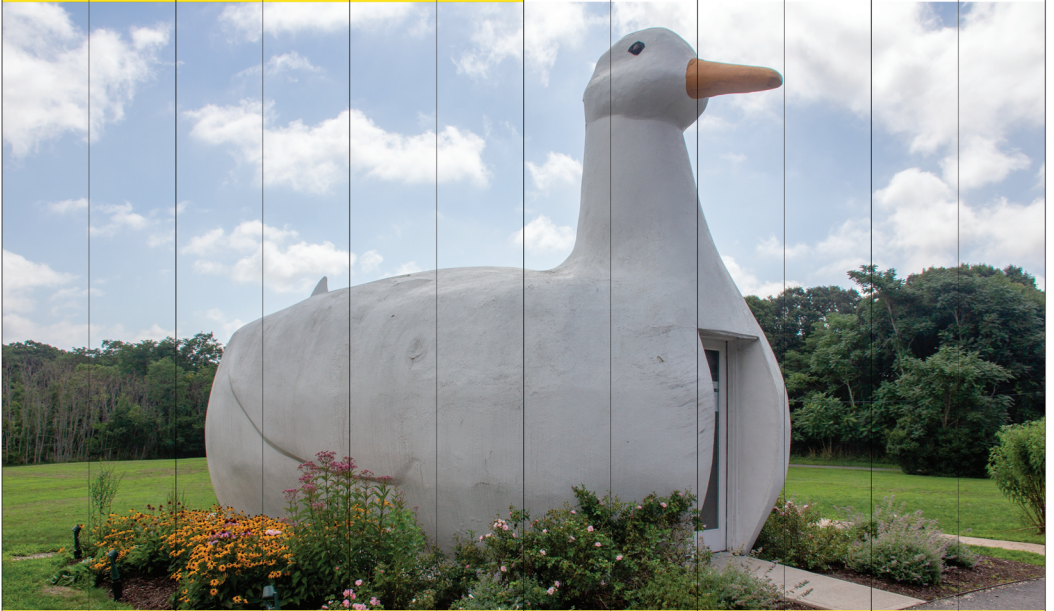# AO

Architectures of Order

Practices and Discourses between Design and Knowledge

ARCHITECTURE_METAPHOR

International Virtual Conference
5-7 November 2020

Program

13.00	**Welcome**
13.30	**Panel 1: Environmental Matters**
	Chair: Carsten Ruhl, Goethe University Frankfurt/Architectures of Order, GER

Juliana Yat Shun Kei, University of Liverpool, UK:
The Environmental Metaphors between Architecture and Ecology c.1965

Christian Vöhringer, Universität Stuttgart, Germany:
Ahh, Landschaft! Metaphorical Uses of Landscape in Office, Work and Research Environments

14.45	**Break**
15.00	**Panel 2: Organic Urbanisms**
	Chair: Frederike Lausch, RWTH Aachen/CCSA, GER

Lina Dima, University of Thessaly, Greece:
Organic City. Modern Aspects of the Biological Metaphor in Architecture and Urbanism

Alejandro Campos, TU Delft, Netherlands:
Analogy versus Metaphor. Aldo van Eyck's Poetic Images In-Between Fields

16.15	**Break**
17.45	**Round Table (open for speakers only)**
	with an introductory talk by
	Martino Stierli, MoMA, NYC, USA

12.50	**Short welcome**
13.00	**Panel 3: Metaphor as Method**
	Chair: Rembert Hüser, Goethe University Frankfurt/Architectures of Order, GER

Avishek Ray, National Institute of Technology Silchar, India:
The Highway as a Metaphor. COVID Pandemic and the Politics of Mobility

Peng Xue, University of Edinburgh, UK:
From Metaphor to Paradigm: The Apocryphal Stories of the Mustard Seed Garden Reveals Dashilar as Heterotopic Urbanism

14.15	**Break**
14.30	**Panel 4: Knowledge Foundations**
	Chair: Daniela Ortiz dos Santos, Goethe University Frankfurt/CCSA, GER

Michael Friedman, Humboldt Universität zu Berlin, Germany:
Changes of the Architectural Metaphor in the Mathematics during the 19th and 20th Century

Michael Faciejew, Princeton University, USA:
The Documentation Center: A Material Genealogy of 'Information Architecture'

15.45	**Break**
16.15	**Panel 5: Metaphorical Frameworks**
	Chair: Sarah Borree, Goethe University Frankfurt/Architectures of Order, GER

Inés Toscano, Bauhaus-Universität Weimar, Germany:
Metaphors at the Top! Denise Scott Brown's Speculative Feminist Analysis of the Sociology of Architecture

Ingrid Quintana-Guerrero, University of Los Andes, Colombia:
Inmundo: Architectural Metaphors from the Edge of the World

5 November
Thursday

6 November
Friday

11.50 **Short welcome**

12.00 **Panel 6: Memories of Space**
Chair: Szilvia Gellai, University of Vienna, AUT

Nadia Falfoul, University of Kairouan, Tunisia:
Disturbing Scenes: Architecture as Metaphor in Women's
Stories

Juno Hoay-Fern Ooi, University of Malaya, Malaysia:
Architecture as Political Spectre: The Rangoon University
Student Union (RUSU) Building

13.15 **Break**

13.30 **Panel 7: Constructive Metaphors**
Chair: Marija Marić, Architectures of Order Fellow, GER

Konrad Matyjaszek, Polish Academy of Sciences, Warsaw, Poland:
Concrete Abstractions: Production of Working Architectural
Metaphors in the Design Practice of Warsaw's Socialist
Realism (1949-1956)

Mokǫ́ládé Johnson, University of Lagos, Nigeria:
Yorùbá Metaphor in Contemporary Public Realm Architecture

Devika Prakash, TU München, Germany:
The Metaphorical 'Co-Construction' of the Smart City: Studying
Urban Future as Envisioned by India's Smart Cities Mission

15.00 **Break**

15.30 **Closing Remarks**
Olga Touloumi, Bard College, Annandale-upon-Hudson, USA

7 November
Saturday

Abstracts
Bios

The architect Aldo van Eyck wrote the *Tree-Leaf* statement in 1961, as a visiting Professor at Washington University. Contrary to what it may seem, the words were a strong declaration against the direct analogy of tree- city, since Van Eyck was contrary to the common use of the so-called tree *hierarchies* within the Postwar urbanism of his time (notably Christopher Alexander). „The tree analogy fails altogether [...] direct analogy leads nowhere, neither to the idea of the tree nor of the city". Instead, Van Eyck proposed this poetic image.

