ireland 2012.

Rebecca Feiner – Sprit of the Wick (12mins)

Alice Arnold – Electric Signs

Full List of ABSTRACTS and AUTHOR BIOGRAPHIES:

Author: Abir Saksouk-Sasso

Title: Contesting National Authority in the Construction of Public Space in Beirut

Abstract:

Although total control over public space is impossible, the state does attempt to regulate it by keeping it free of passion. To remove passion from public space, the state attempts to create spaces based on a desire for security more than democratic politics - the end of public space. (Springer, 2012)

Since the end of the Lebanese civil war, Beirut has been undergoing new forms of "controlling" public space. It has particularly witnessed the gradual disappearance of coastal lands accessed by the public, as well as the closure of its largest public park (Horch el Sanawbar). Following a tradition similar to Solidere, where use is scripted according to a narrow definition of what "appropriate behavior" may be, the control of public space in Beirut has been gradually increasing.

Yet despite these conditions, Beirut dwellers still lay claim today to an albeit limited number of open areas in the city which uses are akin to "public" spaces – in the sense that they are accessed freely and allow for an unconfined range of social activities to occur. Access to these spaces is secured through social and communal agreements through which their uses are organized, rather than the laws and institutions of a central state.

This paper advocates learning from the public by observing left-over spaces in the city, in order to understand them as public, multicultural, just, and socially open. These spaces are shaped by the users' various spatial practices, resulting in the emergence of their own conceptual spaces and regarded as part of the public domain.

By examining old photographs and their mapping in the city, the paper attempts to abandon the modern accepted notion of public space that is tied to the state through the attribution of designated spaces in the city as "park", "garden", or other named ascriptions. Reflecting on the nature of public uses of space in the protests in Istanbul, Cairo and others, the paper alternatively opens new possibilities for understanding public space – one that is unpredictable by definition.

Author Biography:

Abir is an architect and an urbanist. She has been involved in several research projects, including the history of spatial production of the informal suburbs of Beirut, and more recently that of the neighborhoods surrounding Ein el-Helwe refugee camp. In 2006 she was directly involved in the reconstruction efforts in Aita el-Chaab in South Lebanon. She recently produced a collaborative project about public space on the coast of Beirut entitled "This Sea Is Mine". Her interests include multi-disciplinary research on space, exploring tools of social and political change, as well as blogging and social media.

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Author: Ahenk YILMAZ

Title: Changing Spatial Practices of Social Movement: Occupation of the seashore in Izmir during Taksim Gezi Park Protests

Abstract:

In 2013, at the beginning of the usual hot summer weather in Turkey, an unusual social movement emerged in Istanbul, spread all over the country and took place for more than a month - not only in Istanbul but also in many other major cities. This countrywide social movement called Taksim Gezi Park Protests was initiated due to a governmental decision on the destruction of a public park at the centre of Istanbul, was an urban outburst of non-organized and non-centralised groups of citizens' right to the city. These civil disobedience demonstrations against the government's decision were unusual, since the traditional pattern of protest of the country was totally rejected during this period, and a relatively new pattern of public occupation was embraced and adapted to the unique political and social climate of the country. Throughout this social movement, Gundogdu Square and its surrounding area on the seashore of the third biggest city of the country, Izmir, were occupied by the protestors in order to meet and walk. But they also extend their more private everyday activities to the public realm by means of collective reading sessions, open lectures, improvised concerts and the like. Focusing on the occupation of the public realm, this paper explores the changing spatial practices of social movements in Turkey and the transformations of the meaning and experience of public space it brings. It aims to analyze the new spatial practices of occupation seen on the seashore of Izmir, that encompasses Gundogdu Square. This analysis will be based on reciprocal and regenerative relationships between some basic concepts of 'the mediated city' such as public occupation, urban politics, the extension of the private, the diffusion of the public, a sense of common space, and the right to the city.

Author Biography:

Ahenk Yılmaz was born in Izmir. She graduated from Dokuz Eylul University in 1998 and became an architect. She received her master of Architecture (2001) and Doctor of Philosophy in Architecture (2008) from Izmir Institute of Technology, where she worked as a teaching and research assistant from 1998 to 2008. Throughout her academic life Yılmaz has contributed to different aspects of the architecture curriculum at various universities at undergraduate and graduate levels. She currently works at Yasar University Department of Architecture as Assistant Professor. Her academic interest and studies have mostly focused on the subjects arising from the intersections between architectural design and the theoretical knowledge of other disciplines.

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Filmmaker: Alice Arnold

Film Title: ELECTRIC SIGNS

Abstract:

ELECTRIC SIGNS is a poetic and timely documentary about signs, screens and the urban environment. The film's narrator, a city observer modeled on the critic Walter Benjamin, takes us on a journey through a variety of urban landscapes, examining public spaces and making connections between light, perception and the culture of attractions in today's consumer society.

The film is structured as a documentary essay in the spirit of city symphony films, and features Hong Kong, Los Angeles and New York, as well as Tokyo, Las Vegas, Shanghai, Vienna, Macau, Berlin, Seoul, Prague, and Kaohsiung. Also featured are interviews with prominent lighting designers; advertising and marketing professionals; urban sociologists and visual culture experts; community activists; a public space artist whose work offers alternative ideas about the use of media in the public sphere; and with people in the city who walk, sit, work, shop and daydream in these spaces. The spine of the film is a voice-over narrative by a 'city observer' (inspired by the work of Walter Benjamin) who takes us on a journey thru a variety of urban landscapes and who weaves together the film's themes, cities and various personalities.

The filmmakers traveled around the world to collect footage of electronic signs and media facades from cities on four continents. The film captures the beauty and excitement of these illuminated signs while examining their messages, and looks at city life from many perspectives, so as to capture the intensification of urban life amidst the vast spaces beneath the skyscrapers.

Filmmaker Biography:

Alice Arnold is a nonfiction filmmaker and an educator. In 2002 she was awarded a NYFA Fellowship for her photographic work, which examines city life and the urban environment. Her first film, TO BE SEEN, a documentary short about street art, was broadcast on REEL/NY, WNET/PBS, screened at MoMA and is distributed by Icarus Films. Her second film, TEETH, also distributed by Icarus Films, premiered at MoMA's Documentary Fortnight (February 2008). In 2007 she was awarded a Fulbright Fellowship in Filmmaking (Hong Kong) for ELECTRIC SIGNS. In addition to making media she also teaches media studies and media production and was a visiting professor in the School of Communication and American University in 2013.

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Author: Amy Zhang

Paper Title: Hazing Tehran: Satellite Imagery, Human Rights, and City as Camp

Abstract:

Satellite images operate along an unstable dialectic of evidence and obfuscation. In spite of this extreme epistemological ambiguity, visual representations of space provided by satellite photographs are overwhelmingly accepted as scientifically neutral and infallibly objective—as providing the "truth" that justifies major political and military action: from NATO intervention in Bosnia in 1995, to the US invasion of Iraq in 2003, to increasingly harsh economic sanctions against Iran in the present day. Such policies invariably crosshatch the dimensions of the photograph with the urban fabric. In this way, satellite imagery has had profound repercussions on the fundamental status and experience of the city. I analyze in this paper the current environmental and humanitarian crisis unfolding in Iran, specifically examining the politically expedient ways in which satellite photography has been used-- by both the West and by Iran--to construct narratives of culpability and legitimacy amidst the nuclear debate. The crisis entails the catastrophic levels of air pollution that have officially shut down the capital city of Tehran for days at a time--a spike in the past year, catalyzed by Western economic sanctions banning the sale of refined fuel. What becomes of Tehran amidst this emergency? I argue that satellite technology's aforementioned polarity between distortive and precise has come to mediate the city--Tehran writ large--as a site for the intrinsic aporia of human rights. Behind the spectacular violence against the built environment, there is the more grisly fact of direct violence against bodies--thousands of Tehranians choking to death without recourse to medicine, or tactical representation. I argue that the human's visual expulsion meets the attempted expulsion of the human from politics (by both sides of the Iran-US debacle) on the stage of biopolitical control, forging a new kind of geopolitical reality: city as camp, vis-à-vis Georgio Agamben.

Author Biography:

Amy Zhang is a 2nd year doctoral student of Architectural History and Theory at Columbia University – GSAPP. She is currently researching post-war Brazilian Modernism, particularly the Sao Paulo school of Nova Arquitetura, focusing on their commitment to resolving the disparity between monumental aesthetics and the actual exploitative conditions of construction. She is also conducting research on the planning of Tehran in the 1970s by Greek architect and founder of Ekistics, Constantinos Doxiadis, interested in the application and repercussions of network theory, cybernetics, and information systems thinking on the organization of urban space. Amy also has a background and extensive research experience in anthropology and ethnomusicology, having conducted ethnographic work in China, Brazil, and Morocco.

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Authors: Andy Lock and Iain Anderson

Paper Title: What has occurred only once: photography's engagement with the complex "lives" of buildings.

Abstract:

This paper is prompted by an ongoing, joint research project conducted by Iain Anderson and Andy Lock. The project stems from a shared preoccupation with the potential offered by - and the perceived problems and issues inherent in - the use of photography, in the representation of buildings. These are issues we can begin to trace in the work of for example, Beatriz Colomina (1996) and Higgott & Wray (2012), as well as in several of Claire Zimmerman's essays about the work of the Smithson's and James Stirling.

Arising from and grounded in practice, the research of Anderson and Lock is shaped by and conducted through an ongoing series of "case" studies: exercises in the photographic recording and representation of a series of specific buildings and sites. It is predicated on a critically informed dialogue between two distinct practices of recording: Lock's practice involves the making and critical interrogation of photographs of place, Anderson's work - for the Royal Commission on the Ancient and Historical Monuments of Scotland - is concerned with commissioning photographic surveys of buildings for archival purposes and the interpretation of the information thus generated. These practices are different in their intent and approach and are by no means necessarily complimentary, however, each in its engagement with specific buildings, prompts questions which frame the critical dialogue informing this paper.

Author Biographies:

Since 2008 Andy Lock has lectured in photography at Nottingham Trent University. He deals with the role of photography in relation to subjectivity, history, memory, architecture and place. This research has manifested itself in a number of conference papers (listed below), including a paper given at Cambridge University, as part of the 2012 'Still Architecture' conference. 2014 will see the publication of a book chapter dealing with these themes, as part of a collection to be published by Ashgate.

Iain Anderson has worked in the Scottish historic and built environment sector for the past decade, including his current role as an architectural investigator at the Royal Commission on the Ancient and Historical Monuments of Scotland. His academic background is in architectural history. His research interests include Romanesque architecture in Scotland, the architectural development of early stone castles, the establishment of Scottish identity through architecture, the history of Carnegie libraries in Scotland and methodologies for the recording and understanding of architecture by RCAHMS.

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Author: Anya Sirota

Title: "The Unsolicited Monument in an Age of Mass Social Mediation"

Abstract:

Monuments have traditionally been ascribed the arduous task of producing and maintaining collective meaning and ideology. But as material objects, managed and orchestrated by authoritative public and private entities, monuments often fail to stay fixed: their signification contested, their histories rewritten and their very projection of an urban subject rendered unstable. As classically conceived cenotaphs shift further into the symbolically dodgy realm of floating signification, a new typological mode of popular monumentalization has begun to emerge, one that paradoxically starts with collective subjectivity in order to progressively arrive at an identifiable symbolic object in the urban field.

The emergent phenomenon, an unaffected, seemingly spontaneous collective identification of shared signs and markers, is rendered tangible outside any state or institutional structure concerned with remembrance or common cultural heritage. Instead, the artifact appears gradually, through the multiplication of individual documentations or traces that populate the ever-expanding field of social media networks. The result of this collective, un-choreographed transcription, or novel appropriation of the urban artifact through a virtual public archival process, is the production of a series of symbols, or unsolicited monuments, that bypass normative power structures invested in the strategic management of testimonial artifacts.

From the pathological infinity lock ornamentation of Paris's Pont des Arts to the scenographic exploration of Detroit's Packard Plant, the self-directed manufacture of urban signification, both fragmented and pluralistic, inadvertently proposes an framework to the collective memorialization of sites within the contemporary city asking us to re-evaluate the very terms by which monuments are produced.

Author Biography:

Anya Sirota is an assistant professor of architecture at the University of Michigan's Taubman College of Architecture + Urban Planning where she teaches foundational graduate and undergraduate design studios as well as conservation theory and practice in the Master of Science in Conservation program. Her interdisciplinary research and scholarship focuses on contemporary issues of architecture and urban design with emphasis on scenographic practice, architectural salvage, and emergent urbanities. Sirota is the principal of AKOAKI, an independent practice that supports her ongoing speculative and constructed interests. The practice has received recognition in the United States and abroad. She is also a co-founder of the Metropolitan Observatory of Digital Culture and Representation (MODCaR), an open platform that brings together research, design and public service.

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Authors: Catalina Friexas and Pablo I. Moyano Fernandez

Title: Shrinking cities: a sustainability assessment of eco-urbanism strategies

Abstract:

Shrinking cities are not an anomaly, they are an endemic condition for American cities and an integral stage in a natural process. Post-industrial cities such as St. Louis have experienced a decline in population, economy and infrastructure. In response, eco-urbanists have stressed a shift in planning goals, from population and economic growth, to an increase in the quality of life of residents via ecological sustainability. In St. Louis, eco-urbanism strategies can be divided into two categories: productive landscapes (community gardens, apiaries), and leisure or recreational spaces (playing fields, plazas). In both cases, the initiatives have benefited local residents by providing opportunities for social inclusiveness and environmental sensitivity.

This paper discusses the development of a methodology for assessing eco-urbanism strategies, at a neighborhood scale, within a shrinking city. While methodologies that can be used for assessing eco-urbanism strategies exist, they mostly operate on the scale of either the city or the project, and neglect the in-between scale of the neighborhood. Consequently, such methodologies are often either too costly or difficult to use, or fail to consider crucial factors such as the effects of synergetic relationships between projects.

To develop a neighborhood-scale methodology, our research focused primarily on the neighborhood of Old North St. Louis (ONSL). This is in part due to the presence of a strong neighborhood association in the form of Old North St. Louis Restoration Group (ONSLRG); a consistent history of eco-urbanism strategies in the neighborhood; and the proliferation of newly implemented strategies that resulted from the Sustainable Land Lab Competition. However, the proposed methodology we will discuss intends to be applicable to other St. Louis neighborhoods, as well as other shrinking cities.

Author Biographies:

Catalina Friexas and Pablo I. Moyano Fernandez teach at the Sam Fox School of Design & Visual Arts, Washington University in St. Louis. Friexas co-authored the paper "Prairie to Prairie -Ungrowth in American City", which explored the use of nature as a solution for shrinking cities in America. She is a member and advisor for the US Green Building Council (USGBC) Higher Education Committee, and an advisor for the Bio-Inspired Design Community (BID) Think Tank.

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Author: Christian Derix

Title: Pre-Meditated User: how general is our behaviour?

Abstract:

One of the most evasive aspects of computational simulation is human behaviour. It appears subjective but has many general traits that appear to be quantifiable. Especially for the city where very few strong constraints for design exist and most planning objectives are qualitative, simulation seems out of place. But especially here, computation seems to have advanced most, as the city seems to provide the right amount of complexity for large system simulation. But what about the user? As we go down in scale to the human perspective, how reliable are our simulations and what type of representations do we need in order to treat the fine line between subjective deviation and objective anticipation?

At AEDAS we have developed a series of live design simulations based on user perception and behaviour that don't pretend to simulated individual behavior - as falsely claimed by pedestrian simulation software - but abstract users in relation to spatial properties. This correlation between space and user can potentially be simulated 'in general', giving insights into qualities that go beyond the intuitive.

The presentation will show some of the work we undertake and simulations we develop but also discusses the abstraction necessary to avoid the fallacy of expecting to emulate reality. Notions from the original organic architects from central Europe will be discussed to show how the current spatial computing approach continues the thinking of the old spatial masters who founded the 'inside-out' design concept based on the user.

Author Biography:

Christian Derix is director of the Computational Design Research group [CDR] of Aedas architects, which he founded in 2004 in London, UK. CDR develops computational simulations for generative and analytical design processes with an emphasis on spatial configurations and human occupation.

Derix studied architecture and computation in Italy and the UK and has researched and taught the subject at various European universities since 2001, including University College London (UCL), Milan Polytechnic, Technical University Vienna, guest professor at Technical University Munich while currently associate professor at IE University Madrid and visiting professor at the University of Sheffield.

Affiliation: AEDAS

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Author : Chutarat Laomanacharoen

Title: Cities as Mediator of Architectural Interiority: A Theoretical Discourse

Abstract:

Cities, products of the higher forms of civilization, are where people gather to conduct sophisticated activities as well as those related to necessities of life. A conglomeration of residential, business, commercial, cultural and industrial areas is the core element that propels most cities and 'architectural wonders' empower and attract more and more business to them. Throughout history, they have taken various forms; from ancient stellements to mediaeval towns, to industrial cities and modern metropolises. Within these urban shells, human interiority is unveiled and manifested in various forms such as art, music, literature, as well as architectural interiority. Close inspection reveals however, that the urban shells that contain these manifestations are not necessarily conducive to them. Escapism is one result.

Gothic Revival and Arts and Crafts interiors were refuges from the harshness of industrial cities. Adolf Loos's interiors exemplified how urbanites could create their own private domain and turn their backs on the pretentious urban sphere. The most extreme urban escapism was Josef Hoffmann's geometrical saturated design of the Purkersdorf Sanatorium—a place to cure urban related disease known as neurasthenia. This radical detachment from the exteriority of the city was an important departure point in the development of architectural interiority. Since then, *interiority* has evolved within its own paradigm and has given rise to many significant theories. Observably, the more advanced the city; the more the 'need to escape' is reflected in the interior of its buildings. Through a hermeneutic phenomenological approach, this paper aims to explore the relations between urban forms and architectural interiority traits at the turn of the 19th century. It seeks to understand the important phenomena that have fueled significant theoretical developments in architectural interiority as well as to amplify the roles of the city in mediating human interiority.

Author Biography:

Chutarat Laomanacharoen holds a bachelor degree in industrial design from Chulalongkorn University, Thailand and a master of science in design theory methodology and criticism from Arizona State University, USA. Her dichotomous background in industrial design and interior architectural design has fueled her interest in pursuing philosophical meanings of design. As an educator and practicing professional in both fields, Chutarat strives to bring the attention of students and practitioners in Thailand toward rarely discussed issues of design theories through various researches and publications. Gaining assistant professorship in 2011, Chutarat currently holds the position as the chairperson of the department of product design at Montfort del Rosario School of Architecture and Design, Assumption University, Thailand.

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Author: Cristina Miranda de Almeida

Title: New Sensibilities in the Hybrid City

Abstract:

This paper will contribute to a synthetic understanding of the factors that influence the subject's experience with digital data in the city, in the presence of a new kind of 'materiality' that is formed in the confluence of physical matter and Information and Communication Technologies that I call Material-ICT. The aim is to offer society a critical and creative way to deal with the process in which the electronic and physical dimensions of the city merge and enhance the awareness of the paradigm change that the Internet of Things is bringing to our experience with/in cities. The aim is to contribute to the development of a new cognitive paradigm to challenge the current view that objects and environments are inanimate, and the shaping of a framework from which to reconsider interactions between people, social processes, things and environments. The objective is to construct the first steps of an analysis framework to understand a few of the most important features that support the emergent model of representation that is impacting the subject's experience with digital data. What change in perception emerge in our everyday experiences with a smart city? What transformation is being shaped in the hybrid experience? Which are the opportunities, problems and challenges?

