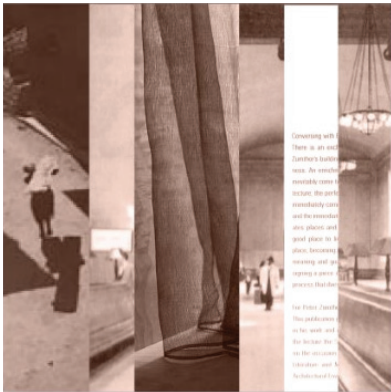
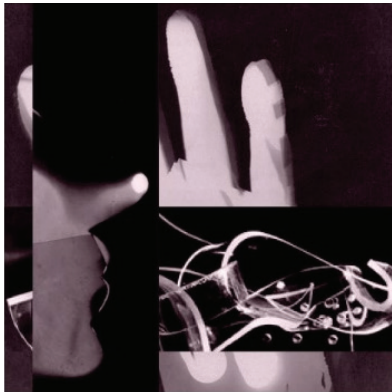
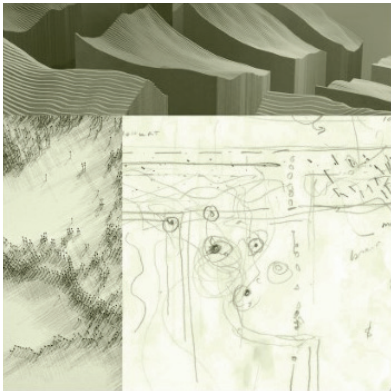
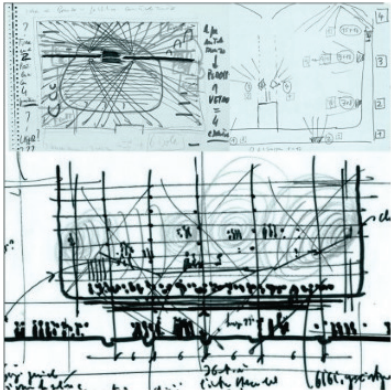
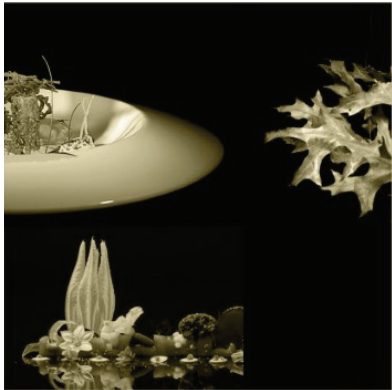


AGORA II SYMPOSIUM (Un)COMMON PRECEDENTS



BOOK OF ABSTRACTS

“Cosmopoiesis as an act of worldmaking always starts from worlds already in existence and the making is a remaking.”

Marco Frascari referencing Nelson Goodman in his *Eleven Exercises*, 94

(Un)Common Precedents is the second event in the series of biennial symposia called **Agora**, organized by Carleton Research | Practice of Teaching | Collaborative (CRIPTIC).

CRIPTI Collaborative | is formed by PhD Candidates, PhD students, Post-Professional Master students, and faculty of the **Azrieli School of Architecture & Urbanism (ASAU) at Carleton University (CU)**, Ottawa, Canada. The Collaborative, founded in 2019, pursues research in the humanities with a diverse research agenda that reflects the interests of the collaborators through the Practice of Teaching in academic settings in architecture.

Held on **September 22-24, 2023**, the symposium is co-convened by Dr. Federica Goffi (C R I P T I C Chair) and PhD Candidates Isabel Potworowski and Kristin Washco (C R I P T I C Coordinators). The workshops, exhibitions, and performances are organized with the support of Dr. Jesse Stewart SSAC | Dr. Sheryl Boyle ASAU | Dr. Suzy Harris-Brandts ASAU | Ryan Stec Artengine.



Acknowledgements

(Un)Common Precedents is the second event in the AGORA Series organized by CRIPTIC (Carleton Research | Practice of Teaching | Collaborative). It is generously supported by professional and academic institutions, without whom it would not have been possible to realize this symposium, exhibition, and performance. The Co-convenors are grateful for the support received from the Social Sciences and Humanities Research Council Connection Grant (SSHRC Connection), the Public Awareness Sponsorship offered by the Ontario Association of Architects (OAA), the sponsorship of the Ottawa Regional Society of Architects (ORSA), the Royal Architectural Institute of Canada (RAIC), and the funding from the Azrieli Endowment of the Azrieli School of Architecture and Urbanism (ASAU). Our gratitude goes to Maria Cook (ASAU, Carleton University), Christopher Moise (Chair, ORSA), Cynthia Mykytyshyn (Public Outreach Specialist, OAA), Giovanna Boniface (Chief Implementation Officer, RAIC) for their support in disseminating news of this event.