Indeed, analogies compare directly instead of identifying indirectly through poetic association, like metaphors do. The useful thing about metaphors is that they can succeed in identifying things from very diverse character, assisting in the understanding of problematic concepts such as Van Eyck's configurative discipline, thought of as a solution for the unstoppable expansion of large cities. But, simultaneously, metaphors are strangely difficult to explain, due to its poetic and cross-disciplinary nature.

This particular metaphor needed a whole book, The Child, the City and the Artist, that goes around and around the house and the city, that needs Bergson's *Matière et mémoire,* Joyce's *Ulysses*, Einstein's *Relativity,* Klee's *Expressionism*, Tange's *Megaforms* and, specially, Dommo's *walk through Andiumbolo,* an anthropological analysis of the Dogon's frame of mind. Many pages and very little answers, what a beautiful *dérive*, and what an ugly and unfair end for the *Configurative Discipline,* under fascism accusations by the Smithsons during the Team10 meeting in Royaumont.

What do metaphors have that they need philosophy, literature, art or anthropology to be explained? Why did a most innocent image provoke such many words, arguments and false accusations?

This presentation explores Van Eyck's *Tree-Leaf* metaphor, its birth and lasting potential, its growth *in-between* fields and its unfair oblivion.

Dr. Alejandro Campos is an Architect (arqtistic.com) since 2013 and currently a Marie-Curie Fellow at the Department of Architecture in TU Delft, The Netherlands. Between 2018-2019 he was a Postdoctoral Researcher of Emergent Design Methodologies and a Design Studio Teacher at the Department of Architecture, Aalto University, Finland. His research focuses in post-war architecture, particularly the work of Team 10 and Aldo van Eyck. He has participated in international conferences and published peer-reviewed articles with the results of his PhD (*Aldo van Eyck, le Musée Imaginaire*, 2018). In 2020, he has been awarded a H2020 Marie Sklodowska-Curie Individual Fellowship, with the research project 'Multiculturalism in post-war architecture'.

Alejandro Campos, TU Delft, Netherlands

Analogy versus Metaphor. Aldo van Eyck's Poetic Images
***In-Between* Fields**

Modern urbanism is frequently identified in historiography with functional urban planning. The peak point of this stance could be placed in the summer of 1933 when the 4th CIAM (Congrès internationaux d'architecture moderne) by the title "The Functional City" occurred, a congress travelling from Marseilles to Athens and backwards. The Greek title of the Congress' published resolutions "Η οργανική πόλις" ["The organic city"], was also proposed by Frankfurt's chief architect Ernst May, just before his departure for the USSR in 1930. The rejected title, which the Greek translation revived, is indicative of a silenced inner stream of CIAM that was overshadowed by the mechanical metaphor of the city. The quite obscured organic approach of modern urban theory considered the city not in a mechanical way, but rather as an organic whole, with its urban functions interrelated, in the way that a living organism's organs and functions interplay and correlate to each other. The presentation will unravel the biological analogy of 4th CIAM's "Functional City", a pivotal organic metaphor in the ideas and general worldview [Weltanschauung] of many –mainly German-speaking– architects and intellectuals of the interwar period. The metaphor of the organic city is the key that highlights multiple forgotten aspects of urban and architectural history, connected with utopian socialism, the garden city, or the Lebensreform movement. These aspects of architecture and urbanism reveal a view of the city with its parts as a living organism, an idea that aims at transforming the whole process of planning in all scales. The organic metaphor will be examined not as a modern rupture in urban history, but as an evolution of preexisting ideas that took new paths through key-figures, like Bruno Taut, Ernst May, Martin Wagner, or Fred Forbat.

Lina (Vasiliki) Dima studied architecture at the National Technical University of Athens (Diploma 2003 & MSc 2005). PhD in History and Theory of Architecture (NTUA, 2015), which expounded the *Organic City* of 4th CIAM and the modern idea of the universal spirit. As a practising architect, she has won prizes in architectural competitions and has realized several projects in Greece, including houses, blocks of flats, commercial, and industrial buildings. Dima's built work has been awarded, exhibited (Athens, Patras, Volos, Boston, Brussels, Venice), and widely published. Member of the Scientific, Design, and Construction Committees for the Greek Pavilion #*ThisIsACo-op* at the 15th International Architecture Exhibition - la Biennale di Venezia (2016). Post-Doctoral research on the mobility of architects during the interwar period (NTUA, 2018-2019). Co-editor of *The Return of the Modern. 25 Years Greek Docomomo* (Athens, 2018). Dima teaches currently as an Adjunct Professor at the Department of Architecture, University of Thessaly.

Lina Dima, University of Thessaly, Greece

Organic City. Modern Aspects of the Biological Metaphor in Architecture and Urbanism

Before the notion "information architecture" was widely applied in the 1980s and 1990s to describe the design and organization of "soft" digital systems, there was a material architecture of information which has received little to no attention in histories of building: the documentation center. At the turn of the twentieth century, this new architectural program emerged alongside the influential discourse of documentation science, a forerunner of today's information science founded in belle époque Belgium. Despite also being designed for the storage of records, books, statistics, and other knowledge supports, documentation centers distinguished themselves from their library siblings—shaped by the traditions of bibliothéconomie and library science—in that they were conceived not as storehouses of cultural patrimony but nodes in a larger information economy whose network spanned municipal, regional, and national territories. This architectural program—later examples of which include the 1930s-era documentation center at Paris's Musée de l'Homme, the multiple branches of the United States Office of War Information, and the Bouwcentrum Rotterdam, completed in 1948—reveals that there is a sociomaterial history of the "information architecture" metaphor.