In order to construct this framework, this research is grounded in the intersection of art, ICT and the urban experience from a Constructivist approach and Actor-Network Theory (Latour, B. and Callon, M.). The main dimensions to be explored and analysed are (1) the merging of digital and analogue forms of experience, in particular from art (eg. augmented realities); (2) presence of new actors and forms of interaction in the city; (3) forms of heterogeneous knowledge construction; (4) lively interfaces and animated environments; and (5) biotechnological convergence. This framework offers insights into educative, urban development, art and cultural programmes to deal with the hybrid experience in which Internet, social processes and matter merge in the city space.

Author Biography:

Cristina Miranda de Almeida, Ph.D., is an artist, architect and urban planner affiliated to the Department of Art and Technology (UPV/EHU), and since 2009 is a Visiting Scholar in the Research Line Digital Culture (IN3/UOC, Barcelona). She holds an European PhD in Arts (UPV-EHU, 2005), a Postdoctorate Degree (Planetary Collegium, University of Plymouth, 2006), a Master in Industrial Design (DZ-BAI), a specialization in Territorial Planning (Fundicot, UV) and in Town Planning (IBAM, Rio de Janeiro).

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Author: David Brancaleone

Title of paper / Short Film: Beyond the frame: Neo-realist multidimensional cinematic

Abstract:

This intervention rejects the optimism of "the sustainable city" within late capitalism and the very idea of developing a model of sustainability within it which does not reclaim space physical, geographical, educational (after waves of Thatcherite privatisation) and more so, after the 2008 Neoliberal offloading of capitalist debt, faced the on-going contradiction of the values of the common and private profit.

1. The paper This intervention argues that in Neo-realism there is a cinematic relational and multi-dimensional space not made from built sets, but by filming the built environment, in order to "notice" the contradictions around us in our cities. It builds on recent re-evaluations of Neo-realism (the conference "Ripensare il Neorealismo" (Rethinking Neo-realism) organised by Antonio Vitti in 2008) Geoffrey Newell-Smith's Making Waves, 2008 and the 2007 anthology edited by Laura Ruberto and Kristi Wilson, Italian Neorealism and Global Cinema).

2. Screening the twenty-minute film Above and Below The Stairs (2013) in which architectural space and memory intertwine with the physical space of students in a seminar and in the photographs, installations, and blogs about The Magdalene Laundries. The film was made in a former Magadalene Laundry with the collaboration of the students. It is perhaps inevitably informed by my research on Neo-realism and its aesthetic, at least, I think so.

3.   The third and last part feeds into the plenary discussions. My film and/paper are both related outcomes of my own practice as academic and filmmaker.

Author Biography:

Dr. David Brancaleone lecture in social art history (which includes film, no distinction) at Limerick School of Art and Design, Ireland. He worked as illustrator and graphic designer, having trained in art and design in Rome and a degree in art history. He uses digital film to explore ideas and express them visually. He embraces the real and respond with my take on things. His preference is for developing the documentary form experimentally and stretching it in various directions. He thinks we need to reconsider the real now and break out of inherited formulas. His films can be viewed on the Vimeo website: https://vimeo.com/home/myvideos

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Author: Daniel Weston

Title: Against the grand project: Iain Sinclair's localism

Abstract:

The dust-jackets of Iain Sinclair's books are laden with endorsements from the great and the good describing him as the preeminent writer of London – the UK's metropolis and capital. Yet those same texts often re-inscribe specifically local and regional practices. A walk around the perimeter of the borough of Hackney, for example, is described, in terms invoking ancient parochial rituals, as 'beating the bounds'. This paper, focusing on one of London's mouthpieces as a regional or even a local writer, challenges the conventional binary relationship between metropolis and region. Iain Sinclair's work does not function under the aegis of this model, but rather overlays competing mappings of the same space on top of one another. Drawing on the idea that London is only knowable as a series of villages, his texts focalise the specificity of particular and resonant locales and emphasise first-hand experience of their textures, chiefly through the practice of walking.

For Sinclair, the social implications of this regionalism are to be found in defending the 'obscurity' of locally-used places, and guarding against their being 'overwhelmed by great public schemes.' Here, I draw on examples from a number of Sinclair's texts that rail against government-endorsed grand projects – the Docklands redevelopment, the Millennium Dome, the London Olympics – to assess their reassertion of regional concerns in the face of centralised (and commercially minded) planning. I argue that these texts oppose the view from central London that adjacent regions (often in the east) are blank spaces ripe for top-down rejuvenation, offering instead a more complex and detailed mapping of their status as regional places in their own right. Lastly, I suggest that this re-visioning of London's localities deploys a defamiliarising aesthetic derived from the modernist dictate to 'make it new'. Consequently, Sinclair's localism can be considered forward-looking and experimental rather than retrograde.

Author Biography:

Daniel Weston is a Lecturer in Twentieth Century English Literature at the University of Hull. He has research interests in a broad span of twentieth- and twenty-first-century writing, and is currently working on a monograph examining representations of urban and rural landscape and place in contemporary literature. He has published work on Ciaran Carson, Philip Larkin, D.H. Lawrence, and W.G. Sebald; and has forthcoming publications on the contemporary novel, on landscape and environmental writing since 1945, and on contemporary nature writing.

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Author: Ebru Bingöl

Title: "City as a landscape: karşiyaka coastal renovation project"

Abstract:

Under the influence of ecological perspectives we can discuss the city as an evolving organism in which cities are evolving systems; subject to change by natural, cultural, economic, politic interactions. Such theories of landscape contribute to a new understanding of the city: city as a landscape. Similar to landscapes, cities are layered, flexible, ever-evolving, like a living organism. Their change is uncertain beyond their boundaries and the process of change is unpredictable. That is why it is not a closed and stabile entity; it is a process itself.

İzmir, Karşıyaka Coast Renovation Project is one of the four-part coastal design projects for the city İzmir. Developed by the Municipality of İzmir with a transdisciplinary perspective, the Karşıyaka Coast Renovation Project is a proposal aimed at developing collective memory, cultural experiences of human-sea interactions and celebrating the lost natural specifities and of the Karşıyaka district. Rather than presenting a fixed, rigid spatial frame, the project proposes initial interventions to start the transformation of the city which will trigger a change. The transformation is expected to be developed through self-organizing systems of social life and site-specific natural elements of hydrology, climate and vegetation. This way the project conceives the city as a series of open, natural and social processes that are self-organizing and expected to let the site evolve itself.

Author Biography:

Ebru Bingol is a PhD candidate in the department of architecture in Izmir Institute of Technology (IZTECH), Izmir, Turkey. She graduated from the department of landscape architecture at Ankara University, Turkey in 2001. She got her master degree in Urban Design, at Middle East Technical University, Ankara in 2006. Since 2005, she has worked as a n urban designer on public housing projects, some UNDP projects, and competition projects. From 2008 to 2010, she thought urban landscape, urban design and site planning as part time lecturer in Izmir University of Economics and Yasar University. Since December 2010, she has been working as a research assistant in the faculty of architecture, IZTECH. Currently, she is working on the issues of "site" and "specifities of site" as a generative force for architecture.

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Authors (Film Director/Presenter): Ektoras Arkomanis and Robert Harbison

Title: Another London - A film about architecture and urban space in London

Director's note:

The idea to make a film about London came to me 7 years ago. I mentioned it to Bob (Robert Harbison) who was enthusiastic about it from the beginning. It was something we would do when we could find the time. Four years later, neither of us had more free time than before, but we decided to make the film anyway. Filming had to take place mainly in the summer when Bob had free time from writing his book and I from teaching. Stages had to overlap with each other: Bob and I visited the locations while he was writing the script, at times only a few days prior to filming. We took pictures and talked to people: locals who told us stories about the places, vicars of churches, people in institutions, etc. In-between shoots I would sit in the editing room with Pagit and try to make sense of what we had. At the same time I talked with Simone about the film and he recorded the music. We would sit in his studio and listen to guitars he had played with a bow, or viola d'amore, dulcimer, melodica, etc.

I will remember all these colaborations very fondly. But I have one more reason to mention them here: each one added a new layer to my perception. There was, for example, the actual St George that I visited. Then there was St George in Bob's words, then filmed and edited, seen through fragments; finally, accompanied on screen by Simone's strange melodica. The way buildings and places constantly transformed in my mind became an analogue for our perception of the city. So, this is what I hope for Another London: that it will be part of the London we know, a small addition to the knowledge and imagination devoted to the city, which, along with its physical presence and its inhabitants, its artifacts and its myths, make London what it is.

Author Biographies:

Robert Harbison / Writer & presenter. Robert Harbison is the author of a series of books on buildings, gardens, literature, maps, the history of cities, thinkers of various kinds including anthropologists, philosophers and novelists; across all periods, mainly Western but not exclusively. He has also written a guidebook to the English parish church which Simon Jenkins says is a favourite of his. Recently he did 50 short pieces for Building Design, called Building a Library, trying to entice people to look again at lots of architectural classics -- books, not buildings. He has reviewed books and exhibitions extensively, some far back in the past, like a stint at the Sunday Times in the 1980s as a regular reviewer on all sorts of subjects, not just architecture but fiction, Americana, culture in general. He has taught architectural history and English literature at various British and American universities and lectured widely at home and abroad. His main teaching has been in London, first at the Architectural Association (1978-96) and then at the University of North London/London Met (1990-2011).

Ektoras Arkomanis / Director. Ektoras Arkomanis teaches History and Theory of Architecture in London Metropolitan University. Recently he contributed essays for Architecture: The Whole Story, scheduled for publication by Thames and Hudson in 2014. He has published articles about films of urban interest and is currently working on a book on the subject of films and cities. He also teaches a postgraduate course called Cinema and the City, which gave him the idea for Another London.

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Author: Elizabeth Anne Edge

Paper Title: Curating Contemporary Architecture: How has the biennial phenomenon been utilised in cities across the world to engage the public with contemporary architecture?

Abstract:

At present there are various methods to mediate contemporary architecture through articles on the Internet, in journals and newspapers; to books and academic research; to lectures and conferences; exhibitions in museums, galleries and institutions; to architectural biennials and festivals; and to the diverse models of social media. Curating contemporary architecture through exhibitions and interventions within a biennial and festival of architecture has become its own form of architectural practice. The architecture curators in addition to presenting current architectural trends and concepts within the host city have to focus on how this unique form of display can deepen the engagement of the public with contemporary architecture. The paper intends to explore how biennials and festivals of architecture have transformed the curatorial development of architectural exhibitions to extend beyond the traditional display of models, drawings and photographs found in gallery environments to installations, events and interventions found within the public realm of a city. It will examine how the city has becomes a form of public exhibition and how the biennial phenomenon has been utilised and mobilised in cities across the world to engage the public with contemporary architecture.

Author Biography:

Elizabeth Edge is a graduate of Architecture from the Liverpool School of Art and Design, Liverpool John Moores University. She completed her BA (Hons) in 2009 and received her Masters in 2012. During her studies she developed a keen interest in exhibitions and curatorial practice. Her Masters of Architecture dissertation, entitled 'The Biennial and the City' reported on the Liverpool Biennial International Festival of Contemporary Art and focused on how the festivals and interventions produced have worked with the architectural culture of the city of Liverpool which expanded her inquisitiveness of exhibitions towards biennials. This curiosity for exhibitions led her to co-curate the architecturally themed 'Made in Liverpool' exhibition in October 2011, which explored the future of Liverpool's built environment and formed part of the Liverpool Design Festival. She gained valuable insight into the running of a large scale festival of architecture during a work placement, stewarding at the 'Venice Takeaway' Exhibition of the British Pavilion at the 13th Architecture Biennale. Elizabeth is currently completing her Masters in Research, studying the development of architectural biennials and working as a part two architectural assistant in Liverpool.

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Author: Elodie Nourrigat

Title: Between globalized networks and territories of intimate "Deliance"- Towards a new urban fluctuating structure - Distributed network / Hyper-locality

Abstract:

Beyond the simple state of separating functions (or the ways of thinking) to get some control of the world, today the contemporary city (as a classic urban pattern) suffers from a global "action of loosen" (delinking). We propose the hypothesis that at the heart of the way information networks operate is a tendency to 'loosen' or 'delink' the common and the private; the global and the local; the large and the small etc. The new information technologies and their structures of networks participate and amplify this evil of modernity.

Within this context, personal technologies are at the fore and the urban dimension is now fluctuating, and constructed, through connections structured around the individual. As a result, the notion of locality appears directly connected to the milieu of the individual, thus creating a kind of hyperlocal - which is the milieu where human bodies live.

As a further result, the individual (in the heart of their own environment) takes part in what we can define as 'another kind of urbanity'. This new urbanity brings with it the necessity of understanding emerging processes of transformation in the city and also emerging processes for linking individuals in the city.

In thinking about this, it is our assumption that the current situation may require a redefinition of the notion of 'community' that is associated with the modes of connection that characterize today's distributed technological systems. Furthermore, we posit that this may present us with new ways of defining urban patterns in the contemporary city.

Author Biography:

Elodie Nourrigat is architect, graduated from the School of Architecture of Montpellier (ENSAM). In 2002 she obtained a Master of Philosophy from the University of Lyon III, and in 2011 a Ph.D. in Architecture. Since 2004, she is professor at ENSAM With architect Jacques Brion, they created in 2000 in Montpellier, the agency N + B architects, with a common desire to share their time between office, teaching, and research. Their projects are in different scales, whether architectural or urban. Their work has been recognized through various awards. In September 2008, they were invited to the 11th Architecture Biennale in Venice in the French Pavilion. The same year they were awarded the prize "Europe 40 under 40", organized by the European Centre for Architecture Art Design. The Project Activity Park Camalcé Gignac has received the "International Award 2009" awarded by the Chicago Athenaeum Museum and The European Centre for Architecture Art Design. She has also taught abroad, at the RMIT in Melbourne (Australia), Tohku University in Sendai (Japan), Obtained at the Brown Forman Chair in 2012 at the College of Design at the University of Kentucky (USA) and a position of visiting professor at the School of Architecture at Laval University in Quebec City (Canada) for the winter 2013.

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Author: Ephraim Joris

Title: Examining the metropolis as a contested concept, offering a platform for multiple and diverse examinations of the city to multiply and reconfigure our readings of the city.

Abstract:

As a conduit into modes of reading the city as part of a cumulative memory, I propose a critical attitude towards the representational tools by which we design, analyse and describe urban space, both in practice and education. More in particular how classical representational tools (i.e. plan, section, elevation), in line with architectural professional codes, combined with modes of phenomenological reading through autographic media aim to (re)install its users 'remembrance'.

In this paper, I seek to unpack the need to juxtapose material ideas and concepts against layers of historical and social information particular a site. Through the commentary of a selection of drawings (both through practice and teaching) this is explained as a process of inclusion, aiming to incorporate a multitude of contextual information, seen and unseen, particular to the site, across different timeframes. Important here is that spatial compositions, embracing memorial and monumental values, do hold qualities of 'strangeness' and stand explicitly different against their material setting. As such any iconic linkage is avoided, supporting the driving principle of dislocating form from its conventionally associated meaning or symbolic value, without denying the presence of such values.

Our drawings are instruments of internal dialogue as described by Goldschmidt. They guide a process of discovery through a process of drawing and redrawing setting up a continual recording of boundaries as a graphical manipulation of a site or volume. These recordings, subject to site-specific parameters, set up a multifaceted interchange between drawing and context and repress any passive recording of nostalgic clichés. The outcome negates the creation of an architectural metaphorical mark; buildings as symbols or icons and instead aims for the description of a new and highly contextual object/landscape, distinct from its surrounding yet indicative of an intersection of socio-historical parameters. Spaces exist as highly integrated yet aesthetically distant; reciprocating an active gaze towards history interweaving multiple pasts with a present.

Author Biography:

Ephraim Joris is a partner of AP London, aligned with the AP practice he lectured at multiple universities such as RMIT Melbourne, Syracuse University London, Westminster University London and currently at Brighton University. He has published a number of articles and presented papers as part of his PhD research at RMIT on the 'Practice of Practice'. His work focuses on the construction of social space in architecture through different representations of space as modes of production.

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Artist: Follie Gioir
Title: Art in your pocket, portable exhibitions, replications and originals.

Format: post-it notes located throughout the University.

Abstract:

The gates of the city have been lost and changed in scale - all that remains is the name, much like many of the buildings of the 60s London LCC architects.

In this work the designer chooses spurious reference points instead of naming the buildings after a favourite architect's whim, a book, a character, a place in Thomas Hardy novel - or even his favourite whiskies.

The artist-designer reflects on Ledoux's Barriere de Paris and the old gates of London to reinforce the nomenclature of place and geographical location.

This work will involve the placing of small (post-it note sized) sketches of scale of London landmarks around the site of the conference. It forms part of a series of "art in your pocket, portable exhibitions, replications and originals." They are unbuilt re-designs, the "new" gates of London.

Artist Biography:

"Follie Gioir" is one of the many aliases used as an expression of anonymity by Malcolm Dickson who has trained as an architect specialising in conservation.

He now works in the London Borough of Camden in their Estate Regeneration team, under the title of Design and Planning Manager, locating sites for developing and increasing Camden's housing stock.

He is currently focusing his time on a resident led Heritage Lottery Fund project for improving and restoring the park on Rowley Way / Alexandra Road Estate, a much photographed and filmed estate used as a dystopian back drop in many films, including "Breaking and Entering" and "Sket".

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Author: Forbes Lipschitz

Title: Not in My City

Abstract:

Rural America as urban dumping ground over the last twenty years, designers and planners have fixed attention firmly on the patterns and processes of urbanization. The contemporary city is touted as the key to technological, economic and cultural innovation while rural decline is accepted as inevitable, if not necessary. The resignation to rural decline has facilitated an exploitative relationship between urban hubs and their rural hinterlands. In the United States, unsavory land uses, from prisons to toxic waste storage facilities, are increasingly being pushed out of the city and into rural areas. That the siting of such Locally Undesirable Land Uses typically exploits disadvantaged and unempowered communities makes the rural-dumping ground paradigm particularly problematic.

This study therefore explores the landscape of Locally Undesirable Land Uses in rural America. The goal is to understand how prisons, slaughterhouses, feedlots, landfills, and toxic waste storage facilities are deployed across nonmetropolitan territories. Using a combination of contemporary mapping methods and spatial statistics analysis, each land use will be mapped in relationship to regional urbanization, demographics, economic development and environmental degradation. This will contribute to a greater understanding of the extent to which unwanted urban land uses are impacting rural areas today. The research raises the following questions: Can ecologically and socially damaging urban industries be transformed into rural amenities? What scenarios, narratives, typologies and generative spatial principles can designers develop to reconcile rural resources with urban demands? Can the externalization of urban industries support rather than suppress, the identity, integrity and prosperity of local communities, economies, and ecology.

Author Biography:

Forbes Lipschitz is Assistant Professor at the LSU Rober t Reich School of Landscape Architecture. Her professional experience in landscape architecture includes a wide range of public, private, and infrastructural projects. As a designer and project manager at dlandstudio, her projects included a pop-up storm-water management pilot for the Harlem River; historic restoration projects in Queens and Manhattan; and the winning entr y for YUL-MTL: Moving Landscapes, International Ideas competition. Originally from Little Rock, Arkansas, Lipschitz graduated cum laude with a BA in environmental aesthetics from Pomona College in Claremont, California.

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Author: Frida Robles Ponce

Title: Remote Homes: Towards a Nomadic Urbanism?