We appreciate the support offered by the Carleton Immersive Media Studio (CIMS) and Artengine. We also thank Ryan Stec for his advice in the recording of the performance, as well as the SSAC for their contributions to the music/architecture performance.

We acknowledge Dr. Stephen Fai (ASAU, CU), Dr. Audrey Girouard (Associate Dean, Research, Faculty of Engineering and Design, FED, CU), and Philam Nguyen (Faculty Research Facilitator, FED, CU) for their advice during the preparation of the SSHRC Connection Grant proposal.

We are excited to have had the opportunity to collaborate with the faculty and staff of the ASAU and, particularly, Dr. Sheryl Boyle and Dr. Suzanne Harris-Brandts, for their support in organizing two workshops, respectively, exploring the relationship between gastronomy and architecture and literature and architecture. We are also indebted to Dr. Jesse Stewart from Carleton Music for accepting our invitation to develop a music/architecture workshop and performance with the architecture and music students. His advice in the early stages of planning this event has been critical. We appreciate the opportunity to continue collaborating with Artengine and its artistic director, Ryan Stec. We thank the Carleton students who, in different roles, supported the realization of Agora II. Finally, we are honoured that Dr. Klaske Havik (TU Delft), Dr. Ken Albala (University of the Pacific), architect Robert Lemon, and Dr. Jesse Stewart (Carleton University) accepted our invitation to be the keynote speakers for this event.

The convenors' gratitude extends to the twenty-five scholars worldwide who acted as blind peer reviewers. Their selfless work has been crucial in ensuring the selection of papers for the symposium. Profuse thanks in advance to the moderators of the sessions for drawing out insightful reflections during the panel sessions about what is (un)common in architectural precedents: Dr. Jodie La Coe (Marywood University); Dr. Marc Neveu (Arizona State University); Dr. Lisa Moffit, Dr. Pallavi Swaranjali, and Dr. Suzanne Harris-Brandts (ASAU, CU). We would like to extend heartfelt thanks to faculty, staff and students from the ASAU at Carleton University for their indispensable assistance in the various organizing work, particularly to the Director, Anne Bordeleau. Lastly, we thank our esteemed keynote speakers, presenters, and exhibitors for their enthusiasm, patience, efforts and participation.

As we gather around the manifold questions about precedents in architecture and their common and uncommon qualities, the organizing committee acknowledges that this event takes place on the unceded and ancestral territory of the Omamiwininiwag (Algonquin people).



The Convenors of the *(Un)common Precedents* Symposium | September 22-24, 2023
| Federica Goffi | Isabel Potworowski | Kristin Washco |

(Un)Common Precedents

Each medium through which a physical place is presented and through which it is documented has an impact on the knowledge retained about that place. These acts of reading, interpreting, investigating, documenting, and recording inevitably influence the kinds of places and buildings that form our frame of reference – and, consequently, the buildings we design and how we design them.

However, one could argue that architectural precedents in pedagogy and practice are too often limited to surface-level abstractions – disembodied ideas and flattened visual representations lifted from their context. Without an understanding of the real places in their cultural, geographic and socio-political context over time and through engaged experience, the retinal experience of architecture images is at risk of translating into formalistic renderings and shortened design processes. Furthermore, the types of buildings that constitute acceptable precedents for study are often still limited to well-known projects and architects, and precedent studies seldom venture beyond buildings or the same typology as the assignment at hand. Methods of documentation are also often limited to visual media such as photographs, diagrams, and scaled drawings that often rely on available advanced digital recording methods, which substitute our eyes, bodies and analog methods of surveying and communicating place. What are other and perhaps (un)common methods deriving from this premise? Undoubtedly, these normative professional approaches to our understanding of existing places impact our approach to the design of new spaces.

In order to design new buildings, one must first understand existing buildings. Often, early design years include pedagogical exercises in building surveys and recording. Yet, design influence for architects can also expand beyond buildings. Precedents can be both common and uncommon. One can seek inspiration in nature, a meal shared with friends, a work of literature, a painting, a musical score, et cetera. What happens when precedents are drawn from outside the discipline and are translated into architecture through the design process? How does one translate past experiences not just into spatial forms but also atmospheres?