In this paper, I read the emergence of the documentation center not through the conventional history of "institutions" that has shaped the discourse on libraries, museums, and archives, but as a chapter of the history of information technology. Focusing on the French context between the 1920s and 1970s, and particularly on Paris's Maison de la Chimie (designed by Constant Lefranc and Eugène Brayer and completed in 1935), the paper centers the figure of the intellectual worker—as opposed to their manual counterpart—to identify an alternate genealogy for the organizational protocols of modern architecture. I argue that the material infrastructure of documentation centers shaped a culture of expertise and "intellectual labor" which set the stage for the contemporary technopolitics of "information society."

Michael Faciejew is a PhD Candidate at Princeton University, where he is pursuing a joint doctoral degree in the History and Theory of Architecture and the Interdisciplinary Doctoral Program in the Humanities. Beginning in January 2021, he will be a Postdoctoral Fellow at Yale University, working on an interdisciplinary project on the history of Big Data in the modern period. His research addresses the intersecting histories of architecture, media, technology, and governance with a focus on global Europe in the 19th and 20th centuries. His scholarship has appeared in journals such as *Transbordeur* and the J*ournal of Architectural Education*. His research has been supported by the Social Sciences and Humanities Research Council of Canada and the Graham Foundation for Advanced Studies in the Fine Arts.

Michael Faciejew, Princeton University, USA

The Documentation Center: A Material Genealogy of 'Information Architecture'

Since architecture speaks a language that bears testimony to a hidden mythology, or to a secret story, or even to the darkest recesses of the human psyche, the present paper seeks to demonstrate that literature's encounter with the architectural environment (buildings, dwellings, houses, private and public spaces, etc.) is essential to its definition of the "historical moment", meaning the set of material, emotional and symbolic forms that constitute the world and our experience of the world.

Employing insights from psychoanalysis, deconstruction, and cultural criticism, the present paper claims that the notions of "entrapment" "confinement' and "escape" (in late 19th Century and early 20th Century narratives by women writers) are expressed in and concomitant with the architectural forms, symbols, and metaphors used in the narratives. In many "disturbing scenes" of women's stories, the narrator/protagonist experiences architectural space (the city, the street, the apartment building, the room, the walls, the wallpaper) as a metaphorical projection of her "inner landscape" and personal metaphysics.

Nadia Boudidah Falfoul is Assistant Professor at the Faculty of Arts and Human Sciences, University of Kairouan, Tunisia. She holds a PhD on the discourse of humor in the fiction of contemporary American women writers. She participated in many international conferences organized by Oxford University, The College of London, University of Virginia, University of Texas, etc. Her articles are published in Tunisia and abroad (USA, Britain, Germany) and her major interests are: humor studies, post/modern narrative techniques in women's fiction, feminist/female writings (fiction and poetry) and interdisciplinary studies on women's literature (psychoanalysis, ethnic studies, humor studies, culture studies, etc).

Nadia Falfoul, University of Kairouan, Tunisia

Disturbing Scenes: Architecture as Metaphor in Women's Stories

The architectural metaphor in mathematics appeared during the 19th and the 20th centuries, in one of its most explicit forms, with the "foundation" discourse as well as with its crisis (the "Grundlagenkrise" in mathematics), emphasizing the role of finding the proper and solid axioms or the right "foundations" for the mathematical building. Mathematicians referred to mathematical domains such as non-Euclidean geometries, set theory or logic, as what need a "firm rock" to be built on as well as a "true foundation".[1]

However, one should recall that this metaphor lies at the background of the quest of deriving all of the mathematical theorems from solid foundations. In addition to Francis Bacon's 1620 call for a rebuilding of adequate foundations of science, Descartes, in his first *Meditation*, explicitly demands that one should "commence to build anew from the foundation, [...] [in order] to establish any firm and permanent structure in the sciences". Geometry and arithmetic are then presented by Descartes as the exemplary sciences for this method.

Taking this long history of this metaphor and concentrating on the 19th and the 20th centuries, my question is whether and how this metaphor – as an image of knowledge – changed. Due to the changes and the growth of mathematics during these centuries, I aim to show how did this metaphor evolve, and how the changes of this metaphor reflect the way mathematics itself changes. Can the architecture of mathematics be not only solid but also unstable? Could it result in a mathematical Tower of Babel? Or may the laying of foundations point to a future destruction of constructed building?

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[1] See e.g. Hermann Weyl: *The Continuum: A Critical Examination of the Foundation of Analysis*, trans. by Stephen Pollard and Thomas Bole, New York 1987, p. 1.

Dr. Michael Friedman received his PhD in mathematics in 2011 from Bar-Ilan University, Israel, and in 2012 earned his MA in Philosophy from Tel Aviv University on Heidegger and Lacan. Since 2019 he has been the co-leader of the research area "Symbolic Material" at the Cluster of Excellence *Matters of Activity* at the Humboldt University, Berlin. Latest publications: *A History of Folding in Mathematics. Mathematizing the Margins* (Basel: Birkhäuser, 2018), and together with Agelika Seppi (ed.), Martin Heidegger: *Die Falte der Sprache* (Vienna: Turia + Kant, 2017).

Michael Friedman, Humboldt University, Berlin

Changes of the Architectural Metaphor in Mathematics during the 19th and the 20th Century

Vernacular architecture is a peculiar medium to announce a people. Beyond shelter, it is the immovable heritage that define unique urban form. Expression of this phenomena is missing in Yorùbá geo-political cities of Southwest Nigeria. The role of language is underscored in literature as an important vehicle for communication in ways meaningful to a people. This is also true of metaphor as not mere interplay of words, but a means of seeing an object in term of another. Yorùbá cities exhibited legible vernacular architectural principles of ordering prior to the colonial incursions of the 1800s. Unfortunately, colonial dualism and adopted Tropical Modernism stripped these municipalities of local tenets and plunged the settlements into sixty years of post-independent architectural chaos. This study explores Yorùbá metaphor for resetting the contemporary architecture at the local place. Scrutinized literatures in Yorùbá metaphor and cultural philosophy revealed flourishing multi-locale architecture, art expressions, thriving traditional systems in sacred political institutions rooted in culture-centred precolonial city-states. Examined literature in Yorùbá ethnography, ornamental labels, orally-rooted poems and Ifá traditional verses (*odù*) revealed urbanism in, *filà abẹtíajá´* icon and aphorisms, an *Ọmọlúàbí* symbol of honour and dignity suitable for the metaphorical reconceptualization of civic places, while *ilé ló' ngbọgbà, ọgbà kìí gbalé* dictum is useful for sustainable low-carbon site planning. It further unveils the connection of meanings in language as architectural tenses, emboldens fading but legible art-forms, identifies poetic odes, and culture-inspired cosmopolitan status crucial for architectural understanding. This paper recommends reimaging people-centred civic buildings in harmony with hot and humid tropical bioregion for the wellbeing of stakeholders.