Abstract:

The question of home placement is relevant to our contemporary structures since two important phenomena have destabilized the traditional notions of home and identity: mainly globalization and the Internet. As sociologist Zigmunt Bauman has stated, contemporary western society is fluid; institutions and a teleological construction of meaning have been diluted to open the door to always movable structures. Thus, mobility and virtuality are one of the key components of social configuration. If we take these ideas into consideration the following interrogations arise: How does virtual reality affect the notions of identity associated with space? How is identity structured in a highly virtualized and mobile society? Are we obliged to transform our identities constantly as modeling clay figurines?

After having read the novel Mundo del fin del Mundo, which depicts the voyages of three nomadic travelers through the inhospitable islands of Chilean Land of Fire; I was interested on the question regarding "homes". All of these characters had lost their homes; all sought for them in their past. One of these anecdotes especially caught my attention, the story of a seaman whose home was a sunken boat in the middle of the sea. Does a sunken boat conceived as a home interfere with the actual lived space? Do the ideas of home affect the conformation of space?

Self-made and improvised homes can be seen everywhere: slums are chaotic, undefined grids that emerge out of necessity in a very fast manner (e.g. Calcutta, Mexico City, Manila, Lagos); refugee camps also are implemented in question of days out of emergency. It is important to analyze these structures and learn from them, also to observe the appropriation of places and the development of rituals to settle "homes". What are the reactions of architecture and urbanism towards these virtual and erratic home-settlements? Can we foresee a new nomadic urbanism?

Author Biography:

Born in 1985, Mexico City, Frida Robles Ponce currently studies the M.A. in Social Design at the University of Applied Arts in Vienna. She has a B.A. in History and Communications from the Iberoamericana University - as her final project she undertook an investigation regarding an important avenue in Mexico City. It was an analysis on the poetic and photographic views of the same from 1950 till 2000. As a historian she has collaborated on different research projects, especially in the iconographic field. She was part of the research team for the Memory Pavilion from the Mexican Independence Bicentennial Exhibition promoted by the National Government.

She is interested in interdisciplinary approaches, especially between the arts and the social sciences. In the art field, she was the general coordinator of the Festival of the Possible World (FIIIIMP), a scenic arts festival for social development held in the south of Mexico. She has been part of academic activities in Mexico and in Europe. She has published some of her creative essays in magazines such as Fractal. Her main themes of interest are the passage of time, imagination and reality, as well as the different behaviors that people embark on to appropriate their world.

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Author: Gary Brown

Title: A Species of Edges as Metropolis

Abstract:

The paper investigates the phenomena of edges as a differentiation that both divides and conjoins space and process. Edge conditions as a species of edges are responsible for the founding and development of our cities and they continue to influence the metropolis through a membranous separation / communication.

These edge conditions in process and spatial things can be explained through the analogy of a step. Step covers both meanings; the action of taking a step and the interval which is a step. Consequently it describes the process and the spatiality, or the time and space of step as an edge condition. A step links 'instants' of process and spatiality. A step is both end and bridge as an edge is both an end and an intersection. It is perhaps not incidental that mechanical time relies on serial steps in the form of a set of interlinked rotating cogs operating step by step to generate motion. This clockwork action becomes increasingly complex three dimensionally using the edges of serial cams and the stepping action of 'cam followers' between cams to develop complex programmed motion. This programmed motion through a series of edges and steps was used to create breathtaking imitations of nature such as 'The Writer' by Pierre Jaquet Droz and 'The Swan' by John Joseph Merlin.

Today's cities can be conceived of emerging as a reflective pattern of the programmatic activities and expectancies of their milieus where edge conditions form the basis of this reflective control. The edge is where happenings are intensified, they are meeting of phenomena and, consequently, both barrier and bridge to other spaces containing the 'novel' as in Simmel's strangers. "All human action takes and makes place. The past is the set of places made by human action. History is a map of these places". (Ethington P. J; 'Groundwork' for a Spatial Theory of History; Rethinking History, Volume 11, Number 4, December 2007).

Author Biography:

Gary Brown; BA, Dip Arch, ARB, RIBA. FHEA Senior Lecturer; Liverpool John Moore's University. 1985-1991 Practice architect in London specialising in office formats for architects developers and users. Practical and academic experience in architecture, urban design and interior design in England, Japan and America. 1985-2014. Appointed lecturer LJMU 1991 Research interests (1991-4) traditional and contemporary Japanese spatial formats. (1994-9) Visualisation frameworks for generating three-dimensional patterns as artificial landscapes to aid, analyse, interpret, visualise and manipulate the complexities of the urban environment. (1999-2005) Kinetic / morphing forms that are responsive or generative for a distinct environmental advantage. (2007-12) Digital and analogue representative systems as design aids. Theoretical explanations / representations of contemporary culture.

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Author: Gem Barton

Title: Filmmakers & Architects: the grey area

Abstract:

Filmmakers and architects operate simultaneously in a realm between things that exist and things that do not. The architect makes proposals for a biographic/artificial narrative that might (or might not) come into existence. The filmmaker constructs worlds to make sense of narratives that will exist only in the film and not in reality. Whilst their narrative approach may differ there are many strategic similarities in the praxis of these roles (to be discussed through case studies of architect-come-filmmakers such as Joseph Kosinksi and Factory Fifteen)

"Of course I know movies aren't about places, they're about stories. If we notice the location, we're not really watching the movie." Los Angeles Plays Itself, 2003.

They paddle in the murky grey between reality and representation; in architecture, the architects' representation (drawing) of what is yet to be, becomes a reality. In filmmaking a real space featuring in a non-biographic narrative becomes fictional. Both architect and filmmaker powerfully dwell side by side in this transience between reality and representation; buildings are facilitative, vehicles by which stories are orchestrated and/or where lives are lived.

This paper will navigate these in between territories through the drawings of Thom Mayne, Enrique Miralles, Peter Salter and others and supported by content from video essay 'Los Angeles Plays Itself' 2003 by Professor Thom Andersen as well as an understanding of Miriam Backstrom's photographs.

Author Biography:

Gem Barton, BArch (hons), DipArch (merit). With 8 years academic teaching experience Barton is seasoned in architecture and interior architecture and is an early career researcher. With 2 years experience as a freelance architecture and design writer/critic Barton has had essays and features published in many of the leading industry magazines, journals and websites such as Mark and Blueprint. Practice-based research includes curatorial and exhibition projects, undertaken through Barton's design and production company, representing hundreds of artists around the world and working with clients such as RIBA, the Fringe and the Tate Britain. With regular public commitments such as speaking at events like Clerkenwell Design Week and judging competitions for Philips and Society of British Interior Designers, alongside a recent book commission, Barton is considered an active and challenging influencer within the industry. Her grounded commitment to design and conceptual drive make her an ideal voice for exploratory research and a champion campaigner for the recognition of innovative strategy.

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Author: Georgis Karatzas

Title: The making of the heritage space of the city of Rhodes

Abstract:

The paper aims to address the polysemic character of built heritage and to describe the inscription and naturalisation mechanisms that were used by two different political regimes in the first half of the 20th century in order to propagate different narratives that legitimised Present through the use of Past in the constructed heritage space of the city of Rhodes.

Dodecanese were seized from the Ottoman Empire 'provisionally' by Italy during the Italian-Ottoman wars (1912). The islands were formally annexed into the Italian state as a 'Possession' following the terms of the Lausanne Treaty (1923) and were kept under Italian control until they were given to Greece in 1947.

The Italian administration, (1912-1923), engaged in extensive demolition and preservation programs to legitimise its political hegemony. Specifically, in the city of Rhodes, the promotion of built heritage was intensified after the official integration of the islands into the Italian state (1924) making it a prime example of inscription and naturalisation mechanisms. In turn however, this was challenged by the Greek authorities to ensure a smooth and successful incorporation of the islands to Greece (1947). They pointed out the importance of cultural appropriation and hellenisation of built heritage as a means of promoting Greek national identity and proposed a series of measures that aimed in the re-signification of the heritage space to support readings on its Greek origins this time.

By analysing this historical example, the paper aims to stretch out the importance of institutions in the production and reproduction of urban history and heritage urban space and thus demonstrate that both can be constructs that can serve political and ideological interests.

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Georgios Karatzas, PhD Candidate, school of architecture NTUA, architect TCG ARIAS. He is a practicing architect, registered in Greece and the United Kingdom. He studied architecture at the University of Dundee and the Glasgow School of Art (2004). He has completed postgraduate programs in architectural conservation at the Edinburgh College of Art (2005) and in town and regional planning at the Technical University of Athens (2009). He is currently completing a PhD thesis at the Technical University of Athens. His research focuses on issues that relate to conservation and built heritage management with particular emphasis to identity, ideology, history and nation- building.

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Authors: Georgios Artopoulos and Nikolas Bakirtzis

Title: Immersive Real-Time 3d Virtual Environments of Contested Urban Space: the case of the Historic City of Nicosia, Cyprus

Abstract:

The experience of historic urban environments remains an ideal context to probe questions of socioeconomic development and cultural identity. The Eastern Mediterranean preserves significant examples of cities whose continuous history can be traced all the way back to Prehistory and Antiquity. In particular, the capital of Cyprus, Nicosia, is considered amongst the most contested urban environments having historically layered pasts and perplexing present-day realities. This paper proposes a methodology for the cross-disciplinary study and analysis of complex urban realities, like the historic city of Nicosia, with the use of advanced technological applications for the formulation of real-time virtual environments that create movement data of user behaviour in space.

This new research framework, implemented in the on-going study of Paphos Gate area of historic Nicosia which lies on the infamous Green Line that still divides the city, contributes to the development of innovative methods of capturing, analysing, archiving and visualizing information about the use of spaces. The data collected by the presented virtual environment can enhance the understanding of social pressures in Nicosia's contested urban environment, and in particular, the proposed methodology can inform architectural and urban history investigations towards the provisional consideration of the future growth properties of Nicosia - in the possible scenario of the dissolution of the border/buffer zone and the reunification of the two parts of the city.

Author Biographies

Dr Georgios Artopoulos is an architect (Dipl.- Eng), graduated from Aristotle University of Thessaloniki (Greece, 2002). He holds a Master of Philosophy in Architecture and the Moving Image (University of Cambridge, UK, 2004) and a PhD, conducted at the Department of Architecture, University of Cambridge (2005-2010). He received the Best International Short Film award in 'Mestre Film Festival', Venice and his work was presented at numerous international festivals and published in books. His research focuses on agile computational design tactics that allow him to study open-ended generative procedures within a computational logic.

Dr Nikolas Bakirtzis studied Archaeology and Social Anthropology the Aristotle University of Thessaloniki, Greece and received his PhD in Art and Architectural History from Princeton University in the U.S. His research and publications concentrate on the material culture, the historic landscapes and the architectural heritage of the Early Christian, Medieval and Early Modern Mediterranean. He has received numerous awards and fellowships from some of the world's leading institutions including Columbia University's Department of Art History and Archaeology and Princeton University where he was Seeger Center for Hellenic Studies Visiting Research Fellowship.

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Authors: Geraldine Dening and Simon Elmer

Performance / Presentation Title: Geopoetry

Abstract (to a Performance):

What is geopoetry? What does poetry do to space? What does poetry do to words? How many kinds of space are there? What kind are we in now? What's the difference between space and place? Are words abstract or concrete? When are they abstract? When are they concrete? Are we playing a game? Don't you know the rules? Do you have something to say? Are you talking about trespassing? Can you walk anywhere? Can you read anywhere? What are the rules of speaking? Is this some kind of play? Have you forgotten your lines? What are we doing here? Why Greenwich Peninsula? Whom do we have to thank for being here? Is that a rhetorical question? What does affordable housing mean? How much does it cost? Who paid for it? What is a sustainable community? Is this land public or private? What difference does it make? Can the public own land? Can there be property without privation? Are you playing on words? Does this sound like a game? Is this where we're heading? What do you do for a living? Are you planning a demonstration? What is your authority? Are you making this up? What's this got to do with poetry? Are you ready for the consequences? What are you hoping to achieve? Where are we going? How long will it take? How many people will be there? What would you like to do? What would you like to read? Is that your final answer?

This presentation accompanies a performance / geopoetry walk led by Geraldine Dening and Simon Elmer.

Author Biographies:

Geraldine Dening is a qualified architect with her own practice in London, and a senior lecturer at DeMontfort University, Leicester, where she currently teaches in the BA and MArch architecture programmes. She studied architecture at Newnham College, Cambridge University, then completed a post-graduate diploma at the Bartlett School of Architecture at University College London and Westminster. She has recently been shortlisted for the Peabody Housing small projects panel competition in collaboration with Sam Causer. Other published projects include the refurbishment of the offices of Tank magazine, London, which was the cover story for Onoffice Magazine, 2008, and the RIBA award-winning Lauriston Primary School, Hackney, 2013, with Meadowcroft Griffin Architects. Since 2011 she has been art director for the poetry periodical The Sorcerers Apprentice.

Simon Elmer is a writer and performance poet. He has a doctorate in art history from University College London, and has taught at the universities of London, Manchester, Reading and Michigan. His book, *The Colour of the Sacred: Georges Bataille and the Image of Sacrifice*, was published in 2012. Since 2008 he has been the founder and editor of the monthly periodical *The Sorcerer's Apprentice: Poetry, Community, Sacrifice*, around which he organises collective readings, exhibitions, performance events and geopoetry walks.

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Author: Gülsüm Baydar

Title: Sexuality, Urban Space, and Resistance: The Gezi Movement in Turkey

Abstract:

May 27, 2013 marked the beginning of a series of nationwide public protests in Turkey, which originated as a small scale sit-in at Gezi, a central park in Taksim, İstanbul, to protest urban renewal plans for the area. The protests shortly spread to other neighbourhoods and other cities and their agenda broadened to cover the authoritarian policies of the Prime Minister and his Islamist government.

Involving such critical issues as democracy, state control and police brutality, Gezi Park protests, hitherto known as the Gezi movement, are open to interpretation and analysis at many levels ranging from economics and politics to cultural and social issues. Despite being tightly connected to almost all these levels, gender has been a conspicuously rare topic in the discourse on the protests. Here I focus on the articulation of urban space, discourse and subjectivity by looking at specific instances of the Gezi movement.

I argue from a Deleuzian perspective that during the protests, spaces and spatial practices have been not only explicitly sexualized but also binary pairs of woman/man and private/public have been creatively deterritorialized. The Gezi movement surfaced the power of fluid articulations of sexuality and urban space which were mostly unprecedented, sometimes joyful and celebratory, but always in recognition of their own contingency. I content that once the recognition of contingency is celebrated as a possibility for change, joyful lines of flight are always in the horizon for productive trajectories of political action in urban space.

Author Biography:

Prof. Gülsüm Baydar received her Ph.D. degree in architectural history at the University of California, Berkeley. She taught design, history and theory courses in universities in the US, Singapore, Australia and Turkey. She is presently the chair of the Architecture Department at Yaşar University, İzmir. Her work lies at the intersections between architectural and other discourses including psychoanalytical, postcolonial and feminist theories in order to explore the boundaries of the architectural discipline. Her articles appeared in such leading journals as Assemblage, Journal of Architectural Education, Society and Space, Signs, and Gender, Place and Culture. She is the co-editor of Postcolonial Space(s) (Princeton Architectural Press, 1997) and Negotiating Domesticity (Routledge, 2005).

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Authors: Gursewak S Aulakh, Stuart Moore, and Kayla Parker

Title of Paper / Short Film: Alleyways as 'other' spaces- life of the alleyway in Plymouth

Abstract:

Alleyways are interesting spaces that have a life of their own. They can be left over places, or scenes of transgression and conflict. Being 'out of sight', the alley can also be the site of formative experiences for children, and young people. The alley can become a threshold on which we can linger, and admire the view, before passing through from one side to the other. Ope, the Plymouth word for alley, suggests an 'opening out' that allows us to expand our thinking beyond its narrow confines.

This paper will present the findings of a new practice-based project between a landscape architect, a filmmaker, and an artist that investigates Plymouth alleyways as living spaces. Focusing on two alleyways, we use film as a medium to capture what we find within the locations, and as a means to map and understand these neglected urban areas. We are documenting the physical as well as the transient aspects of these spaces and their affects. The purpose of this paper is to share initial outcomes of our collaborative project, and the development of an interdisciplinary methodology for documenting the life of these liminal territories.

Author Biographies:

Gursewak has taught Landscape Architecture, environmental and resource management, and Geographical Information Systems at Plymouth University since 1998. Gursewak's research interests lie in the area of cultural politics of landscape, landscape perceptions, terrain vague, landscape urbanism and sustainable living environments.

Stuart Moore is a filmmaker and sound artist who makes single and multiple screen works that explore our relationship to landscape and place. His research explores aspects of landscape and the environmental tensions of urban regeneration and expansion. Stuart is the co-founder of creative media production company Sundog Media, and an Associate Lecturer in Media Arts with Plymouth University.

Kayla Parker is an artist whose research interests centre around subjectivity, place, embodiment and technological mediation, from feminist perspectives. In her practice she uses animation, photography, sound, performance, found objects, drawing, and writing, working with film-based and digital technologies. Since 2010 she has undertaken 360 practice-based research with film-maker and sound artist Stuart Moore, in partnership with Innovation for the Creative and Cultural Industries (ICCI), the creative technologies research area with Plymouth University.

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Author: Helka-Liisa Hentilä

Title: A Good Living Environment and Sustainable Communities as Goals – Challenges and Trends in Finnish Land Use Planning

Abstract:

In Finland 80% of people live in cities or urban areas and one fifth of the population,- a little over a million people-live in Helsinki and its surrounding counties. Other Finnish cities are considered mid-sized or small when measured by population, with Oulu (Finland's sixth largest city – and the site of the projects discussed later) having approximately 143 000 inhabitants. Major urbanisation did not take place until after the Second World War when the rapidly growing paper and mechanical engineering industries, as well as the need to house 400 000 evacuees from the Finnish Karelian regions, became key factors in reorganising the demographic make-up of the country.

In an international comparison Finland's urban structure would be considered disperse and fragmented. 90% of the country is rural. 76% of this rural land is forest, and thus the site of related forestry industries. The remainder of this is the site of almost all the nation's domestic food production and other significant industries such as mining for example. Thus, when considering the challenges faced by architects, planners and landscape designers in Finland, it is necessary to consider the urban alongside the suburban, but to also to pay particular attention to the rural. In this paper these issues will be examined from a strategic planning perspective and, subsequently, examples of how they are informing architecture, planning and design education in the country will be described.

Author Biography:

Professor, Dr. (Architect SAFA) Helka-Liisa Hentilä is Dean of Education at the Faculty of Technology, Head of Department of Architecture, and professor in Urban Design and Planning at the Department of Architecture, University of Oulu. She is in charge of teaching urban planning courses with a focus on sustainable and strategic urban & rural planning. Her previous research has focused on sustainable land use of northern settlements, and she has acted as a leader of several cross-disciplinary research projects. She has extensive experience of teaching architecture and urban planning in different Schools of Architecture, including Royal Institute of Technology in Stockholm and University of Art and Design in Helsinki. She is also a registered architect and planner with a solid experience of architectural and urban planning practices. She is an author of 15 national and international architecture prize-winning and awarded competition entries, mainly in the field of urban design and planning.

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Author: Homayoun Alemi

Title: Towns affected by virtual worlds of film and gaming culture as new paradigms for human interaction?

