• Paper / Proposal Title:
Craft as a critique and form of resistance of the built environment?

• Format:
Written paper and verbal presentation

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• Abstract (300 words):
The history of practice and criticism in craft already contains within itself critical thinking as Ruskin asked in Unto this Last (1860), _where is the “affection as one man owes to another”, that could not only help unpack its current situation, but that of architecture too. In this way, craft is at the core of architecture and at the core of all stages of creative practice, as well as central to manufacturing, innovation and technology. Thinking about craft today ultimately offers ways of thinking through how we make, and unmake also offers a different understanding of the architect’s place in the material world, a world that is entirely manmade. To understand things, be they chairs, buildings or cities, as artifacts that demand asking how they have been made, by whom, and what their making and materials tells us about the societies they have been made for. Materials have a role in crafting buildings just as architects do for example to encounter the properties of a material- including actions, operations and processes- material not only in a aesthetic sense but also in a cultural and social sense._
Meanwhile emerging artists/architects as Wim Delvoye and Rotor a collective of architects, designers and other professionals, interested in material flows in industry and construction, particularly in relation to resources, waste, use and reuse are challenging historical conceptualizations of craft and the built environment. Rotor deconstructs the typical divisions of responsibilities between clients, contractors, workers, designers, users and other stakeholders. They are also working on ways to introduce salvaged building material in the construction process of buildings within the EU. Though this they have the possibility to dissect and completely redesign the material economy and its underlying conditions.

As important it is for Wim Delvoye to thematize postindustrial conditions but also the reality of outsourcing that makes the global economy go round in his *Cement Truck I (1990-99)* a full-scale cement truck carved out of teak, in seventeenth-century Flemish Baroque style in Indonesia, it is for Rotor who are transgressing the boundaries of architecture and art and the material culture of space questioning the political and social conditions of the material economy in their exhibition *Usus/Usures* for the Belgium Pavilion at the Venice Biennale in 2010. For this project Rotor extracted a series of used building materials and exhibited them in a denaturalized way in the Pavilion. For example, a red carpet was taken from an apartment of a social housing block and exhibited as a floor plan of this apartment which is not a neutral act, because it is staging the disappearance of low income housing in Belgium in an art exhibition.

The aim of my presentation is to interrogate Delvoge's and Rotor's occupation/role in the radicalization of creative practice in relation to postindustrial conditions and the appropriation of strategies employed in architectural/artistic practice by analyzing two interventions as case studies. Two art/architecture examples Wim Delvoye’s *Cement Truck I* (a Tool of the Building industry) and Rotor’s Venice Biennale Exhibition *Usus/Usures* will be analyzed in order to explore the nature of critical practice when associated with craft as a process and performance of resistance.

• Author(s) Biography (200 words each):

As an artist, architect and urban designer Charlott Greub received many fellowships and awards, amongst others Cité des Arts Paris, France and Akademie Schloss Solitude Stuttgart, Germany. Her work has been exhibited at Gallery Aedes Berlin, the German Architecture Museum, DAM, Frankfurt and the Lehmbrock Museum Duisburg, Germany. Charlott holds a Master of Fine Arts in Sculpture and a Master in Architecture from the Kunstakademie Düsseldorf, Germany. Since 2015 she is a PHD student at the Technical University in Aachen, Germany and her thesis is about a new genre between art and architecture using the Building Type of the Pavilion as a new form of art.

She is licensed as an architect and a member of the architect’s league in Germany since 1993. She practiced internationally as an architect in New York City (USA), Maastricht (Netherlands,) and Berlin (Germany).
Before moving to Salt Lake City 2010 to teach in the College of Architecture and Planning and in the Department of Art and Art history at the University of Utah, Charlott taught Design Studio in Architecture at the Bauhaus University Weimar, Germany and at the Technical University Graz, Austria.

In 2013, *The Urban Art Lab* (Charlott Greub), cofounded with Joerg Ruegemer, won one of two Jury Awards for the 6970 (an international Urban Design Competition) called *The Spaces Between* Salt Lake City, UT, USA, Re-Envision the circulation spaces of 2 Blocks in Downtown Salt Lake City.