Mokọ́ládé Johnson is an Architectural Well-being theorist. He is convinced that quality of life and health of rural-urban communities is influenced by geo-cultural and people-centered planning principles. His Doctor of Philosophy in Architecture was obtained from the Department of Architecture, University of Lagos, Nigeria in 2019. His post-graduation experience spans 23 years, 13 of which is shared in architectural education at the Department of Architecture, University of Lagos.

As a resource-oriented professional, he advocates that physical planning objectives of human ecosystem if creatively harnessed will stimulate higher life expectancy when environmental harmony and well-being is of key consideration. His research focus is in the crossing point of physical well-being and eco-cultural system as a determining factor in improving life-expectancy applicable through people-centered architectural design rooted in local philosophies in an approach beneficial to the Afro-centric cultural archetypes of hometown emplacement and attachment widely native to Africa Global-South.

He is a member of the Nigerian Institute of Architects and Architects' Registration Council of Nigeria (ARCON) whose platform supports government regulated practices. Mokọ́ládé served as Administrator for the International Conference on Architecture and Urbanism which held on May 9-10, 2019 with a thematic- "Architecture of Place" and coordinates the Postgraduate Diploma in Environmental Design Program, Department of Architecture, University of Lagos. He has worked on many residential projects as well as government sponsored developments like Children and Maternity clinics across 13 General Hospitals in Lagos State, Nigeria as Project Architect.

Architectural Design and Supervision of Construction & Refurbishment works on Teslim Balogun Stadium, Surulere, Lagos for the 2009 Under-17- FIFA World Cup hosted by Nigeria. He is the current Hub Administrator for the Architecture and Urbanism Research Hub, University of Lagos.

Mokọ́ládé Johnson, University of Lagos, Nigeria
Yorùbá Metaphor in Contemporary Public Realm Architecture

This paper explores exchanges of metaphors between architecture and ecology through revisiting the decades-long collaboration between preeminent figures in both fields: architect-planner William Holford, zoologist Julian Huxley, and conservationist Max Edward Nicholson. Since 1931, the three had been active members of the Political and Economic Planning group (PEP) and incorporated eco- systemic thinking in their valuation of the physical, political, and psychosocial milieu. Particular attention will be paid to their activities in the mid-1960s when there was a surge of uses of metaphors in their writings. Through such retrieval, this paper demonstrates that architectural and ecological metaphors had facilitated the reconceptualization of both disciplines as the "environment." For example, Holford employed several sociobiological allegories in his response to the Royal Institute of British Architects' use of the term "built environment" as a means to reorient the practice, theory, and pedagogy of architecture. He and Huxley also engaged in a debate on whether shells or vertebrate animals were the appropriate metaphor for buildings in society. Holford's turn to biology and ecology, this paper illustrates, was an attempt to counter a techno-optimistic view of the built environment was burgeoning at the time. Meanwhile, Nicholson drew on architectural metaphors in his conservation activities. At the International Biological Programme, where he established a new database for ecological protection, Nicholson jettisoned the conventional classification system of vegetation descriptions and adapted the architectural tenets of *structure* and the *function*. How a wider debate on the usefulness of sciences had engendered these exchanges of metaphors and alignment of disciplines will also be considered. Lastly, this paper argues the articulation of a reciprocal and transformative relationship between the environment and its inhabitants found in these discussions are still worthy of more attention.

Juliana Kei is lecturer in architecture at the University of Liverpool. She received her PhD research in History of Design, at the Royal College of Art, which examines the intersections between preservation advocacies and Postmodern architecture in late 20th century Britain. Her current research focuses on the articulation of the built environment in 1960s Britain. Her other research interests include late/post-colonial architecture and exhibitions. As part of the Hong Kong Design History Network, Juliana will be curating the Hong Kong pavilion of the London Design Biennale 2020 which investigates the future of history of Hong Kong. Juliana is a registered architect in Hong Kong and has practiced in the U.K. and the U.S.

Juliana Yat Shun Kei, University of Liverpool, UK

The Environmental Metaphors between Architecture and Ecology c.1965

Henri Lefebvre described architectural space as a *concrete abstraction,* one that "concretizes and realizes itself socially, in the social practice," and "has a real existence, that is to say practical and not conventional, in the social relationships linked to practices" (Lefebvre, 1977: 56; quoted in: Stanek, 2008: 68). Architectural metaphors, works of theoretical imagination that become physically constructed and incorporated into the production and daily life of a city, thereby become "true in practice" (as Karl Marx has put it in relation to labor) – a *practice* that is performed by these metaphors' designers, constructors and inhabitants (Stanek, 2008: 62; Marx, 1973: 105). This paper discusses the *practical* implementations of architectural metaphors as *concrete abstractions* in the architectural practice of socialist realism, the official design style and method implemented between 1949-56 in Warsaw, during its post-WW2 reconstruction. During these years, Warsaw underwent architectural remodeling into a socialist city, where new sets of central urban interiors were constructed in an effort to allow "the people to enter the downtown," while the urban center itself was to be constructed based on a modernist principle of providing access to fresh air, green space, and sunlight. As the theoretician of Warsaw's socialist realism Edmund Goldzamt wrote, architectural works were to facilitate this by becoming "faithful reflections of social reality," and were themselves intended to "express material reality and social ideology through artistic expressions and abstract forms" (Goldzamt, 1950: 21, 24). Based on a close reading of Goldzamt's text and its juxtaposing with archival documentation (textual, architectural, and visual) of the construction process of architectural sculptures and façade details at Plac Konstytucji (Constitution Square) in Warsaw, built in 1949-56, the paper will analyze the extent and the limitations of the architectural metaphors' ability to be "concretized in social practice" during the construction of a socialist city.