Abstract:

The city of Riyad is presented here as an exemplar city which seems to reflect the haphazardness and alienation discussed in various important social and urban theories: the chaos of Michel Foucault; Baudrillard's idea of a consumer society, which seems to be the basis of an indefinite urban growth; and the extension of Lefebvre's theory of the social production of space that reflects the virtual community and 21st century capitalism of individual-mass connectivity. A city without a social (Thatcher's non society capitalism) or historic context, created by petro-dollars in the hostile environment of the Arabian Desert where no such large city seemed feasible, it was developed on a grid which reflects no social integrity an intersection between 'illusion and truth'.

Riyadh is analysed in this paper in the light of the virtual or ephemeral city. It is argued that its design comes out of the logic of computer visualistion rather than a sense of a real space. The result is a town that seems to have come out of a computer game with no attachment to the real world. It is presented as a triumph of the 'imaginary space' of Castoriadis - reflecting the crude dominance of capitalism. How the non-historic towns of today seem to reverse the logic of computer generated online communities that are usually a reflection of the built urban context. These modern conglomerates, it will suggest, seem to reflect the virtual community!

Out of this consideration the paper will discuss possible future directions for our thinking about urban context and society, considering the following four important issues that have recently affected our world: the resource crunch; the shift of economic power from west to east; the radical extension of the open society to the nooks and crannies of social life, the public and the personal; and the pressing nature of interdependence at local and international levels.

 Author Biography:

Homayoun Alemi is a chartered architect with 20 years of experience in design and implementation in various building sectors and Urban Design as well as 4 years of teaching as lecturer at Architectural Universities in Iran.

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Author: James Hay

Title: Toward an "Archaeology" of the Neo-liberal City & its Media

Abstract:

This paper responds to the recent trend in Media Studies and Cultural Studies toward "media archaeology," in order to consider how the 21st-century projects of urban redevelopment in the U.S. perpetuate a long history of "reform" born out of earlier liberal government—in some respects a liberalism dating back to the nineteenth century—and how the projects of urban redevelopment shaping a "neo-liberal city" have occurred in response to various problematizations and historical contradictions of the neo-liberal city's mediascape, some of whose elements also have long histories.   Particularly, the paper is interested in how (to use Raymond Williams' terms) the "residual" matters and materializes in an "emergent" environment—how the residual sites, technology, and institutions of earlier media culture (museums, libraries, movie theaters, radio stations & towers, television grids, transportation networks) fit into, but also destabilize, the current wave of media reform and arts/cultural redistricting in the 21st-century, "neo-liberal" U.S. city. The paper discusses the recent plight/reforms of several cities in various regions of the U.S., but focuses mostly on developments in Chicago.

Author Biography:

My research concerns a wide variety of media and contexts—from popular media of the 20th century (cinema, television, telephony, radio) to "new media" and forms of "media convergence" to technologies and appliances that are not usually considered "media" (such as cars, buildings, clothes, garage doors, and refrigerators). The forms of analysis that I typically use are interdisciplinary, and informed by a wide variety of theories. Much of my research over the last fifteen years has occurred at the intersection of studies about citizenship and governmentality, media/space (with an interest in architecture, urbanism, design, and geography), Science Studies, and Cultural Studies. My research is oriented as much to past as to the present—as much to residual as to emergent media and their relation to everyday life. Although much of my research is about the U.S. context, some of my research concerns "global" media networks, and some has focused on Italy and Europe.

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Author: Jane Clossick

Title: Finding Depth: Methods for Uncovering Civic Life

Abstract:

This paper offers a novel methodological approach to understanding the relationship between various aspects of civic life employing the notion of 'depth', investigated using a hermeneutics of praxis through a case study of Tottenham High Street in North London. Much urban theory has embraced the theme of city as shaped by convergent flows and movement. My work offers a conflicting point of departure, questioning the very notion of what a city is. I have coined the notion of 'depth' (spatial, social, historical), investigated through drawings, interviews and quantitative data collection as a way of understanding the relationship between various 'layers', which are all brought into one world through existence in a place, in architecture. 'Depth' is partly topographical. It is the substance of the city; its alleyways and sheds; signs and postboxes; the interior of blocks; the dwellings above and behind, without which the high street would have no metabolism. These physical civic qualities do not exist in an historical, social, political or temporal vacuum, so 'depth' is also non-physical structures, like friendship, planning policy and the rhythms of human life. 'Depth' is a constituent of the common ground, and what is common-to-all is inevitably also concerned with ethical understanding, so 'depth' and ethics are part of the same ontological order.

Author Biography:

A native Londoner, my work is focused on a multidisciplinary approach to understanding cities, firmly situated in the concreteness of architecture, using a range of methods from across the paradigms. I trained as an architect at Sheffield University and the University of East London, and worked at architectural practices in Manchester and London before returning to academia. I completed my MA research into the social life of council estates in 2009, and began my doctoral studies in 2010, with the thesis title 'The Depth Structure of a London High Street: A Study in Urban Order', investigating the multi-layered nature of civic life. I live and work in London with my husband Colin O'Sullivan, and we have a small son, Tomas. We run an architectural practice together through which we undertake research, teaching and design.

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Author: Jarrad Cogle

Title: Christopher Nolan's Gotham City and Global Cinema Space

Abstract:

The city as a self contained unit, or as the 'centre of the world', has long been an organizing device in cultural texts. The trope is often paired with a sense of mapping social reality across its many levels, from Dickens' famous renderings of London to The Wire's extreme focus on Baltimore. Within this context, the fictional Gotham City of the Batman universe presents its own particular set of conventions and possibilities, from parallels to New York to its history of gothic architecture. In recent Hollywood blockbuster action films however, particularly those of the comic book adaptation variety, this trope is largely ignored. The Transformers and Ironman series of films are examples of Hollywood products that, while still dominated by American urban environments and ideology, have become increasingly interested in the global. Despite using recognizable urban landscapes for settings, these films flout a sense of the single city as being the limit of an experience of the world and are less interested in displaying the way differing social types might coexist in these environments. The purpose of this paper will be to read the ways in which Christopher Nolan's recent Dark Knight films has traversed this landscape, and what these readings suggest for intersections of urban and global experience. The films attempt to maintain a traditional sense of Gotham, creating a unified city with a specific character and history, as well as performing the type of social mapping that Batman's origins as a detective seem to require. But they also engage with a sense of the new globalised blockbuster, exploring both specific 'exotic' locales as well as more anonymous world spaces. The interaction of these two differing senses of cinema space helps us to explore how traditional ideas about urban environments are asked to adjust in contemporary global contexts.

Author Biography:

Jarrad Cogle is a PhD candidate in the English department at The University of Sydney. His thesis is focused on Fredric Jameson's relationship to the nineteenth and twentieth century novel. Other research interests include subjectivity in the postmodern novel and global cinema space in contemporary Hollywood film. Jarrad is on the steering committee for the Novel Studies reading group based at University of Sydney and the organizing committee for the Divisional HDR Student Research Conference.

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Author: Jeff Logsdon

Title: Urban Landscape Theory in the Mediated City – Progressing Design Intervention through Art, Architecture, and Landscape

Abstract:

Music and urban form, water's sinuous urban character, dynamic urban squares, and the city dynamic as a medium for abstraction are a few of the realities of urban life leading toward 'finding the life'.

In terms of design in the 'Mediated City', landscape is a reality, an abstraction, and a measure of phenomena and dynamic. Art, architecture, and landscape are inclusive of the relationships in scale, buildings, space, and systems. Elemental frameworks in the way people interact and live are forced by contextual differences as well as predetermined and changing social systems, and at best, banal ecological conditions and constraints. Design makes intervention possible through materiality, interfaces, anchors, relationships, and transparency, all of which are constructions of form. Urban design situations could respond to spatial paradoxes by abstracting toward new form. For example, designers need to think of water as a contracting expanding functional aesthetic and ecological prerequisite intrinsic to urban form. Design must articulate drama, and spatial relationships in form created by city music, narrative, and points of abstraction.

Applied practice links and defines art, architecture, and landscape theory in relation to urban form, context, and situation. Abstraction, transparency, frame, and interface are critical concepts introduced and discussed through design practice. Design process initiates, abstracts, and materialises what is possible. Art, architecture, and landscape are common denominators. The purpose is to 'take measures', conceptualise what is possible, and intervene with a sensitivity and knowledge driven by thoughtful and situational intention…in other words conceived and drawn with white gloves and built with more than a seasonal sensitivity is an imperative.

Author Biography:

Dr. Jeff Logsdon is a Loeb Fellow ('96) Harvard University Graduate School of Design and former Head of Writtle School of Design, Chelmsford, England. He has developed, led, and accredited (by Landscape Institute) professional graduate landscape architecture programmes and taught landscape architecture in the United States, France, United Kingdom, and Germany. In landscape architecture practice his primary work specialises in applied landscape theory, systems, urban design, protected landscapes, landscape ecology, and collaboration in the collective disciplines of art, architecture, and landscape.

Dr. Logsdon's current work and research in landscape theory embraces the realm of form making, perception and dynamic in landscape and music, and systems thinking in socio-cultural and biophysical frameworks. His thesis and work in progress embrace the pedagogy of landscape architecture theory applied to expanding landscape meaning, progressing landscape theory, thinking in terms of functional aesthetics, and phasing and abstracting form in the design process as part of the concept of intimate theory.

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Author: Jelena Stankovic

Title: Metamorphosis: Can the imagination and vision of science fiction transform predicaments and actions 'on the ground' in today's developing and developed cities?

Abstract:

The intention of this paper is to give examples - visualise how imagery of science fiction has influenced our experience of the world which surrounded us - context. For instance, Maurice Halbwachs in his book The collective memory emphasises that □ in reality, we are never alone □. It means that we always carry with us - in our memories a number of distinctive people - writers including their imagination, ideas, visions, opinions and views, which later affect and shape our behaviours - acts in the real situations. As Halbwachs said, □ many impressions during my first visit to London-St. Paul's, Mansion House, the Strand, or the Inns of Court-reminded me of Dickens' novels read in childhood, so I took my walk with Dickens □. Particularly, we only walk unaccompanied in appearance, however, the world of our thoughts - our imagination composed of ideas and ways of thinking but shaped by others, alters our actions in real life.

Besides Halbwachs, Hannah Ardent (Human Condition) and Patrick Geddes (The Charting of Life) through different methods, gives examples of metamorphosis of In-world as remembered into Out-world as acted. In the other words, our actions, behaviours and performances in the real situations, which differ from individual to individual, depend on the presence of others - the inhabitants of our imagination.

By using these authors, the subject of paper is to explain how ideas of science fiction reflect to real people and their reactions in reality. In particular, a civil war in Bosnia (1992 - 1995) is a motive for understanding this relation.

As a result, this paper is a new model of thinking how to bring imaginary and real world together in order to understand our experience - behaviours - actions in everyday situations - spaces.

Author Bibliography:

My name is Jelena Stankovic, I have travelled through the world as a child with my parents so I carry a lot of world cities with me - in my memories. I was always question if there is a relationship between our experience and our perception of the world. What is that connection? My interest is to show how to bring together the world of our thought - imaginary one and tangible world - real one in order to present and understand cities as experienced. Those cities as which we carry within ourselves usually remain invisible - do not exist on the city maps. As part of my PhD at University of Dundee, College of Arts and Social Sciences, School of The Environment (Architecture), I tried to clarify those relations between the city as remembered and the city as seen.

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Author: Jennifer Gray

Title: A Practical Utopia: Dwight Perkins and the 1904 Metropolitan Plan for Chicago

Abstract:

In 1904 a Chicago-based architect and political activist named Dwight Perkins designed a prescient metropolitan plan for the American city that reimagined the polis as a terrain for sociological investigation. Perkins collaborated with social scientists affiliated with the University of Chicago and was committed to leveraging design as vehicle for social change. He abandoned the illusionistic rendering techniques used by most modern architects and instead illustrated the city as a series of sociological data-maps that combined statistical facts on population density, disease transmission, mortality rates etc. He argued that strategically placed, small-scale interventions – neighborhood parks, public schools, recreation centers – would ameliorate the devastating physical impact that unplanned growth had on the urban poor and advance democratic social ideals in a city disproportionately inhabited by immigrants and highly segregated by race, ethnicity, and wealth.

This paper uses Perkins's plan for Chicago as a case study to explore connections between the modern metropolis, the social sciences, and democratic social politics. Not only did Perkins pioneer in understanding the city as a heterogeneous collection of cultural groups, but the manner in which he visualized the city – its architectural representation – was itself mediated through the lens of the social sciences. Data-maps proved the existence of a relationship between the urban environment and social problems related to health, ethnicity, and poverty. They relied on scientifically obtained facts rather than imaginative drawings and so focused on the lived experiences of everyday people rather than the utopian idylls of a future Chicago. Rationalizing urban planning helped Perkins convince city officials to spend tax money on designing public spaces and amenities that would benefit all classes of society. He championed small-scale, piecemeal improvements like playgrounds and schools over radical, visionary changes because they were feasible and encouraged participatory democracy by engaging local communities. Ultimately this paper suggests that Perkins's "practical utopia" for Chicago can help us explore questions relevant to contemporary urbanism, such as the efficacy of research-based practices and grass-roots activism, the ambitions and limitations of community engagement, and the meanings of public space and democracy in cities today.

Author Biography:

Jennifer Gray is a modern architectural historian whose research explores the relationships between social politics and the built environment. She is an educator at MOMA, New York; Adjunct Assistant Professor at Columbia University; and has guest lectured at New York University, the New York Institute of Technology, and for DOCOMOMO. She is the recipient of a Carter Manny Citation of Special Recognition from the Graham Foundation. Her recently completed dissertation titled "Ready for Experiment" explores the connections between pragmatist philosophy, progressive social politics, the social sciences, and modern architecture in Chicago. Her work has been featured on CNN's Smart Planet, and she has published in Il Giornale Dell 'Architettura and has an upcoming article appearing in Future Anterior Fall 2013.

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Author: Joel McKim

Title: Visualizing the Future: Factory Fifteen and the Architectural Imaginary

Abstract:

Digital media technologies and urban design practices have become increasingly intertwined. While the impact of computer assisted and algorithmic design tools has received some recognition, the role of 3D animation and rendering within the architectural process remains comparatively unconsidered. These forms of visualization are largely dismissed as purely a matter of marketing, often performed by media workers outside of the architectural profession. The digital rendering of as yet unrealized architectural projects is, however, expanding the traditional parameters of architectural practice and becoming a field in which artists, filmmakers, designers and game engineers are collaborating in previously unimagined ways.

This paper will explore this contemporary convergence by examining a specific London-based studio operating at the intersection of media practice and architectural design. Factory Fifteen is a small animation house that produces both digital short films and architectural visualizations. The studio is perhaps best known for its speculative shorts, such as "Robots of Brixton" and "Megalomania," which offer a rather dystopic, rather than commercial or glossy, vision of our architectural future. The paper explores the changing role of the digital "animator" within the architectural design process and the possibility that practices of urban visualization that are sometimes disregarded as merely a commercial supplement, may possess a creative and political potential. It draws from a series of interviews conducted with the three young directors of Factory Fifteen: Jonathan Gales, Kibwe Tavares and Paul Nicholls.

Author Biography:

Dr. Joel McKim is Lecturer in Media and Cultural Studies in the Department of Film, Media and Cultural Studies at Birkbeck, University of London. His research focuses on spaces of political communication in the urban environment and the intersection of media technologies and architectural design. His writing on architecture, politics and media has appeared in such journals as Space & Culture, Theory, Culture & Society and Borderlands and in the edited collections DIY Citizenship (MIT Press) and Informal Architectures (Black Dog). He is currently completing a book entitled Memory Complex: Competing Visions for a Post-9/11 New York. Before taking up his current position at Birkbeck he was a Kenneth P. Dietrich Postdoctoral Fellow in Architectural History at the University of Pittsburgh and an FQRSC Postdoctoral Fellow at McGill University where he participated in the Media and Urban Life research group.

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Author: Joern Langhorst

Title: Contested Terrains and Discordant Frames: (Re-)Presenting the Changing City

Abstract:

Throughout history, conflict has been one of the mainstays of conditions of urbanity. Urban space and its patterns of configurations and inhabitation have developed as location of, framework for, catalyst and response to conflicts. The underlying causes of urban conflict comprise social, economic, ethnic, ecological, spatial and political issues – often overlaid and compounding each other. Very early on, the medium of film engaged issues and conflicts intrinsic to the urban condition, employing a variety of ideological, political and social positions. If the spatial and cultural form of "city" is a result, however dynamic and ephemeral, of how the aforementioned conflicts and differentials play themselves out spatially and socially - and how they "take place", then film is uniquely suited to understand, analyze and imagine these processes.

The change in the ways urban conflicts and their "places" are represented in cinema is not only a portrait of their actual qualities, properties and conditions, but also indicative of different perspectives, readings, attitudes, and interpretations. Hence, it can be analyzed to understand the relationship between society and the processes it employs to resolve conflicts and their spatial manifestations. Beyond its traditional role in the spatial design disciplines, the image, still or moving, has become an ever-increasing part (or at least conditioner) of the lived everyday experience, and representational tools increasingly have become the actual location of discourses in design and planning, establishing a mediated space or "hyperreality" (Baudrillard 1988).

Analyzing a cross-section of predominantly independent films engaging the topic of urban conflict, the paper investigates the manners in which urban conflicts and the urban condition is represented and present, inside and outside of the cinematic frame. It questions what degree the cinematic frame allows for a projection back onto the frames and conditions of the actual urban situations and conflicts, as well as the use of film as a representational medium in the design process that has the potential to incorporate traditionally excluded constituents, ideas and phenomena.

Author Biography:

Joern Langhorst is currently Assistant Professor of Landscape Architecture at the University of Colorado Denver. Previously he has held faculty positions at the University of Oregon and Iowa State University. His research and teaching focus on landscape architectural theory, on issues of visualization and representation, emphasizing film, and on post-industrial and post-disaster sites with a focus on the cultural production of space. A particular emphasis is on post-industrial and post-colonial cities and their mechanisms of de-development and re-development. He has been consulting on the recovery and redevelopment of post-disaster and post-industrial sites nationally and internationally, and has worked extensively in post-Katrina New Orleans.

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Author John Zissovici

Title: From under your skin

Abstract:

As images on various mobile screens, soon fixed within our field of vision, are shifting our attention away from the actual world in which we—along with our images—still reside, the distinction between actual vs. virtual urban experience gradually dissolves into a new hybrid condition, for now quaintly called augmented reality (as if there ever was consensus about reality). The three dimensional virtual city in Google Earth, with its three fingered, orientation-specific navigational tools on mobile devices, emerges as the ideal parallel world for exploring the 'augmented' city that bridges the actual vs. virtual divide. In this paper, illustrated by numerous discoveries from my recent transgressive explorations of Google Earth, I will discuss the implication of these, for now, private journeys to the way we will soon experience the mediated city and the role of virtual and actual architecture in this new context.

At the beginning of the 20th century, Wassily Kandinsky wrote of "a city built according to all the rules of architecture and then suddenly shaken by a force that defies all calculation." A hundred years later, that image reappears inadvertently as we navigate through the science fictional city in Google Earth, where solidity has vanished, anarchic behavior is freely permitted and our assumptions about the city have come undone. What Kandinsky could hardly have anticipated was that today this 'force' that fundamentally alters the way we imagine and use cities, rather than defying all calculation, would be purely a function of calculation: the algorithms that regulate the assembly of bits into images of cities and enable our navigation through them. Even less foreseeable was that by now, this virtual city is no longer merely an apt metaphor for a certain spiritual anxiety, but both its source and potential exit strategy from it.