The Agora II Symposium tackles these issues by posing these question(s): How do architects build a frame of reference? In architecture, what does the current approach to precedent study leave out? How might methodologies be reimagined to embrace a more holistic understanding of existing buildings? Which are the under-acknowledged and (un)common precedents that inspire architectural design in terms of diversity, culture and socio-political contexts? Is there potential in seeking architectural precedents in adjacent disciplines such as literature, music, the culinary, visual, and performing arts, and beyond? What media present underexplored potential in developing an embodied, multisensory frame of reference? How do emerging factors such as new media, technology, globalization, and social justice initiatives, among others, impact this process?

How can we re-examine the value of “common” precedents while exploring “(un)common” ones? The papers in this symposium address this question by responding to three themes:

The Intentions, or Why we study: How do design intentions, and personal and cultural values orient the content of our perception, and thus the aspects that we extract from precedents? What are the consequences or implications of the study of existing places? How do the contents of one’s frame of reference influence new design speculations and built work?

The Media and Methods, or How we study: How do the media through which we receive and interpret references differ in their capacity to provoke design imagination and exploration? How might different media change our understanding of a building? What are the cultural conditionings of our drawing practices? What is lost or gained in acts of translation and transmediation central to the study of precedents? How are precedents from other disciplines “translated” or “appropriated” during the architectural design process? How does the situatedness or context of the study impact the results?

The Reference, or What we study: Which types of places are presently underutilized in the development of one’s frame of reference in education and practice? How can tacit knowledge, everyday experience, context, place, materiality, sensory experience, social, cultural and political factors be foregrounded in the study of precedents? Which disciplines outside of architecture carry the potential to inform the design process?



- The Convenors of the (Un)Common Precedents symposium
| Federica Goffi | Isabel Potworowski | Kristin Washco |

Table of Contents

ACKNOWLEDGEMENTS	v
INTRODUCTION	vi
TABLE OF CONTENTS	viii
PAPER PRESENTATIONS	01

01	(UN)COMMON INTENTIONS: THE ANTI-PRECEDENT	03
	Jodi La Coe Encountering History: Precedent Avoidance at the Bauhaus and Its Legacy	05
	Berrin Terim Uses and Abuses of Precedent Manuals	07
	Donald Kunze The Necessary Failure of Precedent	09
02	(UN)COMMON INTENTIONS: TWISTING PRECEDENTS	11
	Marc Neveu Dis/continuous Genealogies	13
	Peter Olshavsky IV Precedent as Strange Tool	15
	Maria João Moreira Soares & João Miguel Couto Duarte A Return to the Primal: Le Corbusier and the Flesh of Matter	17
	Ashley Mason Without Walls: Excavating Site of Inheritance Beyond 'Parallel of Life and Art'	19

03	(UN)COMMON PRECEDENTS: KEYNOTE PRESENTATION	21
	Klaske Havik Writing as a Mode of Investigation	
04	(UN)COMMON MEDIA: MEMORY AND LANGUAGE	23
	Naomi Gibson Precedents as Spoken Constructions: Imagining through Shared Recollections in Architects' Design Conversations	25
	Rasha Saffarini If, I Would (A House in Tulkarem)	27
	Anca Matyiku Poetic Language as a Thinking with Things: Storytelling and the Imagination of Matter in Bruno Schulz's Mythization	29
05	(UN)COMMON REFERENCES: RE-EXAMINING TYPOLOGIES	31
	Stephanie Davidson The Small, Seasonal Cottage: A Formal Study of an Informal Building Type	33
	Yoonchun Jung Visualizing the Invisible: Observation, Documentation, and Imagined Situations of Life	35
	Izumi Kuroishi Replacement and Re-examination of the Idea of Housing in Crisis in Japan	37
	Jhono Bennett Southern Architecture, Post-Apartheid, and Situated Practice	39
	Phillip Mead The Asklepion and Epicurean Commune as Precedents for Today's University Campus	41