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Konrad Matyjaszek, PhD, is an architect and cultural studies researcher. He is an Assistant Professor at the Institute of Slavic Studies of the Polish Academy of Sciences in Warsaw, and a Deputy Editor of the academic journal *Studia Litteraria et Historica*. His work focuses on architecture and urban public spaces as devices of collective identity production, on Polish discourses of antisemitism and racism, and on Eastern European narratives of urban modernity and modernization, particularly in relation to the history of Warsaw. He is the author of the monograph *Produkcja przestrzeni żydowskiej w dawnej i współczesnej Polsce* [*The Production of Jewish Space in Premodern and Contemporary Poland*, 2019].

Konrad Matyjaszek, Polish Academy of Sciences, Warsaw, Poland

Concrete Abstractions: Production of Working Architectural Metaphors in the Design Practice of Warsaw's Socialist Realism (1949-1956)

Using Jacques Derrida's notion of hauntology, I argue that presence can be embedded within the material absence of a site, and that this absence (of architecture) can serve as hauntological metaphor for its presence. My research studies the material destruction of the Rangoon University Student Union (RUSU) building by military fire under General Ne Win's orders. According to official reports, 15 students died in shootings on 7 July 1962, during a demonstration at Rangoon University to protest against increasing control over university regulations by the military caretaker government. Unofficial sources however hint at more than a hundred students killed by the military. Despite the state's silencing of the RUSU history and the emptying of its material site (by the demolition of the RUSU building, the four month closure of all universities, and the suppression of student union activities through the 1964 University Education Act), grassroots acts of memorialization have ensured the continuing hauntological presence of the RUSU, allowing for the present (and future) resurrection of its ideological ghosts from the past (enduring even the closure of Rangoon University from 1988 to 2013). Through a juxtaposition of the RUSU building's material reality (its architectural history) with its ongoing visual, textual and oral resurrection by students, arts practitioners and activists, I demonstrate how the state constructed absence is haunted by the presence of the RUSU. I also trace the corresponding development of what I term the aesthetics of absence in Burmese visual and performance arts as a form of silent protest against censorship under military rule, following the enforcement of the 1964 Library, Museum and Exhibition Monitoring Act. These intentional absences embedded in artworks and performances, and on the RUSU building site, gesture towards the perpetual presence of something unspeakable (unable to manifest in present material reality) but also unwilling to fade.

J. H. F. Ooi is a PhD candidate in the English Department of the University of Malaya. Her thesis studies the destabilizing processes of Georges Bataille's anti-philosophical *informe* and the myriad ways the *informe* operates through post-WWII English and French literature. She is currently onboard Site and Space in Southeast Asia, a three-year project funded by the Getty Foundation that allows her to explore the art and architectural history of Penang and Yangon. Her research looks at the hauntological processes of national myth-making and the politics of commemoration and memorialization in relation to material monuments and sites. She was recently awarded the Monbukagakusho (MEXT) scholarship and will further her work on the philosophical methodology of Hijikata Tatsumi's butoh choreographic notation beginning September 2020 while based at the University of Tokyo.

Juno Hoay-Fern Ooi, University of Malaya, Malaysia

Architecture as Political Spectre: The Rangoon University Student Union (RUSU) Building

This paper is part of a project exploring how urban planners understand the 'smart city' concept using Sheila Jasanoff's framework of 'co-production' focusing on how discourses and identities are used in making sense of the concept. I examine the use of metaphors in two aspects of the Government of India's *Smart Cities Mission*: one is in government advertising material, such as websites, videos, and literature; and the other is in interviews with urban planners working on projects under the Mission. Following the material-discursive tradition of feminist STS scholars such as Haraway and Barad, the use of metaphors by the videos is not merely 'aesthetic' or a means to simplify new and unknown technologies for laypersons, but attaches expectations of the technology for the viewers and provides a means of interpreting and consequently creating the object metaphorically represented.

In the first half of the paper, I draw a range of visual and verbal metaphors from video advertisements and government literature, some of which include skyscrapers springing up from the ground and interconnecting networks shooting through an urban plan. The logo of the Smart Cities Mission itself acts as a strong metaphor: a butterfly made of up digital blocks. The latter half of the paper deals with the use of metaphors in interviews with urban planners working on the Smart Cities Mission. Interestingly, some of the phrases in the interview seemed to echo the visual signaling of the videos. The 'network' allegory surfaced multiple times in these conversations, as did the idea of a linear progression towards a 'fully networked city', and the desire to start from a 'clean slate'. I concentrate particularly on the 'clean slate' metaphor hypothesizing that it arises from design education that sees architects, urban designers and urban planners working on conceptualizing and drafting designs on blank sheets of paper.

While thinking about how the metaphor serves as a means of understanding the 'new' concept of smart cities for urban planners in India, I propose that the smart city seems to reinforce a future of intensively networked urbanism, decimating the informality of existing Indian cities. It is also telling of the data-intensive planning embraced by urban planners in the Mission.

My name is **Devika Prakash** and I am a recent graduate in Science and Technology Studies from the Munich Center for Technology in Society at the Technical University of Munich. In my undergraduate education, I trained to be an architect and completed a postgraduate diploma in liberal studies. I am interested in science and technology studies, its intersections with urban studies, the built environment, and critical race studies. My master's thesis was on urban planning and the smart city, questioning how urban planners in India understand the 'new' concept of the smart city as it is manifested as part of the Central Government's *Smart Cities Mission*. I have presented at a conference at King's College, London on the role of the media in deploying biomedical ideas of race and am publishing a chapter on the topic in an edited volume on transnational surrogacy networks.

Devika Prakash, TU Munich, Germany

The Metaphorical 'Co-Construction' of the Smart City: Studying Urban Future as Envisioned by India's Smart Cities Mission

In 2014, Paraguayan architect Javier Corvalán published an article titled *Un fin del mundo: fragmento del libro negro*, which aimed to be a compendium of main statements explaining his country's contemporary architecture. The publication coincides with the recent international interest on Paraguay´s architectural production, focused on Solano Benítez's works. In his text, Corvalán compared the *mundus to the inmundo*. The former is understood as the universe rooted in Greco-Latin culture and Vitruvian heritage. The latter is rooted in a Latin word used for defining everything unrelated to the mundus system (enclosed by the walls of the urbs).