Author Biography:

John Zissovici's teaching and research focus on the impact of digital media and information technologies on our perception and engagement of the city. Through complex photo documentations, videos and texts he has been examining the ever-expanding role images have come (again) to occupy in our daily life, and the new visual culture that has emerged as a result. He has increasingly been preoccupied by the possibilities of Google Earth and other attempts to simulate our world as laboratories for exploration, speculation and invention.

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Artist: Joshua David Lynch

Title of Performance: Blindfold Critique

Abstract:

As part of the 2013 Sydney Architecture Festival (1-10 November) I presented what I am called a 'Blindfold Critique'. It involved Sydney Artist & Architect Professor Richard Goodwin being blindfolded and taken to a well know piece of Sydney architecture. He did not know where he was being taken. He was asked to critique the architecture without seeing it.

The critique was recorded and edited into a three minute piece. It was done for three buildings. It was broadcast on national Radio during the festival as well as being exhibited in a space where people were able to listen to the critiques at listening posts. The idea of using a well-known piece of architecture or public space within the city is important because it means that the audience knows the architecture which is being critiqued and has a mental image of it, and that mental image is challenged by the critique of someone who is there but cannot see the architecture.

This is part of a larger practice and thinking which has only just begun to take shape and so the outcomes of this action are not preconceived but it starts with the simple question; what are we left with - architecturally - when we remove what we already know or what we think we know? Or what parts of architecture & the city are we blind to? The piece produced for The mediated City Conference presents these 'blindfold critiques' (from the Sydney architecture festival) at a screening / Q&A session. The sound recordings run for 15min (total, 3min each).

Artist Biography:

Joshua Lynch is a recent architecture graduate who currently works for Artist and Architect, Richard Goodwin as his primary project architect, this includes working on a wide variety of projects including an installation as part of the Australian Pavilion at the 2012 Venice Biennale of Architecture. As well as working for Richard, Joshua has begun to create his own work which is primarily interested in the parts of architecture which we are ordinarily blind to. This work draws on disciplines outside of architecture, including; photography, film, music, poetry and sound in order to reveal part of architecture which are either unknown or being ignored.

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Authors: Julian Molina and Tomas Percival

Title: Participatory Art redefines the Public: from Institutional Critique to Critical Spatial Practice.

Abstract:

This presentation will assess the ways in which contemporary art practice has produced novel ways of engaging urban publics, thus elaborating new social, assemblages, technologies, and commons. The presentation will specifically examine critical art practices' role in activating and producing a public sphere of contested 'appearances'.

Starting with Hannah Arendt's definition of the public sphere as "the space of appearances" this presentation will interrogate the ways in which art and design practice—through engaging with, and highlighting, the "active participation" of audiences—poses important questions for the ways in which practitioners can present counter-heterogeneous modes of appearance within the urban everyday.

The central questions of the presentation will be: how does participatory art practice produce a public sphere that heightens the experience of conflicting, and contested modes of appearance? In what ways do modernist urban aesthetics diminish the public spheres' function as "the space of appearances"? and how might strategies within contemporary critical spatial/public art practices be adopted to intensify the experience of appearance?

Drawing from early feminist practices (Suzanne Lacy, Jenny Holzer, Adrian Piper), Institutional Critique (Hans Haacke, Alfredo Jaar, Andrea Fraser, Krzysztof Wodiczko), and contemporary critical spatial practice, the presentation will consider how successive generations of artists have engaged with the public sphere as an active site of politics, identity, and engagement. The presentation will trace this history in relation to the conference's stated questions and concerns.

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Julian Molina is a PhD candidate at the University of Warwick, where he researches youth unemployment and urban labour market interventions. Julian has worked with various NGOs, Charities and research organisations since completing an MA in World Cities and Urban Life at Goldsmiths, University of London.

Tomas Percival is an artist living and working in London. Tomas studied Fine Art and History of Art at Goldsmiths, University of London and is currently working at AIR, a public art commissioning and research project at Central Saint Martins, University of the Arts London.

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Author: Kirsten Day

Title: The Shanghai Paradox

Abstract:

Traditionally the buildings of the Church and State were the signifiers of a city skyline. Corporate patronage since the early-20th century shifted the functional requirements of the city by adopting high-rise towers and skyscrapers, as cities transformed from industry to service based economies. These new paradigms of global networks require not only a homogenising of physical space but also a differentiation of skylines and the iconic buildings with which they are constructed. They are part of a culture of consumption where multiple layers have developed through this system of commissioning buildings and creating new cities.

This paper examines the symbolism of cultural identity as expressed in the landmark buildings of Shanghai's Pudong – which is China's showcase to the world - the center-pieces of which are the super tall skyscrapers of Jin Mao Tower (1999), the Shanghai World Financial Centre (2004) and the Shanghai Tower (2014). Each contributes toward a city identity by demonstrating a unique modernity and presence on a global stage — for Shanghai in particular and China in general. International architectural firms designed these buildings and have acknowledged in their concepts the principles of traditional geomancy and fengshui as a means of identification.

This paper reports on the use of fengshui concepts which denote 'Chineseness'. Their value resonates in Chinese society (including Hong Kong and Taiwan), despite being illegal in China (where it is considered to be based on feudal superstition which is counterproductive to the notion of modernity) — thus establishing a paradox in the architectural imagery of the Pudong. The representation of cultural identity requires imagery understood by an audience both within and without the cultural context and so questions arise: does this use of fengshui in China denote a 'western' understanding of Chinese culture?; does the application of these concepts, whether through reinterpretation or by globalisation processes, inextricably change the understanding of traditional systems?; do the demands of globalisation and architectural imagery just make this paradox an interesting anomaly?

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Kirsten Day is a PhD candidate in the Faculty of Design, Swinburne University of Technology. Her is thesis title is *Fengshui as a Narrative of Localisation: An overview of contemporary architecture in Hong Kong and Shanghai*. She is principal architect with Norman Day + Associates and has worked on numerous projects in the Australasia- Pacific region including the East Timorese Embassy, Canberra and RMIT International University Vietnam.

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Authors: Lara Salinas Alejandre and Serena Pollastri

Title: Open Planning: Designing interactions for civic engagement

Abstract:

Whilst improvements in urban planning systems are typically oriented to improve administrative efficiency, the social complexity of the context these systems impact on calls for the development of a set of tools that address the requirements of different stakeholders. Within the framework of Open Data policies being adopted by local governments, and access to digital networks becoming significantly widespread, this paper discusses the opportunity that digital space brings to connect planning application systems with everyday communicative practices.

Open Planning is an on-going project whose main objective is the development of more engaging, transparent and accessible channels of communication, to improve the efficiency of the current planning application process in Liverpool. The paper reports the first stage of the project: a three months exploratory research, during which we have investigated the limitations and opportunities of the current planning application system in Liverpool from the point of view of local government (Liverpool City Council Planning Team and GIS Team), commercial investors (private developers and agents working within Liverpool) and civil society groups (Engage Liverpool and community members). As a part of this first phase, creative urban practices that could be integrated to enhance notification, information and engagement along the planning application process have been analysed. Second, the paper outlines the final stage of the project, in which a first prototype is going to be developed and tested.

Finally, the efficiency of the current and proposed future scenario, focusing on the tensions of the integration of digital space and physical place in the context of urban planning will be discussed. This paper demonstrates how it is possible at local, and potentially also at national level, to overcome time and budget constrains and implement significant improvements in the current planning system so it can be operated with greater efficiency, transparency, and public engagement.

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Lara Salinas Alejandre and Serena Pollastri are Phd students at Imagination, an open and exploratory design-led research lab at Lancaster University.

Lara Salinas Alejandre is a practitioner and researcher with background in art and technology, specialized in creative uses of locative media and social web. She has worked in Spain, Colombia and the UK. Serena Pollastri's background is in visual and service design, with a strong focus on sustainability and social innovation. She is currently involved in the Liveable Cities project, to developed future scenarios of low carbon, resource secure societies with a participative approach.

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Author: Lee Azus

Title: From the Minimum House to Artwork: the FHA Floor Plan and the Mike Kelley Mobile Homestead

Abstract:

This essay explores the historical relationship between the Mike Kelley Mobile Homestead, a 2013 sculptural artwork located in Detroit, Michigan, and a house type known as the Minimum House. The Homestead is a 1:1 scale model of the artist's childhood home in Westland, a suburb of Detroit. Built on a labyrinthine basement foundation, the façade is detachable and meant to periodically tour the metropolitan area. The façade and floor plan of the Homestead is a familiar style of American suburban architecture. Millions of suburban Cape Cod and Ranch House-style homes were built throughout the United States in the decade following World War II. They have become the best-known styles of postwar American dwellings.

The Cape Cod Revival and Ranch House were styles that functioned as skin over a house type, which the historian Greg Hise called the "Minimum House." Although suitable to the mass-construction methods of post-war homebuilders, the house type was codified a decade earlier in Principles of Planning Small Houses, a 1936 Federal Housing Administration Technical Bulletin. The Bulletin's suggested floor plans and accompanying house illustrations carried the power of the FHA and its legal authority to underwrite building loans. This underwriting was critically important to builders and lenders, and privileged suburban growth at the expense of the city. It shaped the look of post-war American neighborhoods.

The FHA's Minimum House, while sharing characteristics of Frank Lloyd Wright's Usonian House, privileged Revival styles at the expense of Modern design. As illustration, this essay looks at the 1942 Haig's Subdivision neighborhood of Ypsilanti, Michigan, a small city near Westland as antecedents to Mike Kelley's childhood home. Using primary resource material and interviews to construct this essay, this presentation situates the Mike Kelley Mobile Homestead in the economic policies of 1930s America.

Author Biography:

Lee Azus is a candidate in the Master of Science in Architecture, Conservation Concentration degree program at the Taubman College of Architecture and Urban Planning at the University of Michigan. A member of the Society of Architectural Historians, he is interested in the way post-industrial landscapes have been shaped by history and memory. In 2013 he prepared a Historic Structure Report on Temple B'nai Shalom, a 1963 synagogue designed by Walter H. Sobel in Benton Harbor, Michigan. With colleagues he evaluated the Helen Street area in Detroit as a potential historic district. As part of the River Raisin National Battlefield site in Monroe, Michigan, he researched histories and property titles back to the French settlement in the 18th century. His current work looks at the Federal Housing Administration and its influence of contemporary American architecture.

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Author: Lisa Sauve

Title: The Ghosted City - unrepresented x-factors

Abstract:

Richard Brook and Nick Dunn "use the term 'map' loosely to describe any form of representation that reveals unseen space, latent conditions or narratives in and of the city". To map within these loose terms allows operations between disciplines, medium and modes to be extracted. The work laid out here lends focus to the city and its geographically proximate constituents. Extrapolating the practices beyond the city and into the hinterland, where many of the supporting territories exist, may provide insight to latent hinterlands and their passive effects on the networked cities, specifically the relationship between cities and their industrial counterparts. Manuel Delanda expresses this relationship as "the intensification of the flow of knowledge that also affected the dynamics of cities and their industrial hinterlands".

Borrowing from René Daumal's reduction of x in his 1928 essay Pataphysics and the Revelation of Laughter "to know x = to know (everything - x)", there exists an intriguing operation to evaluate conservation situations. Imagine a context with x, now remove x, what effect does it have on the content? This is the nature of x, less than physical. X becomes the ghost of something and its effects. Place and space are tethered to the same relationship of the physical and the ghost.

It is this addition of Daumal's formulaic understanding of what may be considered an x-factor that provides a muse of an operation for the research on these post-industrial cities. It leads to the now what? of these forgotten spaces. The ghost effect frames the new condition as one not to preserve the narrative holistically but to borrow pieces of its previous existence and merge them with current conditions into new speculations of a near future.

Author Biography:

Lisa Sauve is a co-founding principal of the design+research office Synecdoche, an adjunct professor at Lawrence Technological University and a student candidate of conservation at the University of Michigan. She holds a bachelors degree in architecture from Lawrence Technological University and a Master of Architecture from University of Michigan with high distinction. Her research focuses on cultural effects of the post-industrial city and has been published in Dimensions 25. The design work of Synecdoche has received international recognition through competitions, research and design work.

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Author: Lisa Tilley

Title: Mediating Yangon

Abstract:

Yangon is a former capital of Burma (Myanmar) and the capital of *Yangon* Region. The vacuum left in Yangon by the relocation of Myanmar's administrative capital in 2005 to the secretive landscape of Nay Pyi Taw has meant that many of its historic buildings have begun to decay. Yet, since the economic and political openings of recent years, investment is rushing into this vacuum with the potential to permanently alter the spatial forms of the city.

This paper firstly looks again at postcolonial thinkers (including Said, Fanon, and others, but also the work of Walter Benjamin) and draws out observations on colonial and postcolonial spatial ordering. This is then related to the Yangon of today, a space mediated by investment capital, elite preservation groups and the everyday actions of its residents. The rest of the paper draws on fieldwork conducted in Yangon during the summer of 2013 and includes observations on the changing forms of the city and interviews with key agents in its mediation. It finds a space of contested aesthetics, shifting religion-based and wealth-contingent spatialities, and creative resistance to inward investment. Finally, the paper considers how space in contemporary Yangon corresponds to the spatial logics described by the postcolonial thinkers discussed in the first part.

Author Biography:

Lisa Tilley is currently a doctoral researcher at the University of Warwick, Department of Political and International Studies. Her research interests lie within the broad field of international political economy (IPE) but increasingly cross over with critical geography in consideration of the relations between power, economy and space. Theoretically she seeks to draw postcolonial thought deeper into IPE and to develop an IPE more attuned to persistent colonial logics. Geographically her focus is on the postcolonial world, with a current focus on Southeast Asia and Indonesia in particular, but she also has an abiding interest in Burma.

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 Authors: Luisa Collina; Paola Trapani

Title: Milano 2033. Future seeds.

Abstract:

In 2013 the Politecnico di Milano will celebrate its 150th anniversary and the calendar of scheduled events will end with a major exhibition at the Triennale di Milano, entitled *Milano 2033 - Future Seeds*. On this occasion, the University doesn't want just to celebrate its history; on the contrary its aim is to look to the future and to reflect on the issues of mobility, housing and production, with a special focus on the impact that energy conservation, new materials and ICT will have on our daily lives in the next 20 years. The exhibition reveals the ability of the teachers, researchers and students of the University to conceive and design advanced visions able to affect the life of Milan and the rest of the world. Some scenarios (presented with an abstract and emotional language rather than with technical drawings) project the visitors into a friendly future, in order to stimulate a debate on the possible future innovation tracks to be taken - and dampen the widespread feeling of inevitability. Beyond their veracity, these scenarios convey the atmosphere of a desirable future.

Animated drawings are accompanied by "impossible interviews" of the future citizens of Milan in 2033. In addition, some objects from the past (including prototypes, tools and models designed at the Politecnico which reveal a special bond between the past and future of the city) are physically presented. 150 micro stories illustrate how it life could hopefully be in Milan in 2033: new forms of public and private mobility; integrated services organized according to both top-down and bottom-up criteria; the return to the city of the 'clean factory' etc. The simple and everyday language used is not intended to trivialize the complex contents (often the result of international scientific research) but rather it seeks to generate curiosity and stimulate thoughts about our future. This paper will discuss the exhibition and its themes.

Author Biographies:

Luisa Collina is Full Professor of Design at the Design School of the Politecnico di Milano and President of Cumulus. Since 2000 she has been in charge of the international relations and projects for the School of Design and for the INDACO Department (Department of Industrial design, Art, Communication and Fashion). She is member of the CURE working group that seeks to support, strengthen and evaluate the research of Cumulus members.

Paola Trapani is Chief Design Strategist at the marketing division of IGPDecaux, the Italian branch of the worldwide company JCDecaux. She leads product/service systems innovation and aims to match the communication needs of advertisers and the expectations of citizens in terms of aesthetics and public utility services. She has been a visiting scholar at UCLA, an invited lecturer and trainer at the San Francisco State University, and is an active member of the scientific board of the European conference *Human Cities*.

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Author: M. Christine Boyer

Title: Mapping the City via the Histories of Cinema.

Abstract:

Cinema belongs to the archive of the city --- as an instrument of memory it brings into visibility the 20th century's mobile processes of urbanization, modernization, industrialization. The form of the city has been transformed throughout the 20th century by expansive population growth, massive skyscraper development, the encirclement and strangulation of automobiles and highways, the devastations of bombs and bulldozers, white flight and abandonment, urban renewal and reconstructions, architectural spectacles, and theme park developments. In addition, cultural revolutions, civil wars, ethic cleansing, military dictatorships, natural catastrophes have wrecked havoc on cities around the world. All of these dramatic upheavals have been reflected in cinematic representations.

Cinema haunts the city as testimony to time and remembrance, mixing together the present with the past. In digitized [electronic] cinematographic archives, such traces become retrievable, re-usable,re-frameable. They are documents to be manipulated, re-narrated, transmitted anew. Montage is the manner in which digitized images are transformed and transmuted (re-appropriated, recombined, reassembled, remapped) along divergent pathways. No image necessarily follows or precedes another in sequence, all are now the construction of artificially manipulated sequences and scans. Images become the raw material with which the spectator draws out a chain of associations, establishes connections and linkages, projects dreams and imaginations. In the archive of digitized cinema, thinking with images enables retrospective, analogical and associative modes of thought pointing toward a critical rereading and re-assembling of city imagery.

This filmic essay with exploit the ability to map the city of cinema by visual overlaps and layerings, drawing out associative images that begin to tell the story of the city of cinema by linking together city images, cinematic representations, and cinematic theory from the last 120 years of cinematic history. Cutting a horizontal trajectory across cities - New York, Tokyo, Vienna, Paris, Hong Kong, Calcutta, to name a few - the cinema has captured the dynamic force of their mutations and disruptions.

Author Biography:

M. Christine Boyer is the William R. Kenan Jr. Professor, at the School of Architecture, Princeton University. She is the author of Le Corbusier: homme de lettres (Princeton Architectural Press, 2011), CyberCities: Visual Perception in the Age of Electronic Communication (Princeton Architectural Press, 1996), The City of Collective Memory: Its Historical Imagery and Architectural Entertainments (MIT Press, 1994), Manhattan Manners: Architecture and Style 1850-1890 (Rizzoli, 1985) and Dreaming the Rational City: the myth of city planning 1890-1945 (MIT Press, 1983). She is currently writing a book entitled Not Quite Architecture: writings around Alison and Peter Smithson. She received her PhD. and Masters in City Planning from MIT.

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Name: Maciej Stasiowski

Title: Cutting edge of the city. Extreme strain urbanism in mainstream cinema

Abstract:

Cinema is always striving for the presence of imaginative architectural projects confided in depictions of urban (un)realities - not only an attractive background to the story, but also a commentary, critique, and subversion of specific spatial artifacts. Showing the city in extremis, as in Christopher Nolan's "The Dark Knight Rises" or Pete Travis' "Dredd", urban structures become an arena of the terroristic spectacle. In Travis' film, mega bloc structure reminiscent of Ballardian nightmares ("High Rise") and social housing failures (Pruitt-Igoe), turns into an enclosed stronghold. In Nolan's take on the Batman flic, whole city of Gotham (being itself a derivative of Hugh Ferris' claustrophobic renderings set in motion) finds itself sealed off from the outside world.

Bringing out anxieties of urban isolationism and mass suffocation is characteristic to the films made after the London Bombings, 9/11 and especially – the siege of Sarajevo. Film may not be the best test ground for urban planning, yet it condensates anxieties of global terrorism, news of alien occupation and images of martial law, as conveyed through media. Portrayed as dynamic strained structures cinematic cities brutally reexamine utopian drives, pointing at not merely solutions but other overlooked areas of clashes between social life and state affairs as well as outside intrusions into fabric of the everyday. The image arising from those frenetic narratives, which this paper aims at clarifying, is a palimpsest-like inscription over synecdoches of present-day metropolis. Might it be a vision of instable, scattered and media fed urbanism as in the blueprints by Lebbeus Woods (Centricity) or Naja & deOstos (The Hanging Cemetery of Baghdad), it's left to the filmmakers' imagination to highlight this (cutting) edge.