Spanish and Guaraní are the two official languages of Paraguay. Therefore, there are two coexisting systems of reasoning in this territory: the official one, following the canons of the Western World, and the aboriginal one, totally ignored by neighbouring countries and underestimated by the higher social classes in Paraguay. Coincidentally, the meaning given to the *inmundo* term in Spanish is "unclean". According to Corvalán, the real meaning of *inmundo* could be fundamental for decoding architectural practices in Paraguay, which until then were ignored even by scholars on Latin American architecture. This concept interweaves with another metaphor from popular tradition, which describes Paraguay as an "island" surrounded by ground (as it lacks a coastline). This would also explain the country's disconnection with architectural discourses on local modernity and critical regionalism in Latin America.

This paper discusses the notion of *inmundo*, based on recent articles in architectural media concerning Paraguay´s architecture, and an interview with Corvalán by the author. It studies this concept not only as a metaphor to contextualise Paraguay´s architecture but also as a possible framework for other metaphors supporting the emerging architectural production in similar South American countries such as Ecuador and Bolivia – countries which frame a theoretical "edge of the world".

Ingrid Quintana Guerrero is an Assistant Professor at the University of Los Andes, Colombia. She coordinates the research incubator: *Observatory of Colombian Architecture* and is a member of the research team *Formas de la Producción en Arquitectura*. Ingrid is an architect from the Universidad Nacional de Colombia, with a PhD in Architecture and Urbanism from the University of São Paulo (USP), Brazil and two Masters' degrees in Architectural History from Université Paris 1 and Criticism of the Contemporary Culture from Université Paris 8, France.

Ingrid's work has been recognised with various awards, including the *Scott Opler Fellowship* (SAH, 2018), the *Prix de La Recherche Patiente* (Foundation Le Corbusier, 2016), the Prêmio Destaque USP (2017), the *Docomomo International Scholarship* (2020) and local awards by the Colombian Ministry of Culture and *Instituto Distrital de Patrimonio Cultural*. She is the author of the publication *Children of Rue de Sèvres: Latin American collaborators of Le Corbusier in Paris* (granted an International Honor Distinction at the *Bienal Iberoamericana de Quito*, 2018); co-author of *Quatro Ensaios sobre Oscar Niemeyer* and *La obra arquitectónica de Le Corbusier*. Ingrid was also a co-curator of exhibitions such as *Bauhaus Reverberada*; *Ethos de la Arquitectura Latinoamericana*; *La Historia como memorias* and *Caprichos Bogotanos*.

Ingrid Quintana-Guerrero, University of Los Andes, Colombia

Inmundo: Architectural Metaphors from the Edge of the World

During the nation-wide lockdown amid the COVID-19 pandemic crisis in India, thousands of migrant workers are reverse-migrating. They are on the highway – walking home, literally hundreds of miles away. This paper reflects on the architecture of the highway as a metaphor, and the politics of mobility ensuing therefrom. 'The highway', write Appleyard et al. (1963: 24), 'could become a sequential exposition of the city, by visually relating it to focal points'. Today, the phenomenon of the migrant worker walking on the highway has indeed become a symbolic exposition. The *heterotopic* migrant worker has populated the highways, at a moment when no one else can step out of home! Typically, highways are not meant for walking. Walking is rather prohibited on the highways. In that sense, the migrant worker's walk is doubly subversive: she is walking on the highway, that too during the lockdown. As an infrastructural network, the highway 'bridges' the city. It leads to and emerges from the city. It is not 'inside of' the city, yet, in a sense, it is integral to 'city-making'. This ambiguous status of the highway transposes onto the city's relationship with the migrant worker as she chooses to walk across the highway. The highway as a transversal site – in the context of what Kevin Lynch (1960) calls the 'imageability of the city' – points to the larger ramifications for the politics of mobility. The banishment of the migrant worker from the city is an act of cabotage, wherein the walk unfolds as a symbolic practice of (counter-)mobility. Departing from here, this paper examines the 'symbolic' with reference to the architectural pattern of the highway, the territorial practices of 'city-making' and the political agency of the migrant worker.

Avishek Ray teaches at the National Institute of Technology Silchar (India). His research pivots around, broadly speaking, travel and mobility. He is currently working on a monograph on the epistemic foundation of the heuristic construct 'vagabond' and the convergence between the politics of itinerancy and that of dissent in the context of South Asia. He is the co-editor of *Nation, Nationalism and the Public Sphere: Religious Politics in India* (SAGE, 2020). His research appears in *South Asia: Journal of South Asian Studies*, *Journal of Literary Studies*, *Inter-Asia Cultural Studies*, *Multicultural Education Review*, *Journal of Human Values*, among others; and he has held research fellowships at the University of Edinburgh (UK), Purdue University Library (USA), Centre for Advanced Study, Sofia (Bulgaria), Mahidol University (Thailand) and Pavia University (Italy).

Avishek Ray, National Institute of Technology Silchar, India

The Highway as a Metaphor: COVID Pandemic and the Politics of Mobility

Denise Scott Brown is probably the most outspoken architect on gender issues facing *couplings*. Since meeting Robert Venturi at the University of Pennsylvania in 1962, they shared many interests and soon the encouraging colleague-relationship turned into love. In 1967, after their marriage, Denise Scott Brown joined Venturi's architectural firm as a partner at his office with Rauch. Grounding their husband-and-wife collaboration was problematic but in 1978 they founded their own firm named *Venturi, Scott Brown and Associates*, that with their buildings and writings made important critiques to postwar modernist architecture that defined the postmodernist movements of the 70s and 80s. But, the biggest controversy was when in 1991 Venturi was singly awarded the Pritzker Prize on their joint-work. Despite their active efforts to correct misattributions, the recognition of their collaboration is often disregarded.

In the essay *Room at the top*? *Sexism and the Star System in Architecture*, Scott Brown describes her struggles as a wife-architect and the ways in which critics constantly exclude her of the results of their work together. Scott Brown pawned the term *star-system*, to describe the fact that architecture, in its own professional uncertainty, "honour most the part they cannot measure," instead of relying on science, "And so they make *gurus*. They get the latest journal, where pictures of the *gurus*' latest building will help take them across the frightening ocean." At the time it was written (1975, although not published until 1989), Scott Brown uses these astronomical and mystical terms to express her experiences because there were no sociological analysis on architecture yet, and therefore clarifies that her interpretations were speculative.

This paper aims to show how the use of metaphors by Scott Brown affected future feminist and sociological initiatives in architecture. Several theorists, like Hilde Heynen and Kathryn H. Anthony, picked them up to designate the sexist hierarchical phenomenon in architecture; it encouraged sociologist scholars such as Judith Blau to venture for the first time into the sociology of architectural practice; and other architects like Beatriz Colomina would later coin Scott Brown and Venturi's kind of intimate-collaboration with the term *coupling*.

Inés Toscano is an Argentinian doctoral candidate for the Bauhaus-Universität Weimar, an educator and mistress architect (MA) based in Berlin, Germany. Her interest lies in achieving a creative yet critical and collaborative view of architecture. Through her website *www.couplingstactic.com* she is mapping architectural couplings as a labour strategy towards gender equality in architecture. A visiting lecturer at the Dessau International Architecture Master Program from Hochschule Anhalt in Germany since 2018, she has completed feminist coursework with "Gender Masquerade" and "Mapping Bauhaus Couplings." After practicing in architectural firms in Berlin, Buenos Aires, Rotterdam and Santiago de Chile she co-founded *COUPLING Projects* — an architecture studio + gallery creating, researching, and showcasing collaborative architecture. Her research has been published in architecture magazines and presented at international symposiums on Architecture and Gender.

Inés Toscano, Bauhaus-Universität Weimar, Germany

Metaphors at the Top! Denise Scott Brown's Speculative Feminist Analysis of the Sociology of Architecture

Among spatial metaphors, landscape is very prominent and noble: where, if not in a landscape, do we transgress and carry across [meta-phorein], or do we decide between Scylla and Charybdis, and embark for Cythera? Walter Rossow (1910-1992), a trained gardener who later became professor for landscape design and the second head of the German Werkbund, claimed far less impassionedly that "landscape must become law". In a rather non-metaphorical and pragmatic sense, he advised the federal commission to adopt new legislation on land use in Western Germany in 1960, i.e. the BbauG § 5-7.

This presentation focuses on two main points regarding metaphorical appropriations of landscape during the '60s, both of which are also steps in the marketing and commodification of the term landscape: *Bürolandschaft* was a new model of administration that planned processes and movements accordingly by first describing, then analysing and lastly designing furniture, machines, lighting and plants. The main figures in this development included Curt Siegel and Rudolf Wonneberg, with their architectural practice in Stuttgart, consulted by the Quickborn-Team under Dr. Schnelle near Hamburg. Second, Jürgen Joedicke identified the landscape of work, i.e. "Arbeitslandschaft" – like Eero Saarinen's campus for General Motors in Detroit (1951-56) – as a symptomatic building type of his time.

Further questions concern the indebtedness of these German composita (amongst others) to romantic concepts of landscape and nature: how and to what ends were they used for the stabilisation, glorification or at least harmonisation of societal conflicts and were they driving forces? Analyses of form and archival findings offer insights into the relationship between ordering principles and spaces of preconceived liberty, which incorporate landscapes of work, office and research from 1950 to 1970.

Dr. phil. Christian Vöhringer studied Art History, German Literature and Religious Sciences at the Free University of Berlin. His dissertation is titled *Pieter Bruegels d. Ä. Ikarussturz – Mythenkritik und Kalendermotivik* (Munich. Fink 2002). Since 2010, he has conducted research on the architecture of the 1960s and 70s from southwestern Germany at the Institute of Architectural History. Since 2019, he has been a postdoc in the Cluster of Excellence for Integrative Computational Design and Construction for Architecture, as well as a Senior Research Fellow at the Wüstenrot Stiftung, where he is indexing and researching the legacy of Jürgen Joedicke in the Stuttgart University Archives.

Christian Vöhringer, Stuttgart University, Germany

Ahh, Landschaft! Metaphorical Uses of Landscape in Office, Work and Research Environments

This paper will discuss how architectural history can have a better chance to help understand urbanism by examining Daniel Milo's notion of *metaphor* and its intersection with Giorgio Agamben's concept of *paradigm*. Viewing history as a problematic, not thematic activity, Milo invites historians to work with *metaphors*, i.e., to deactivate actual historical phenomena from their "normal contexts" and allow them to constitute a broader historical-problematic context. Milo's *metaphor* departs from the common understanding as a signifier designated to heterogeneous phenomena by the same semantic structure; instead, it stresses the principle embodied by a historical phenomenon that permits the contingent relevance of serial "metaphorical contexts." Milo's *metaphor* is thus akin to Agamben's *paradigm*: both follow the analogical logic of the historical phenomenon, and their nature is ontological, not ideological. Therefore, exploring the *metaphorical/paradigmatic* qualities of social- architectural phenomena can help us grasp the built environment as a complex, heterogeneous system.

This paper will elaborate on this exploration in the context of Dashilar, a historical neighbourhood sitting on the margins of the Forbidden City in Beijing. Adjacent to the capital cities of different milieus, Dashilar was formed ontologically and followed the heterogeneous logics of everyday practice. Although appearing in many studies of architectural history, its existential and expressive order has not been well investigated. For example, since the late 18th century, the Mustard Seed Garden has been recorded extensively as a significant element of Dashilar, but historians have merely questioned its authenticity. Examining the apocryphal stories, I instead trace how the itinerant dweller Li Yu (1610–1680) and his residential garden in Nanjing were interwoven with Dashilar's history. This allows me to see Dashilar as *heterotopic urbanism*: the Garden embodied the virtuosity of dwelling as the Other and constantly nurtured places where itinerant dwellers were incorporated into Dashilar's social ordering.

Peng Xue is a PhD in architecture at the University of Edinburgh, UK. Her doctoral research develops a theoretical framework to grasp the existential and expressive order of Dashilar, a historical neighbourhood in Beijing. This research responds to the urgency of developing methodologies that can understand and narrate ontologically-formed architectural/urban formalities. Peng received her master's degree in Architectural Design and Theory from Tsinghua University and Bachelor of Architecture (with honours) from Zhejiang University. Before specialising in architectural theory, Peng was trained as an architect in China and had worked on various design projects since 2010.