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A PhD student at the Institute of Audiovisual Arts at Jagiellonian University, Poland. Master's degree in cultural studies (specialization: film studies). Thesis on the experimental literature underpinnings (postmodern novel, Nouveau Roman, metafictions) of Peter Greenaway's cinema: "Atlas of All Things Inconstant". Present research interest is aimed at the convergence between cinema and architecture in the theoretical projects of deconstructivist architects, and cinematographic strategies in films. Associated with film & new media academic magazine "EKRANy". Previous publications on the architectural attributes in Terry Gilliam's 'Brazil' and '12 Monkeys' ("Wunderkamera: The Cinema of Terry Gilliam"), spatial memory in Pedro Costa's "Letters from Fontainhas" trilogy and the tradition of speculative drawings and utopian projects (Piranesi, Sant' Elia, Abraham) in architecture (published, subsequently, in "Film Quarterly" vol. 79 {2012} and vol. 82 {2013}).

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Author: Marc Furnival

Title: Time out of mind - The process of regeneration

Abstract:

Regeneration deals with a scale and nature of place that encompasses an arena for the widest range of disciplines, including architects, human geographers, filmmakers, animators, sociologists, political activists and theorists. The process of regeneration necessarily involves a broad range of factors and activities, in often complex and shifting combinations. A key factor of cities and neighbourhoods that develop over a significant period of time, is that the natural rhythms of human activity and the concomitant fabric that serves those needs. This highlights the importance of integration with key driver socio-economic aspects of urban design. It is for his reason that, underlying urban structural geometries; existing aspects and elements; and, characters, rhythms and structures of social networks, are understood and preserved, where possible and viable.

To achieve an integrated scheme is complex. There are often conflicting agendas, and qualitative and quantitative considerations can often form conflicting criteria. Implementation and delivery of projects involves consideration of phasing (short-, medium-, and long-term) and its implications, shifting objectives, as well as changing funding criteria. Such an approach begins with both a rounded analysis of the actual situation (positive, negative and neutral contribution), and the development of an 'ideal' outcome to highlight key objectives. This allows specific approaches to be plotted between the actual and the desired, so projects can be programmed with more certainty, but while maintaining flexibility to cater for shifting criteria.

Regeneration is a long term rolling and flexible process, that needs to adapt around key objectives and principles. Socio-economic considerations as a twin strand with urban design/ masterplanning is relatively new, at least in the mainstream. We have seen many schemes well designed in spatial and physical terms, but if those spaces and buildings are not closely informed by the current and projected activities of the people living and working there, then it is difficult to conclude such schemes are genuinely sustainable. By twinning area based, small scale projects with larger regeneration implementation, better integrated and more sustainable neighbourhoods are achieved.

Author Biography:

Marc Furnival is an urban designer and architect. His work includes a range of projects varying in scale from small in-fill blocks to new cities of over 1000 hectares in China, UAE, Fiji, Ireland, South Africa and UK. He is a member of the Urban Design Group (UDG) and Architects Registration Board (ARB). He is a regular panel judge for annual Urban Design book prize (UK) and recently a MA guest tutor at London Met and UCL Bartlett, London. His interest in the wider aspects of urban design has led to spells living in New York, Melbourne, Shanghai, Sao Paulo, Spain and currently London.

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Author: Marco Zilvetti

Title: Moving in the digital era - Innovative mobility for responsive urban spaces

Abstract:

The expression "smart city" is a recurring theme in so many different fields that it risks taking on lackluster meaning. Technologies are becoming more and more pervasive in the urban environment and are thus initiating new concepts of community, social communication, digital collaboration and networking (Greenfield 2006). In this context it seems possible to subvert traditional habits by applying a bottom-up approach to design and allowing citizens to be active in the improvement of urban life (Resch et al. 2012). Thus understood, digital technologies trigger a constructive and innovative dialog among citizens, administrations and urban environment resulting in "smart" ways of sharing knowledge (Buscher et al. 2009).

The collaborative patterns instigated by these technologies can also be applied to the manufacturing sector where, more and more often, it is possible to hear talk of processes that were pejoratively associated with of the crafts field of the past until recently: self-production and limited series etc. In this context, the application of new technologies by various actors (ranging from small start-ups to well-framed enterprises) can lead to cooperation and innovative new ideas, while still supporting the region in which they are located.

These approaches are particularly important in times of crisis and can also help redefine manufacturing standards and supply effective interpretations in ways relevant to contemporary urban issues such as mobility. The research documented here intends to introduce a transdisciplinary overview of good practices within both the manufacturing and urban fields. It looks at contemporary trends and innovative approaches for designing commuter vehicles and suggests a framework for mobility capable of fully responding to the needs of the cities of tomorrow.

Author Biography:

Marco Zilvetti is a Phd student at Politecnico of Milan and is currently working on research focused on the urban mobility field. He graduated as product designer and his passion is currently driving him to seek an understanding of how new technologies can be applied to the built environment and production processes. The aim is to change lives, simplify our tasks and improve the cities we live in. His main efforts concern the exploration of best practices in the field of transportation design to ensure a balance between individual mobility needs and issues of sustainability.

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Authors: Maria Celia Furtado Rocha; Pablo Vieira Florentino; Gilberto Corso Pereira

**Title: Digital speech of social actors and articulation for requalification
of urban spaces: a methodological approach**

Abstract:

Social medias have given rise to new forms of participation on issues related to urban life. The social movements that use them, organized as networks for communication of content, views and opinions, are close to groupings Jürgen Habermas described with regard the bourgeois public sphere in eighteenth-century. Nowadays, the widespread use of ubiquitous communication technologies is based on convergence and mobility networks. These technologies have made possible new forms of sociability and allowed new social practices and forms of actions to emerge.

If we look at this process, we can notice that the mobilization around themes of the 'common good' in urban life is contributing to more civic engagement that clearly embodies a cultural dimension into the concept of citizenship. This is clearly evident in initiatives by citizens' groups (often associated with NGOs) that seek to occupy and redefine the use of urban spaces. These initiatives aspire to repopulate virtual and physical public space with elements of a public sphere - understood as a means of communication between people who want to govern their lives in a way that is based on the discussion of public issues.

This paper documents an exploratory study of public debate in digital social networks on issues that affect urban life. The study was focused on three issues: access to debate; level of interactions performed; and empowerment measures. It was conducted in Salvador (Brazil) and in Potenza (Italy). Such study aimed to perform an analysis on 'networks of words' and of 'social network users' in specific virtual communities. The aim is to permit the testing of new research methods through the interpretation of the discourse produced and use of the on these sites that will understand how social actors are articulated in the requalification of city life.

Author Biographies:

This paper presents questions that have been discussed in two research projects under way in the Doctorate Program at School of Architecture and Urbanism – PPGAU at Federal University of Bahia – UFBa: the project "*Networked Citizen: from consumer to producer of information about the territory*," developed in partnership with the PRODEB - Cia of Data Processing of Bahia - and the project "*Digital Social Networks and their Impacts on Urban Space in Brazil*", developed as a PhD thesis in Architecture and Urbanism at PPGAU. The former project is developed by Maria Celia, a system analyst of PRODEB and a Phd candidate in UFBa, and Gilberto Corso, a Phd, professor and researcher in PPGAU. The second one is developed by Pablo Florentino, also a Phd candidate in UFBa, and is directed by Gilberto Corso and a teacher of Data Bases disciplines in Federal Institute of Bahia. Both Maria Celia and Pablo Vieira Florentino have master degrees in related areas of the article proposal and the Phd research projects.

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Authors: Marina Jiménez Jiménez, Juan Luis de las Rivas Sanz, Mario Paris

Title: Creating Figures. How to imagine urban structure for supporting a regenerative urban model

Abstract:

Nowadays, planners have new tools which can support design and planning, particularly in the production of coherent territorial (land, landscape, urban realm) representations. These new tools can support a better understanding of urban space, help identify its features and better forecast future scenarios. The result of this could be a set of informative images that represent complex and organic spatial frames that integrate and overcome the limitations of simple descriptive images. Using such new techniques the authors of this paper try to achieve innovative representation in their planning work for the city of Valladolid, Spain.

They read the city structure as a physical support (formal, functional and symbolic) for urban realities and their representative techniques split up standard "articulated geometry" into three categories: mobility, centers and places (neighbourhoods with an homogeneous urban fabric with very specific identities), and public open spaces. The representations of these categories amount to an unconventional system of three sub-systems that are interconnected and complementary. They correspond to the major "groups of relationships" that articulate the manifold and mediated urban reality: flows, activities, and local ecologies.

A design-oriented reading of our urban reality has to focus on this articulation of private and public spaces, and clear up (not just simplify) the relationship formed by the natural constraints of place and its built environmental conditions: two systems that are constantly evolving. This overlapping of place and the built environment represents the dynamic context in which planning works and urban regeneration can function in the contemporary city. In this paper, the authors will discuss their work in this area.

Author Biogrpahies:

Juan Luis de las Rivas Sanz is a Full-Time Professor and Director of Department of Urbanism in the School of Architecture of Valladolid. He coordinates the Laboratory of Research and Planning of University Institute of Urbanistic (IUU) of Valladolid University.

Marina Jiménez Jiménez is Assistant Professor at the Universities of Valladolid and A Coruña. She is specialized in planning and urban design, particularly in the relationship between the city and "its" natural and public spaces. Researcher of IUU.

Mario Paris is a Lecturer (Urban design) in School of Architecture of Valladolid, PhD. Researcher in IUU (Universidad de Valladolid, E) and Laboratorio Urb&Com (Politecnico di Milano, I). He was visiting researcher of CASA – Centre for Advanced Spatial Analisys (The Bartlett School - University College of London, UK) in 2012.

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Authors/Leaders: Marisa Zanotti & Natalie Rowland

Workshop Title: Choreographing Windows: Looking up while looking down

Abstract:

This workshop examines the new windows of our cities – the moving and static image, the worlds presented to us through the mobile phone, tablet and display screens pervasive in our daily encounters with our cities. Through an exploration of the ways in which mobile technologies offer us alternative views of the city, we discover how these views distort or present the environment in a manner that prioritises the frame and visual data in our interactions.

How might the carefully considered application of these frames present a new choreographic layer, enabling content programmers to play with ideas of the gaze, of seeing, of mapping and ultimately of experiencing the built environment? This is an interdisciplinary workshop that considers how working with mobile devices can creatively draw and expand upon techniques drawn from filmmaking, navigation and choreography to reconsider the materiality of experience through the body produced in mobile space.

Author Biographies:

Filmmaker Marisa Zanotti originally trained as a dancer at the Laban Centre. Her directing and writing work is informed by her background in dance performance, choreography, theatre and installation practice. Her commissioned choreographic work included several pieces for Tramway in Glasgow including a site-specific project at Barrowlands Ballroom (1999), alongside commissions from Arnolfini, New Moves, CCA and Dance Base. She worked extensively in new writing theatre as a movement director (1996-2002) collaborating with many directors including Vicky Featherstone and John Tiffany in plays by Abby Morgan, David Harrower and David Greig.

With 17 years experience in live theatre and concert events, Natalie Rowland has a specialised knowledge of lighting, multimedia and control for performance. Working closely with Martin Professional UK as their training provider, Natalie has taught international end users, designers and hire companies programming, maintenance and troubleshooting of DMX lighting systems. Clients have included Stage Electrics, Cirque du Soleil, P&O Cruises, RADA, LAMDA and The Royal Opera House. Based now at the University of Chichester where she lectures in dance production, film and the use of technology in performance, Natalie complements her professional practice

with a research interest in digital choreography.

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Title: Gamification: Connecting Games and The Real World

Author: Melanie Chan

Abstract:

Since video games became commercially available from the late 1970s through arcade machines and consoles devices they have gone on to become increasingly a significant part of contemporary media culture. During this time, when game playing was an activity that primarily involved arcade machines or consoles it made sense to question the divisions between the virtual space of the game and the world around us. Indeed during the last thirty years scholarly attention has been given to affective encounters with computer games through studies into human-computer interaction, immersion in virtual environments and the use of avatars as on-line proxies. As such, these studies focused attention on the differences, divisions and boundaries between the virtual and the real. However, in the second decade of the twenty-first century, developments such as augmented reality whereby computer graphics overlay real world spaces are shifting the relationship between the real and the virtual. Specifically this paper will explore the concept of gamification in which gaming elements such as goals, rules, metrics and feedback are applied to non-gaming contexts often through the use of smart phone technology. For it is important to critically analyse and explore the affective encounters such games engender, how they are conceptualised and the theoretical frameworks that can help us make sense of them. For example, to what extent could gamfification alter our daily practices of navigating through the city? How might the mediation practices of games shift our understanding of the city as a shared phenomenon and create new paradigms for social interaction? In addition, how might our readings and understandings of the city alter through the mediation of gamification?

Author Biography:

Dr Melanie Chan is Lecturer in Media and Communication at York St John University. Her research interests include contemporary film and literature, cultural geography (space, place and embodiment) and screen theory. She has published articles in journals such as Cognitive Technology, Journal of Baudrillard Studies, Film and Film Studies and written a book chapter for the edited collection, 21st Century Gothic. Dr Chan has also acted as a reviewer for several journals including Alphaville film journal and the Media and Communications Network (Meccsa) Postgraduate film journal. Her most recent work includes the monograph Virtual Reality: Representations in Contemporary Media which is to be published by Continuum in March 2014.

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Author: Michael Jemtrud

Title: Arts and Ideas in Motion - Emerging publics and creative economies

Abstract:

AIM research is premised upon the assumption that multiple regimes (technical, socio-cultural, physical-vital) ontogenetically interact to productively engender, nurture, and constitute a given city. The primary question considers the affective capacity of performative activity, festivals, and events (in situ, spontaneous, recurrent) to reconfigure networks of relations and allow the city, its architecture, artifacts, urban form, histories, and inhabitants, to act as transformative vehicles in creating a harmonious, imaginative, empathetic, and shared community.

The inquiry revolves around a research-creation project currently being designed, configured, and prototyped: the "Mobile Urban Stage". MUSe is a deployable technologically enabled artifact that interactively senses its immediate environment; reciprocally communicates with an associated web artifact and social media network; actively claims and structures a physical and virtual space for performances and public gathering. It is envisioned as a data-driven, reconfigurable device that includes interactive sensing and multimedia technology (lighting, sound, projection) that structures and facilitates in situ public events. Performance and multimedia artists, architects and urbanists work together to create narratives and critical discourses intended to re-imagine marginal, contentious, historic, and significant public spaces. By enabling dynamic exchanges between cultural, social, political, economic cross currents, this technological object, is designed to yield unique insight into how arts and ideas spatially and temporally constitute a city and its diverse publics. The paper will present the MUSe prototype.

Author Biography:

Michael Jemtrud is an Associate Professor of Architecture at McGill University and Faculty Fellow in the Institute for the Public Life of Arts and Ideas. He is the former Director of the School of Architecture (2007-11) and Founding Director of two award winning research centers: the Facility for Architectural Research in Media and Mediation (2007-current) and the Carleton Immersive Media Studio (2001-07). He holds a Passive House Tradesperson certification and was a Research Associate at the Canadian Centre for Architecture.

His research focuses on redefining the contemporary understanding of technics relative to the models and metaphors by which we productively reconfigure the world from the computational and fabricative to the emergent and environmental. Current sponsored research includes: "Modeling the Methodologies of Our Time" (Social Sciences and Humanities Research Council, Research-creation in the fine arts (2011-14); "Arts and Ideas in Motion: Emerging publics and creative economies" (McGill Collaborative Research and Development Fund (2013-14); "Working Models Forum" (L'institut de recherche en histoire de l'architecture (2013-14).

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Performance Text - Title: Detroit Covers

Authors / Performers: Mitnick-Roddier

Abstract:

Detroit Covers is a multi-media performance, a duet between a narrative of fragments and an overarching commentary that knits them to projected visuals. Its first conceptual iteration took the form of an installation we designed for the Un-Privileged Views exhibit (Los Angeles Forum for Architecture and Urban Design gallery, Hollywood, CA, 2012) called UNTITLED (DETROIT). Un-Privileged Views collected "anti-iconic views" of cities to provoke questions about how cities are represented. In UNTITLED (DETROIT), we considered how the means through which knowledge is organized, namely the Library of Congress Classification system, effects how we organize our visual experience of the city itself. By recreating a Philosophy Library of seventy five book jackets featuring Detroit scenes coupled with real, evocative titles, we called into question both the means of ordering concepts and stereotypical images of the city that conventionally depict it either as abandoned and derelict, or as an emergent form of urban "opportunism" made possible by the lack of oversight inherent to a bankrupted city.

Author Biographies:

Mitnick-Roddier is a collaborative design practice founded by Keith Mitnick and Mireille Roddier. Their built work has received numerous awards, including the Architecture League of New York's Young Architects Prize and Architectural Record's Design Vanguard, and was most recently featured in Log and Mark Magazine. Their work includes multiple installations, notably at the Chaumont-Sur-Loire International Garden Festival, the Montpellier Festival of Architecture and the Los Angeles Forum for Architecture + Urbanism. Both Mitnick and Roddier are Associate Professors at the University of Michigan.

Keith Mitnick interests in narrative structures and representation has led to the publication of Artificial Light (Princeton Architectural Press, 2008), the curation of the Un-Privileged Views exhibit (LA Forum, 2012) as well as scholarly essays and criticism in such journals as Praxis, Domus and Abitare. He is currently working on a manuscript of architectural fiction, Rainy Sea.

Mireille Roddier's interest in the politics of representation has fueled her research. Since publishing Lavoirs (Princeton Architectural Press, 2003), which documents obsolete typologies, she has lectured extensively on the aestheticization of industrial decay. Recent critical writings have appeared in the Architectural Review and Volume Magazine. In 2012, she co- organized 'Imaging Detroit', a documentary film festival/symposium. 'Imaging Detroit' was included in the Institute for Urban Design curated exhibit Spontaneous Interventions.

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Title: Porocity: networking cities California – Changing Climate

Authors: N. Claire Napawan and Brett Snyder

Abstract:

In contemporary US cities, stormwater infrastructure is synonymous with transportation infrastructure: crowned roadways, gutters, and catch basins serve to transport both rain and vehicles. This system is often over- taxed, and in even minor rain events, failure creates health and sanitation problems, as well as routine flooding. Annually, it is estimated US cities dump up to 85 billion gallons of untreated sewage as a result of perennial storm events. During Hurricane Sandy, an estimated 11 billion gallons of untreated or partially treated sewage was released into the watershed, creating a significant health and environmental concern long after the floodwaters had subsided. With climate change predictions including an increase in severe storm events, the concerns of urban stormwater management have and will continue to escalate.

This paper provides a discussion of the anticipated concerns of coastal cities in light of a changing climate, and introduces an alternative design strategy for managing stormwater for increased urban resilience. PoroCity introduces connections between existing and new green infrastructure projects and utilizes digital tools to build a fuller narrative of water management. PoroCity encourages city dwellers to document examples of urban flooding. This simple act will contribute not only to a metropolitan flood map, but more importantly to a feedback loop between virtual spaces and physical environments. This effort will increase coordination between public and private water management improving the connection between experienced environmental conditions and predicted precipitation data. It presents an alternative to the singular multi-billion, hard-infrastructure project that requires substantial up- front investment. Static engineered solutions often become quickly outdated in light of climate change, and can produce catastrophic consequences when they fail, as was made tragically evident during Hurricane Katrina. In contrast, PoroCity takes a 'soft' approach, one that is adaptive, networked, applied strategically over time, and geographically dispersed.