Peng Xue, University of Edinburgh, UK

From Metaphor to Paradigm: The Apocryphal Stories of the Mustard Seed Garden Reveals Dashilar as Heterotopic Urbanism

Martino Stierli is The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art, a role he assumed in March 2015. Stierli oversees the wide-ranging program of special exhibitions, installations, and acquisitions of the Department of Architecture and Design. Martino is the author of *Montage and the Metropolis: Architecture, Modernity and the Representation of Space* (Yale University Press, 2018) and *Las Vegas in the Rearview Mirror: The City in Theory, Photography, and Film* (Getty Research Institute, 2013). He has organized and co-curated exhibitions on a variety of topics, including the international traveling exhibition *Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown*, and *The Architecture of Hedonism: Three Villas in the Island of Capri*, which was included in the 14th Architecture Biennale in Venice in 2014. At MoMA; he has curated, with Vladimir Kulić, the exhibition „Toward a Concrete Utopia: Architecture in Yugoslavia, 1948-1980," and, with Ann Temkin, „From the Collection: 1960-1969". He is currently working on a large exhibition on the architecture of South Asia in the post-independence period. Previous to joining MoMA, Martino was the Swiss National Science Foundation Professor at the University of Zurich's Institute of Art History. He has taught at Columbia University and Princeton University, the universities of Zurich and Basel, and ETH Zurich, from where he holds a PhD. In 2012, he was a fellow at the Getty Research Institute, Los Angeles. His scholarship has been awarded numerous prizes and grants, including the 2019 Richard Schlagman Art Book Award (for *Toward a Concrete Utopia*), publication grants from the Graham Foundation (2011, 2016, 2019) as well as the Swiss Art Award 2011 by the Swiss Federal Office of Culture. *Montage and the Metropolis* was nominated as one of the books of the year 2018 by the Modernist Studies Association.

Olga Touloumi is Assistant Professor of Architectural History at Bard College. Her research concerns the role of modern architecture and media in twentieth century cultural and international institutions. She is currently finishing her book manuscript *The Global Interior: Architecture and the Ordering of the World*. Touloumi has co-edited *Sound Modernities: Architecture, Media, and Design*, a special issue of *The Journal of Architecture* that investigates how acoustics and mass media, such as the radio and the telephone, transformed modern architectural culture during the twentieth century; and *Computer Architectures: Constructing the Common Ground, 1945-1980* (Routledge, forthcoming 2019), a volume of essays about the exchanges between designers and technologists that shaped computational discourses and practices in European and North American institutions. Her essay "Development Media" is forthcoming with the Aggregate edited volume *Systems and the South*. She has presented her work internationally and her writing has appeared in numerous journals and edited volumes, among them the *Journal of the Society of Architectural Historians*, *Buildings & Landscapes*, *Journal of Architecture*, and *Harvard Design Magazine*. She has been a visiting scholar at the Max Planck Institute for the History of Science and her research has been awarded fellowships and research grants from Bard College, Harvard University, the Alexander S. Onassis Foundation, the Canadian Center for Architecture, and the Propondis Foundation. Touloumi is the co-founder of the Feminist Art and Architectural Collaborative (FAAC) and Board Member of the Center for Critical Studies in Architecture.

Invited Speakers

Martino Stierli, Museum of Modern Art, NYC, USA

Olga Touloumi, Bard College, Annandale-on-Hudson, USA

Stephanie Knuth is a doctoral researcher at the LOEWE research cluster *Architectures of Order*/Technical University (TU) of Darmstadt. In her research project, she examines architectural science from the perspective of cultural sociology and the sociology of knowledge. She explores gender constructions in processes of vocation and scientization in relation to art and engineering. She holds an M.A. in Sociology and Gender Studies from Goethe University Frankfurt and a B.A. in Scociology from TU Darmstadt. Her research focus includes the sociology of knowledge and technology, as well as feminist criticism of science and epistemology.

Moritz Röger is a doctoral researcher at the LOEWE research cluster *Architectures of Order*/Goethe University Frankfurt. His research focuses on the construction of architects' identities by means of autobiographical writing and the influence these writings had on 20th century architectural historiography. He holds a M.A. in Art History from Goethe University, has worked as co-curator at the Deutsches Architekturmuseum (DAM) and is a member of the Center for Critical Studies in Architecture (CCSA).

Sarah Borree is a postdoctoral researcher at the LOEWE research cluster *Architectures of Order*/Goethe University Frankfurt. Her research focuses on modern architectural theory and history, with particular interests in the relation between architecture and modern mass media as well as the socio-professional cultures and knowledge practices within the field of architecture and their implications for architectural production. Sarah holds a PhD in Cultural Studies from the University of Edinburgh, where she taught and researched at the Edinburgh School of Architecture and Landscape Architecture (ESALA) and a Diplom in Architecture from Bauhaus-Universität Weimar, Germany. She has presented and published her research internationally.

Rembert Hüser is Professor of Media Studies at Goethe University Frankfurt and heads a subproject of the LOEWE research cluster *Architectures of Order* on 'Architectural Concepts of Order in Long-Term Artistic Projects Since 1980.' His work focuses on media studies, the history of science, architecture and contemporary art. He has published on architectural models and the reenactment of found photographies in Mike Kelley's *Educational Complex*, on Frankfurt's IG-Farben Building as the prime example of U.S. re-education, the conflicting narratives of the Monroeville Mall, Abu Simbel as the winner of the map contest in *Goat Simulator*, libraries in McLuhan and *Second Life*, and on Japanese gardens as a model for film philology.

Carsten Ruhl is the spokesperson of the research cluster *Architectures of Order: Practices and Discourses between Design and Knowledge*, a founding member of the Center for Critical Studies in Architecture (CCSA), and a Professor of Architectural History at Goethe University Frankfurt/Main, Germany. He studied Architecture, Art History, Philosophy, and Historic Science, and has since focused on post-18th century History and Theory of Architecture. Carsten's current research focuses on concepts of order in modern architectural institutions, networks and organizations, on architectural constructions of subjectivity, and historiographical questions related to architecture.

Organizing Committee

Stephanie Knuth   *Rembert Hüser*

Moritz Röger   *Carsten Ruhl*

Sarah Borree