Author Biographies:

N. Claire Napawan is an assistant professor of landscape architecture at the UC Davis's Department of Human Ecology. Her research focuses on productive urban landscapes and their contribution to the evolving contemporary city. She has also practiced with the award winning firms SWA Group, San Francisco and dlandstudio, llc., Brooklyn. Her recent speculative design work includes landscape design for climate change adaptation, including the Hellman Fellowship funded design study of San Francisco's Eastern Shore.

Brett Snyder is an Assistant Professor of Design at UC Davis in the Department of Design and a partner of Cheng+Snyder. Snyder's innovative, award winning projects fuse media and architecture in the service of producing vibrant public spaces. Recent projects include Smart Sidewalks, a winning entry to the NYC Reinvent Payphones competition; Museum of the Phantom City, an architectural iPhone app to view visionary but un- built architecture

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Author / Filmmaker: Nadine Bekdache

Title of Paper: Evacuated spaces: old housing tenants from citizens to obstacles

Title of Film: Higher than Burj El Murr (Arabic: Atwal Min Burj El Murr) (25 mins)

Abstract:

Paper - In the last decade, Beirut has been changing drastically and abruptly. Those who live in it can clearly sense the new skyline, apart from witnessing the recurrent sudden disappearance of old buildings and the tedious construction work. In all neighborhoods of the city, actors from different positions are increasingly advancing a new model of urban development to replace the old – that of high-rise edifices. These are the bureaucrats who have the authority to issue decrees and open up new speculative territory, the private sector with the capital power, the landlords who can offer the land proper, the advertising companies who market and sell lifestyles, and finally those who perceive progress and orderliness in the new. In their doctrine, easing and increasing development is synonymous to growth and contributes to the building of a future Beirut as a world-class city. This construction boom testifies to the vibrancy of economic liberalism, the real estate industry and the culture of "public-private partnership", sectors that Lebanon has always built its identity upon. This paper investigates the issues all this raises.

Film - In today's Beirut, rent control is essentially one of the main reasons behind the ability of a large group of low and middle-income city dwellers to remain in the city and maintain livelihoods. The short documentary, Higher than Burj El Murr, is part of a research that investigates how rent control –a 73-year old law once granted as a recognition of citizenship and an entitlement to the city - is being fragmented and depoliticized by market forces and not by changes in the legal contract. An alley in Zkak el Blat neighborhood, overlooking Burj el Murr – an iconic unfinished 33 floors tall landmark in Beirut- is the subject of the film. We took a picture of the 3D rendered image of the area, printed it on an A3 and went to visit the people working and living in the Zkak el Blat Alley. The picture was used as a tool along with the request: "Locate yourself in this aerial view photo" to start off the conversation with the people of the alley. The reactions to the printed image were remarkable.

Author Biography:

Nadine Bekdache has taught at the Lebanese University in the department of Graphic Design and Communication and at the American University of Beruit in the department of Architecture and Design. She has run various workshops and has presented and published through various conferences. A sample includes: City Debates Conference, American University of Beirut, May 2007; Refuge Urbanism, International Architecture Biennale Rotterdam (IABR), 2009; and New Paradigms Factory, The Arab Council for the Social Sciences (ACSS), 2013.

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Author: Natalie Rowland

Title: Looking up while looking down – mobile technologies as an essential interface to the geography of our city.

Abstract:

The 'architecture' of the city is no longer simply bricks and mortar, but also levels and layers of content, providing information (such as mapping or local facilities), alternative views, historical context or even role-playing. These layers build a further 'virtual' dimension into our cities. "Perhaps the most striking transformation effected by these technologies {the chip and screen} is the change in our perceptions of materiality, space and, information, which is bound directly or indirectly to affect how we understand architecture, habitation, and the built environment." (Kozel, 2001, P76) Can mobile technologies provide an essential interface and a new way for us to navigate the architecture of our city?

Virtual Reality (VR), Augmented Reality (AR) and applications with a similar interactive approach can open up new methods and methodologies in engagement with the city through targeted content. They also provide a new creative medium for artists across many disciplines including, but not limited to, film, gaming, dance and performance. Randall Walser saw the potential for mediated spaces suggesting that; "Print and radio tell; stage and film show; cyberspace embodies … The filmmaker says, "Look, I'll show you." The spacemaker says, "Here, I'll help you discover."" (Walser cited by Rhinegold, 1991). The many spaces within the city can be discovered or augmented through technology. Shelley McNamara and Yvonne Farrell assert that "What we build as Architects is in fact the New Geography", drawing on notions of persistence of the built environment and legacy. In the growing area of Information Architecture we see a "new geography" and alternative opportunities for navigation evolving in the content and usage of the world wide web. This paper suggests a geography of our cities now involves a mediated environment and discusses the ways that mobile technologies and their associated information architecture are not only utilitarian in purpose, but can also help us to explore and discover spaces, be they physical, social, temporal or personal, through a mediated approach to the arts within our cityscape.

Author Biogrpahy:

Digital Choreographer and Lighting Designer Natalie Rowland has worked in live theatre and concert events providing design and technical support for a wide variety of genres and has worked with numerous companies, cincluding: Cirque du Soleil, P&O Cruises, RADA, LAMDA and The Royal Opera House. Based now at the University of Chichester where she lectures in dance production, film and the use of technology in performance, Natalie complements her professional practice with a research interest in digital choreography. Natalie's research is focused on digital choreography and lighting control, with an emphasis on the ways in which light can become part of the choreographic environment. Research to date has investigated the relationships between lighting and the dancer and the choreographic process, as well as exploring the development of mobile technologies as a performance and choreographic tool.

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Author: Nathaniel Dafydd Beard

Title: City-Fashion-Image: Fabricating Myths, Mediating Reality

Abstract:

The city is a construction – physically and imaginatively. Fabrication of the city, and perhaps more importantly, of city culture, is made visible and manifest through the physicality of its infrastructure; whether grand institutions such as city halls or civic centres, museums or galleries, libraries and universities, or on a more practical level in stations, hotels, shops, restaurants, bars and leisure facilities. Such sites also act as sights in the evolving mythologies of cities where they are imagined as spaces of performance and display. These may be evoked through a variety of media, and in turn, mediated, through film, photography, art, architecture, dance, music, graphic design, and fashion. Perhaps of all of these, though, it is fashion which holds both the most resonance and appeal to governments, city councils and cultural or tourist organizations, as fashion mediated through its visual / tactile forms can be utilized to convey the commercial diversity of contemporary cities and ''cultural industries.''

This paper sets out to convey the vitality and appeal of a new paradigm in both the cultural and urban landscape: the ''Style Centre.'' This is a new city-type, arising from developments in 1980s and 1990s in Europe. Taking Antwerp and Copenhagen as case-study examples of the Style Centre, the fabrication and evolvement of their reputations as such cities will be addressed. The role and interplay between the reality of physical infrastructures of these cities and how these are mediated through visual forms will also be considered in terms of the relationships that exist between the city, fashion and image. How do such cities construct and mediate their mythologies as dynamic centres for the design and fashion industries? What lessons are there for cities in ''emerging'' markets seeking mediated mythologies as Style Centres?

Author Biography:

Nathaniel Dafydd Beard is a London-based writer, researcher, lecturer, curator, and concept developer. Currently also a PhD Candidate (Fashion Womenswear), at the Royal College of Art, London. His work has been published in Fashion Theory: Journal of Dress, Body and Culture, Address - Journal of Fashion Writing and Criticism, Sexymachinery and Arc and presented in papers at the universities of Brighton, Helsinki, Oxford and Sheffield, London College of Fashion, Royal College of Art, Institut Français de la Mode (IFM), Paris and Università Cattolica del Sacro Cuore, Milan, and The Costume Society (UK). In September 2012 he convened and organized Fashioning the City: Exploring Fashion Cultures, Structures, and Systems, the Royal College of Art's first full-scale, international, inter-disciplinary conference on Fashion. In 2013 he co-founded the Fashion Research Network (FRN) with Ellen Sampson from the Royal College of Art and Alexis Romano and Katerina Pantelides from the Courtauld Institute of Art as a cross-disciplinary platform for PhD-level and early career fashion and dress researchers.

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Author: Óscar Jiménez Salvador

Title: Biomimicry and city design.

Abstract:

Facing the current and future challenges that urban design and urban development is complex. Understanding this complexity is the first thing we must do and a rich source of inspiration, suited to addressing it, is Nature. Historically, human beings have always observed and tried to understand the natural world with the aim of applying what they learned to the solving of their own problems and the fulfilling of their own needs. In this context, it is not surprising that what we now know as Biomimicry, is increasingly attracting the interest of design teams in concerned with better understanding and designing the city.

The city has huge parallels to natural systems - from an organism to an ecosystem and the potential for urban designers to learn from biologists' is awesome - whether for better understanding boundaries, urban growth, resource management, or systems of transportation. In all of these contexts Nature has been operative - designing and improving on itself - for the last 3.8 billions of years. As a result, biologists are being incorporated into multidisciplinary teams of designers with ever increasing frequency. The symbiosis that this creates is generating powerful and rich sustainable proposals that are adapted to the singularity of each place.

So, the questions this paper asks are: what can we learn from the way that ants forage?; from the existing relationships between fungi mycelium and the tree's roots?; from the perfectly coordinated flight of a flock of starlings?; or a shoal of anchovies? What lessons for us can there be in the natural water management of a rainforest?; the highly developed water storage and use strategies of desert organisms?; what about cell growth? The variety of materials and structures developed naturally from a handful of the periodic table elements is immense. We cannot help but learn from it. In Nature, processes are circular and the word 'trash' is non-existent. Nature's core idea can be expressed as 'Life creates conditions conductive to Life' (J. M. Benyus). This paper argues that as human beings, we need to take advantage of all this knowledge.

Author Biography:

Trained as an architect, admirer of Nature and a passionate teacher, I consider myself a tireless and curious person – it makes me a fast learner. The fusion of my background and passions made me approach to Biomimicry while I was studying at university and today, as a teacher, I am trying to introduce this way of thinking into design education. Currently I teach Biomimicry at the Escuela Superior de Diseño de Madrid to first year students of product design. I also teach Ecodesign and attempt to awaken in students an interest in Nature and an understanding of it as a key player in the future design and development of the planet.

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Author: Pedro Bustamante

Title: (Short Film and Paper): Delirious Heterotopias

Abstract:

Using the concept of heterotopia formulated by Michel Foucault and delirium as a method to criticize and recreate reality, *Delirious Heterotopias* is a transdisciplinary project revolving around the power of images that is halfway between research, artistic practice the activism. It is premised on thinking of heterotopias, relating ultimately to the mythical crisis, as a key concept in understanding our world - in which states of exception (from Las Vegas to Guantanamo) are increasingly evident and persistent. It is also premised on the belief that our reality seems to be more and more delirious, and categories such as logic, reason or common sense seem to have less and less sense – and are often smokescreens concealing other intentions. Thus, paradoxically, the most reasonable way to confront this situation might be to resort to the same delirious logic.

Therefore *Delirious Heterotopias* uses the power of images to question, but also and at the same time, to recreate our reality. It involves the selection of graphic citations, in the form of heterotopias, and their combination in a delirious form of photomontage. These collages of apparently heterogeneous images implicitly question the dominant thought of our society which, as Paul Feyerabend showed, are incommensurable with respect to other forms of knowledge. They bring together phenomena belonging to different spheres, registers or disciplinary fields, thereby trying to show that these phenomena might be more related than previously thought, and also that these divisions are contingent and respond to interests less noble than those confessed.

This talk will outline the *Delirious Heterotopias* project and its attempt to explore the connections between city, politics and representation. It will claim that images in general, and their delirious combinations, have a particular power not only to question our increasingly illusory reality, as experienced in the city and elsewhere, but also to recreate it.

Author Biography:

Pedro Bustamante is an architect who studied at the Superior Technical School of Architecture of Madrid (ETSAM). His architectural and artistic works have been extensively published and exhibited and among his most notable projects is the Alcorcon Arts Creation Center (CREAA, Madrid). He has exhibited at the American Institute of Architects in Washington DC, the Royal Academy of Spain in Rome, the Columbia University in New York or the International Contemporary Art Fair (ARCO) in Madrid. He speaks Spanish, English, French and German, and currently lives in Berlin.

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Author: Pierre Smolarski

Title: Find your way – the rhetoric of urban signage systems

Abstract:

"Finding your way has never been more important. Getting places on time, with minimum stress, is more valuable than ever. Easy accessibility to services whether on foot, by public transit or by automobile is not just a matter of courtesy or common sense. It is an economic necessity." (Hunt) Because of this economic necessity urban way-finding and signage systems are among the most important mediations of the urban complexity. And, of course, it's not only an economic necessity, moreover it is a main part of urban life, connected with ideas of being orientated, feeling safe and secure, identifying oneself with the city as a whole and many more. This richly associated meaning in the background makes sure that urban signage systems do not merely map or copy a kind of 'pre-existing' urban space, but mediate it by naming and implementing graphical shape and imaginable form.

The starting point for a rhetorical approach is the hypothesis that different types of signage create different scopes of meaning by naming and forming. This fact becomes evident when orientation fails, when we get misguided or when street art or art interventions disturb the way-finding strategies. It does not apply if everything works fine, i.e. if the simulation of the way feels 'natural'.

With Kenneth Burke's theory of motives, I want to show that the creation of different scopes of meaning and thus different scopes of action falls into the realm of rhetorical motives. For Burke motives are shorthand terms for situations, they are patterns of explanation and justification so that an act becomes understandable. Showing the rhetorical range of the influence that signage systems have on their users is nothing other than showing that the main task of urban signage systems is not way-showing, but motive-creation.

Author Biography:

Since 09/2012 - Scientific assistant at the FH Bielefeld (Germany), Department: Design. Since 10/2011 - Working on my PhD-thesis at the University of Duisburg-Essen in the program Advanced Research in Urban Systems. *Working title: Rhetoric of the Collage – Approaches to problems of orientation*. Since 04/2011 - Assistant lecturer in Philosophy at the University of Jena 10/2003-04/2011 studying Philosophy, Art History, History and Mathematics at the University of Jena.

A selection of publications include: Rhetorik des Adbust. (Spring 2013) On: designrhetorik.de; Ein Versuch über die Linie. In: Was ist Graffiti? Ed. by Ralf Beuthan und Pierre Smolarski. Würzburg 2011. S. 50-66; Subtilität. In: Historisches Wörterbuch der Rhetorik. Ed. by Gerd Ueding. Bd. 10 Nachträge A-Z. Tübingen 2011. Sp. 1301-1307. (together with Temilo van Zantwijk); Persuasive Strategien des Lichtgraffiti. (25.10.2010). On: artefakt-sz.net

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Author: Puay-peng Ho

Title: Tales of Two cities: urban pattern of developing cities in China

Abstract:

Cities are living organisms that will change and transform over time. The rate of transformation is inextricably tied up with the speed of economic development. During the current period of extraordinary economic development in China, and with more than 50% of the vast population of China living in urban centres, it is inevitable that cities in China had undergone a massive makeover. In many Chinese cities there is a clear divide between the city of today and the city of memory; the city of glitz; the slum; the city for tourists; the city that is forsaken; the city of the haves; and the city of the have-nots.

Obviously, the results of this urban transformation is not necessarily all negative. There are examples of cities taking advantage of the available resources and opportunities for urban renewal so as to map out new strategies for the rationalization of urban development. These pay particular attention to issues of sustainability, community cohesion and the conservation of historical neighbourhoods. This paper will examine several cases in China and Hong Kong. It will discuss the patterns of development being practiced, seek to understand the criteria that will allow for a better balancing of development and preservation and to explore top-down and bottom-up approaches to growth.

Author Biography:

Puay-peng Ho is professor of architecture and former Director of School of Architecture at the Chinese University of Hong Kong. He received architectural training at the University of Edinburgh and doctorate from School of Oriental and African Studies, University of London. His research and publication are primarily on Chinese architectural history and Buddhist art. He also directs the Centre for Architectural Heritage Research (CAHR) in academic and research work - including conservation and consultancy services for historic buildings in various districts of Hong Kong.

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Filmmaker: Rebecca Feiner

Film Title: Spirit of the Wick

Abstract:

A 12-minute free-form documentary about Hackney Wick that captures a neighbourhood at a key transition point in 2009 The documentary celebrates the free DIY spirit of the area that existed when there was only one public CCTV. The film contradicts glossy propaganda promises of Olympic regeneration.

It was premiered on 23 July 2010 as part of Spirit of the Wick, a festival of 31 short films, installations and sculpture curated by Rebecca Feiner at Stour Space, an old converted wine warehouse on Fish Island, Hackney Wick, London. It has more recently been screened as support of features such Hanna by Joe Wright and Food Inc.

The artist film maker is part of the community granting unique access filming day and night, the film focuses with humour on one weekend during the festival, now an annual event. The festival is organised by the artistic enclave living and working in the shadow of London's 2012 Olympics site, in the old factory buildings that still had affordable rents.

Hackneywick is now recognised as a key neighbourhood and source of creative dynamism artistically and spawning entrepreneurial endeavours having the largest concentration of artists anywhere in Europe. As part of this recognition was the invitation of The Victoria & Albert Museum, London On 28th February inviting the Hackneywick community to take over the Museum as part of it's late night programme of 'Take overs' by key controversial neighbourhoods in London.
http://vimeo.com/16116480; http://vimeo.com/46493650

Artist Biography:

Installation & video artist Rebecca Feiners work has been described as 'visceral & performative'. She has exhibited in power stations, lift shafts, bank vaults, railway stations to wardrobes. Her current solo show 'Memory', is situated in the 183 year old, high vaulted Belfry, of St John's on Bethnal Green, London E2. Continuing to mine a dark seam of human nature through the universalities of family, childhood, loss, grief & survival, the work is characterised by unsettling beauty & black humour. As Time Out said in 1999 'Feiner mixes the confessional style of Tracy Emin with the objectivity of American conceptualist Joseph Kosouth'.

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Author: Regina Mamou

Title: Mapping Collected Memory in Amman, Jordan

Abstract:

The purpose of this research is to address navigational methods in a context where map production is limited and a formal address system, i.e. house numbers and street names, has only been implemented in recent years. This investigation was approached by way of a photography project on subjective cartography entitled "Mapping Collected Memory," carried out from 2009 to 2010. While maps provide a user or, in the case of this project a viewer, with a generalized presentation of the city, subjective cartography and its use of mnemonic methods and visual cues may grant navigators a localized and icrocosmic view of the city. This approach of observing the minutiae of a neighborhood might be regarded as a fractured understanding of the city. However, I pose the question that this subjective experience might prove more useful and personalized than observing the broader, bird's-eye view of a map.

The project involved reaching out to residents for walking tours. On these tours, I asked my guides to narrate their experience of navigating Amman, directing them to point out key landmarks. I then returned to these landmarks to create photographs with my large-format camera. It should be noted that the camera I used, which is an antiquated model from the advent of analog photography, was an important part of this process. I slowly navigated back to these markers by memory, and spent up to thirty minutes composing and constructing images, thereby memorializing these markers within the general navigational landscape. The result is a presentation composed of written material and large-scale photographs; fragments of the city that when viewed as a series come together as a constellation of a subjective whole.

Author Biography:

Regina Mamou is a Chicago-based visual artist. She is also an adjunct lecturer in the Art Institute of Chicago's Department of Museum Education. She holds an MFA from the School of the Art Institute of Chicago and a BFA from the Rhode Island School of Design. She has exhibited her work nationally and internationally. Presently, she is a resident artist of the 2013–2014 Chicago Artists Coalition's HATCH Projects. In addition to producing artwork, Mamou has participated in several curatorial projects, including "Remember Then: An Exhibition on the Photography of Memory" (2011) that she co-curated with Scott Patrick Wiener at the Harvard University Center for Government and International Studies in Cambridge, Massachusetts, and she has served as a contributor for the 2011 almanac edition of Art Asia Pacific Magazine. Furthermore, Mamou continues her engagement in the Fulbright to increase knowledge in regard to grant opportunities and represent the program's rich diversity as a 2012 Fulbright US Student Program Alumni Ambassador and currently the Director of Academic Relations on the board of the Chicago Chapter of the Fulbright Association.

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Author: Richard Goodwin

Title (Book Launch): Porosity: The Architecture of Invagination

Abstract:

Porosity: The Architecture of Invagination is a project that changes our view of cities as collections of individual buildings. By prejudicing public space and finding previously undefined public spaces within them, "Chiastic Space", it presents ideas for a radically transformed western city. By studying, defining and indexing these spaces, Goodwin has found "what a building desires" to do next in its determination to facilitate new technologies, new building-to-building connections and demands on its program.

Although the term "Porosity" is now widely used, Goodwin's pioneering use of the term since the 1990s remains unique. He uses it as a way of describing an urban experience, which turns architecture inside out and de-emphasises the obsession with facades. By licensing public space as needing to be equal to private in any city equation, and accepting the need of growing cities to have multiple ground planes, Goodwin's research and art/architecture practice challenges architecture to accept continual change as the only sustainable alternative. This complexity and flux will lead to an architecture driven by its interior and its connection to the city's public spaces as the title provokes.

Author Biography:

Over 30 years of practice as an internationally exhibiting artist and architect, Goodwin has sustained a prolific and award winning practice provoking boundaries between art and architecture. In 1996 Goodwin established the Porosity Studio at the College of Fine Arts within the University of New South Wales where he currently holds the position of Professor of Fine Arts and Design. He teaches part-time via intensive, international and multi-disciplinary studios providing a unique context for the renegotiation of delineations between art, architecture and urbanism. A United Kingdom based series of Porosity studios have recently been fully sponsored by the British Council.

In 2002 Goodwin was awarded the prestigious Discovery Grant from the Australian Research Council to fund the development of his ideas on Porosity – a redefining of public space in cities leading to urbanpropositions of parasitic architecture. In 2008 he received his PhD for further Porosity research. This research continues today under a second Australian Research Council Linkage grant in collaboration with architecture academic Russell Lowe entitled, Real-Time Porosity: Using Computer Gaming Technology to Map and Analyse Pedestrian Movement in Public and Private Space. Major prizes include: The National Sculpture Award 1985, The Sculpture by the Sea Prize 2003, Helen Lempriere Award 2004, the Blackett Award for Architecture in 2004, and the Wynne Prize from the Art Gallery of NSW 2011.

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Author: Richard Misek

Title: Facing Concrete: documenting 'creative destruction' at the Heygate Estate

Abstract:

Marx famously argued that capitalist development relies on 'creative destruction'. Nowhere is this more visible than in urban property development. The destruction of economically obsolete buildings in turn causes our mental images of them to become erased. Demolition leads to forgetting, and forgetting forestalls activism, thus facilitating further demolition. My presentation explores this process with reference to the Heygate Estate in South London.

A typical late-modern public housing project, the Heygate now stands empty, waiting for demolition, Heygate forms the largest unpopulated space in central London, a half kilometre squared of urban wilderness. For the last fourteen months, I have been filming it. My filming has constituted a face-to-face encounter with the estate: its forms, its textures, and its spaces. Through a combination of video footage, experience-based discussion, and theorisation, I argue that – though not beautiful – the estate forms an effective and humane example of 'relational aesthetics'. I conclude by exploring some ways in which documentation may help break the cycle of demolition and forgetting that blights the contemporary city.

Author Biography:

I am a media practitioner and theorist, whose teaching and research focuses on digital arts and the moving image. My particular interest is in space-time: how it is created, manipulated, perceived, and conceived through film and video, visual art, architecture, and design. I long for alternative spatio-temporalities, but also engage with their everyday shape in the form of contemporary media and cities. My current work focuses on the 'post-cinematic' media landscape.

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Authors / Panelists: Robert G MacDonald; Lizzie Edge, MRes; Catherine Traynor

Panel Title: Liverpool - City as Laboratory

Abstract(s):

Liverpool is our collective laboratory. In 2008 it was European Capital of Culture and declared a World Heritage City. Some argue that the city is thriving. Since then there has been a deep economic recession and urban shrinkage has continued in the outer city. In parts of the inner and outer city unemployment is very high and by all European social and economic standards Liverpool is an unhealthy city. However, The Local State has become more self reliant and discovered new forms of DIY governance, and new forms of retail, planning and community architecture have emerged. These contradictions need exploring. Dr *Robert G. MacDonald*

Following Liverpool's acknowledgement as the 2008 European Capital of Culture, the city has been immersed in an affluent and diverse cultural heritage dating back from its time as a great Victorian port city. Liverpool has been host to numerous cultural events. These artistic moments have been closely entwined with the city and its heritage, and consequently provided an opportunity for Liverpool's architectural culture to be utilised. Specifically the Biennial has engaged with public spaces , derelict buildings and cultural institutions of this host city. With this the question to consider is how the architectural culture has effectively been used within this phenomenon? *Elizabeth Edge*

Despite the success of Liverpool One shopping development in the city centre, there is still evidence of urban shrinkage in residential areas of the city. This poses the question; who benefits from the retail and commercial developments in the city ? With further government cuts to funding for areas in the North of England, the problem of derelict buildings, unused land and lack of community and civic spaces looks likely to increase the deprived areas of Liverpool. The solutions don't have to lie in outside investment; regeneration can be kick started using the assets and architecture already possessed by the communities in these areas. Using collaborative social engagement and small gestures and spectacular intrusions over time on vacant land and in derelict buildings, communities can be re engage d with the areas in which they live. *Catherine Traynor*

Author Biographies:

Dr Robert G MacDonald is an architect based in Liverpool. He is Reader in Architecture at Liverpool John Moores University and he has practiced in Africa, Glasgow and Liverpool. He is the Editor of the publication DIY City. He is researching and developing projects involving social engagement and public participation.; Elizabeth Edge is a graduate in Architecture from Liverpool John Moores University. Her Masters dissertation, reported on the Liverpool Biennial International Festival of Contemporary Art. She was co-curator of 'Made in Liverpool'; Catherine was awarded the Deutsche Bank Prize for new architectural ideas in 2013. Catherine was winner of The Creative Conscience Award for Architecture and Interior design 2013 for the project #from the ground up. Catherine has set up RAAD (Radical Architecture Activist Design).The practice works with local community collaboration and participation.

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Author: Spyros Ampanavos

Title: Towards a new identity of public space

Abstract:

In his book Me++, William Mitchell describes cities in the 21st century as expanded human bodies, using networks to augment their senses and extend their field of actions. Indeed, in contemporary cities, traditional boundaries have started to dissolve. As an effect of the popularization of digital telecommunications the thin line between public and private space tends to become blurred. In one sense, public space has broadened. Not only has it done so by extending its field in the digital world, but, what's more, it has done so by invading private space. Today, we can participate in a public conversation without physically leaving the privacy of our house. But, if this conversation was a video conference - would we expose ourselves with a public view of our private environment in the background? In these contexts, a temporary transformation occurs through the networked connection which drives each user to invade the others' "de-privatized" space.

In another sense, the use of networking with "intelligent" applications tends to make the urban experience more and more mediated. Facebook's algorithms suggest "events" in the home city to each of its users a user lives and Google offers us mass customized maps that are personal maps that use algorithms able to "learn" users' behavior and, supposedly, to predict their preferences - it thus only shows on the map the suggested places on every click. As the experience of public space is getting private through mediation, is the public space itself losing its characteristics? If its perception as a common ground and a place for negotiation collapses, what is to remain in its place? In 1748 Giambattista Nolli engraved the Pianta Grande di Roma, using a dark color to represent the built private space of blocks and buildings, and white to indicate open air and enclosed public space. Taking into consideration the transformations occurring to the identity of public space, a contemporary version of the Nolli map remains a challenge.

Author Biography:

Spyros Ampanavos was is an Architect Engineer from the School of Architecture of the National Technical University of Athens [NTUA]. His academic interest focuses on methodologies of urban design via information technology systems. His diploma project "Production nodes: dispersion of intensive quantities in the urban tissue" included an algorithmic urban approach - mapping extensive quantities and optimized physical flows in the area of Metaxourgeio – in order to propose a network of file-to-factory (mass customization) units, via open source parametric methods [Grasshopper]. He has cooperated on competitions as an algorithmic design collaborator and in the 3d modeling processes with various architectural offices (such as Studio 75, Buerger-Katsota Architects and GEM Architects). His built work includes a housing project in Zakynthos island.

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Author: Steve Hawley

Title: Locative narrative in an iPhone app; Manchester Time Machine

Abstract:

The first app to combine GPS with archive film of a city, is Manchester Time Machine, launched free last year for the iPhone with creative direction by Professor Steve Hawley in collaboration with the North West Film Archive. It enables the negotiation of Manchester as a mythical city, overlaying the present with the last century of filmed history, from the Whit walks of 1911 to a student demonstration in 1971.

Manchester has a powerful identity in literature as a blackened and faintly evil dystopia, evidenced in novels such as L'Emploi du Temps by Michel Butor, and W.G. Sebald's The Emigrants, both written by European incomers to the city, and Val Guest's 1960 film Hell is a City, made on location around Piccadilly. The app appeals both to a nostalgic looking back at a much changed urban landscape, but also subtly creates a locative narrative of Manchester in the 20th century, that partly reinforces and partly contradicts the myth of a ruined post industrial wasteland.

The paper examines how the physical appearance of Manchester has been depicted in key works of literature and film and how the Time Machine app operates using archive footage of the city centre, to weave a story around the networks of streets and people; a Deleuzian rhizome where past, present and geographical features are connected in a non linear way.

Author Biography:

Steve Hawley is Professor and Head of Media at the Manchester School of Art, Manchester Metropolitan University.He is an artist who has been working with film and video since 1981, and his work has been shown at video festivals and broadcast worldwide since then. His tape Trout Descending A Staircase 1990, commissioned by BBC2 TV was awarded a German VideoArt prize in 1994 and in 1995 his experimental documentary on artificial languages (made with Tony Steyger) and commissioned by the Arts Council was broadcast on Channel 4 TV. More recently his work has looked at new forms of narrative, in such works as Love Under Mercury, his first film for the cinema, which won a prize at the Ann Arbor film festival, and Amen ICA Cinema 2002, a palindromic video which won the prize for most original video at the Vancouver Videopoem festival. His current work explores issues around the impact of new technologies on narrative. Yarn 2011, uses the DVD medium to create a never ending story, and Actor 2011 makes film without a camera by putting the performer in a motion capture suit. Manchester Time Machine 2012 made with the North West Film Archive is the first ever iPhone app to combine archive film footage and GPS.

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A**uthor(s): Sundas Shahid (and Hammad Hussain)**

The Urban Grid as a Tool to Control the Masses

Abstract:

The true reflection of various political ideas are always deeply embedded in the intricate patterns of the city and its spaces through which the truth can either prevail or be consciously hidden. By tracing the changes in such spaces one can derive the narrative of its political implicities. Post Independence Pakistan felt an urgent need for a new capital; a capital that could set an example for entire nation at large and thus, Constantinos Doxiadis was commissioned to design Islamabad. The first and the to-date only 'designed' city in Pakistan, it was based on the concept of Ekistics. Using 'human scale' as its defining module Doxiadis devised a grid - small clusters were designed and these clusters were to be assembled into larger sectors which had more advanced amenities, and these in turn connected together to form larger townships connecting to the major roads of the cities.

The initial model of city created an urbanspace through which the dwellers of the city could be controlled through a system of 'governmentality' - a term defined by Foucault meaning a form of power where the government attempts to create a system where the citizens are governed through a scientifically thought-out mechanism. Thus, Foucault provides a vocabulary through which the political state of affairs of the city can be assessed in terms of its urban planning. The organization of circulation within these clusters and sectors to the regional level also became a means of controlling the flow of people, capital, goods and ideas. The grid morphed the population into a 'society' - a web of disciplinary powers - which turned people into 'governable' entities.

Despite all this, the grid of Islamabad has not always 'controlled the people. This was evident in the 2013 demonstrations when the urbanscape, particularly at the constitutional Avenue (where the Presidency lies at the main axis of the city) changed from being a public space controlled by the government to being a place of protest as people attempted to take charge of their territory, to being a barricaded space preventing entry. This paper aims to elucidate the changes in this and other such spaces, and their connection to changes on the political front.

Author Biography:

Sundas Shahid is an Islamabad based architect. I graduated from the National College of Arts in January 2013. I have been working as an architect for Naveed Aslam and Associates for the past three months. I am still new in the architecture field and am looking to develop my career towards urbanism. I have always been fascinated by cities and how they function, I am particularly interested in the way my own city, the capital of Pakistan has taken shape and morphed into the city that it is today.

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Author: Susanne Ledanff

Title: Cityscapes of destruction and rebuilding - Cinematographic images of Berlin in the 90s) and art and everyday practices in the transitional city of Christchurch after the earthquakes 2010/11

 Abstract:

What happens when a modern Western city is struck by unforeseen political upheavals or a natural disaster which change the cityscape once and forever? My two cases are the cities of Berlin after the fall of the Wall and Christchurch in the South Island of New Zealand which experienced devastating earthquakes in 2010 and 2011. The first part of my paper looks at Hubertus Siegert's film on Berlin's rebuild in the 90s: Berlin Babylon (2000), which I would like to present in the light of the cultural theories formulated by Michel de Certeau. The film vacillates between the rationality of the "concept-city" in the portrait the planners and builders on the one side, and the "anthropological, poetic and mythic experience of space"(de Certeau) on the other. The latter can be see in the various allusions to the Babylonean theme, and in the effects of the soundtrack and the choreographed city images in the film.

There is no cinematographic masterpiece which reflects on Christchurch as a transitional city with its images of destructions and rebuild. Interestingly, there are a number of creative and artistic responses to the devastation of the city cityscape. I want to outline the most successful and internationally renowned case of the many grass-root initiatives in Christchurch: the organisation "Gap Filler" which operates since 2010. Another creative-artistic response to the cityscape and the rebuild of the city is to be found in the activities of the university based Free Theatre.

Their new play "Canterbury Tales" is planned as a puppet theatre with giant puppets and as a pilgrimage through the city in October 2013. This will be the second part of the Festival of Transitional Architecture to be held in Christchurch after the Luxcity Festival in February 2012. In many ways, there are parallels between the two cities: a wide spectrum of heterogeneous reactions and city imaginations ranging from the traumatic to the optimistic and the festive can be found. Siegert's film constructs this experience as a collective drama. I would compare it with art projects, events and also the more mundane everyday city practices in post-quake Christchurch.

Author Biography:

Associate Professor in German, School of Languages and Cultures, University of Canterbury, New Zealand. I came to the University of Canterbury in1995. Before this I had been a lecturer of German literature at the Technical University in Berlin and a DAAD lecturer in Nigeria. Publications range from topics in German literature from the 18th to the 21rst centuries, culture studies, Berlin literature and culture from 1800 to the present time, European literature of the metropolis. contemporary German literature. My main publication in recent years is: Hauptstadtphantasien. Berliner Stadtlektüren in der Gegenwartsliteratur 1989-2008. Bielefeld: Aisthesis, 2009 (Imagining the Capital City. Reading Berlin in contemporary literature 1989-2008).

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Author: Sylvie Vitaglione

Title: Experimental Dance Films and the (Mis)use of Urban Space

Abstract:

In the past 20 years, due to the increasing availability and affordability of cameras a plethora of experimental dance films have been shot on location in cities. On the one hand, the recurrent use of cityscapes demonstrates an eagerness to catch movement in public space and to highlight the social choreography of everyday life. Dance becomes about finding pedestrian movement and gestures, in regular clothes, on sidewalks, benches, plazas and parking lots — a tradition that harks back to the 1960s New York art world. Crowds begin to move à la Busby Berkeley and somehow traffic flows to the beat. On the other hand, choreographers are pushing the dancers' endurance by designing athletic movements, treating the city not as a backdrop but as an obstacle course. As they defy gravity by leaping from rooftops, jumping over walls and climbing lampposts — such as in Parkour or skateboarding — these hyper-active bodies are conditioned to experience urban space on a different level.

In this paper I explore the types of movement predicated by spaces in cities in a number of recent short experimental dance films from North America and Europe. In my presentation I will analyze and show clips from the following films, moving through Brussels, Montreal, San Francisco, New York, London, Helsinki, and Prague: Topic I & II (1989), La Balayeuse (1992), Who by Fire (2012), Pedestrian Crossing (2012), Transportation (2012), Brighter Borough (2012), Step Out (Finland, 2012), La Valse (2010) and Evacuated (2009). I argue that in their attempt to master the daunting surfaces of the city, the crowds, the noise and the cost of public horizontal space, contemporary choreographers expose current borders between our skin and the built environment and give empty or abandoned spaces new life and energy, making the architecture vibrate.

Author Biography:

Sylvie Vitaglione is a PhD student in the Department of Cinema Studies at New York University. Her dissertation explores the role of landscape, urban space and architecture in experimental dance films from the 1960s to the present.

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Author: Xin Miao

Title: The Changing Role of Local Activism in Singapore Conservation

Abstract:

This paper investigates the stories behind two major places of collective national memory in Singapore: the National Library (demolished in 2004) and Bukit Brown cemetery (soon to be demolished), and the development of local activism in attempting to save Singapore's national heritage.

With the rapid urbanization of Asian cities, concerns about physical and cultural conservation become more urgent than ever. What is happening in the burgeoning and fast evolving city-state of Singapore possibly reflects what is going on elsewhere in Asia: The government owns land. The government decides to use land for a different purpose. A focus group with affected parties is set up. The government goes ahead with land-use change - often including the demolition of residential neighborhoods or familiar landmarks, scattering existing communities and shared memories.

The evolution of local activism in Singapore is closely tied to the country's political history. Strict anti-protest laws were introduced as a reaction to the deadly racial riots in the 1950s. After that, it became extremely difficult to protest against the government without being portrayed negatively in the local media or getting arrested. However, the advent of social media has managed to alter the game. Aggravated locals set up Facebook groups and websites to disseminate information and engage in uncensored discussion outside the purview of the state media. This new channel has reinvigorated conservation enthusiasts, who began to initiate events to educate the public about the value of the places, buildings, and artifacts to the nation or specific community's history.

This paper will chart the changing dialogue between social activists, the government and the public, and how they are working together to mould a new identity for the country.

Author Biography:

Xin Miao Yong is an M.Arch candidate at the University of Michigan, with a B.Arch from the National University of Singapore. Growing up in Singapore, a small island-state, she has witnessed her country undergo great physical changes that have rendered it extremely foreign even to locals. Although specific buildings are "conserved", the word tends only to refer to facade but neither form nor function. She is interested to see how a rapidly changing urban fabric could be married with the preservation of a sense of place, identity and belonging.

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