11	(UN)COMMON REFERENCES: THE DIVERGENCE OF PRECEDENTS	81
	Claudio Sgarbi & Talia Trainin The Immanent Collapse as Precedent - Chronopathological Compulsions	83
	Maria Elisa Navarro Morales Is There a Way to Reconstruct a Building That is No Longer There through the Objects It Housed?	85
	Talia Trainin & Daniel Mintz Defamiliarization in Architectural Theory and Praxis through Literary Precedents: Joyce's Epiphanies and Bakhtin's Chronotopes	87
	Marian Macken Being in the Precedent	89
	Qi Zhu Provocative Proportions	91
12	(UN)COMMON PRECEDENTS: KEYNOTE PRESENTATION	93
	Jesse Stewart Liquid Architecture - Frozen Music: On the Relationships between Music and Architecture	
13	(UN)COMMON BUILDING 22: SOUNDING THE PRECEDENT	95
	Musical Performance	
	BIOGRAPHIES	99
	PROGRAM	105

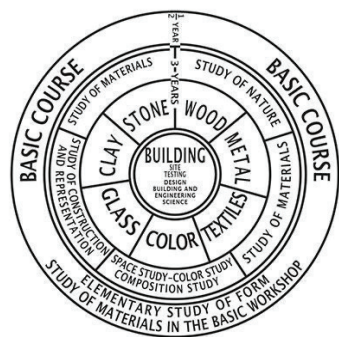
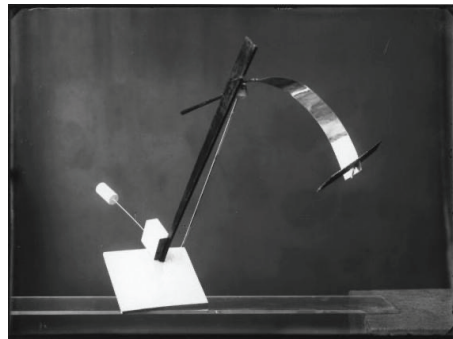


(UN)COMMON INTENTIONS: the anti-precedent

The anti-precedent questions the very notion of precedent in architectural design. It calls for an attentive examination of the (un)common intentions behind the choice of precedents inspiring architectural design. Precedents can be drawn from within or without architecture, often from other disciplines, sometimes consciously, but at other times unconsciously. Whether we speak about a building, a stage set, or an architectural detail, precedent choices can be idiosyncratic and hardly fit into given typologies responding to predictable choices leading to predictable outcomes. (Un)common intentions are explored here as narrative devices that support the construction and construing of artifacts as agents in the making and re-making of architecture.¹

Moderator: Dr. Lisa Moffit

¹ Regarding the use of the terms "construction and construing" see Frascari, Marco. 1981. "The Tell-The-Tale Detail." VIA 7: 23.



From top to bottom: Study in Contrast by Moses Mirkin (student) under the direction of Johannes Itten, 1920 (reconstructed by Alfred Arndt, 1967); Study in Balance by Marianne Brandt (student) under the direction of Moholy-Nagy, 1923; and Bauhaus Curriculum Diagram.

The
Intentions, or
Why we [do
not] study
[precedents]

Encountering History: Precedent Avoidance at the Bauhaus and Its Legacy

Jodi La Coe

In *The Phenomenology of Spirit* (1804), Georg Wilhelm Friedrich Hegel (1770-1831) described an encounter with history as the emptying out (kenosis) of the spirit into time. For Hegel, kenosis is an externalization of the self, a self-alienation leading to self-consciousness and self-awareness. Kenotic learning was promoted through several life and education reform movements that emerged in central Europe late in the nineteenth century and extended through the Second World War. Adherents to these movements developed tactics to liberate the weary, especially popular with the war weary, from oppressive social norms and to empower individuals to fundamentally reconnect with themselves, others, and nature.

To varying degrees, Bauhaus faculty participated in these movements and espoused a kenotic pedagogical model for the Vorkurs, initially created under the direction of Swiss painter Johannes Itten (1919-1923) and later continued by Hungarian artist and designer László Moholy-Nagy (1923-1928). Inspired by the writings of Friedrich Fröbel, a prominent figure at the forefront of the pedagogical reform movement, Itten's approach to the Vorkurs was formed by his own experiences teaching kindergarten in a way that deliberately encouraged rather than stifled creative freedom. Developed for students who lacked any previous formal, artistic training, Itten reflected in his later work, *Design and Form* (1963), that the Vorkurs was intended to "liberate the creative forces and thereby artistic talents" within a student's "own experiences and perceptions" by emptying themselves of learned socio-cultural conventions. Studying the so-called masters – literally as precedents – was antithetical to the unlocking of creative potential. Rather, precedents would shackle students to notions of what art or architecture should be, not what it could be. Citing similar influences in *The New Vision* (1928), Moholy-Nagy adopted musician and educator Heinrich Jacoby's slogan, "everyone is talented," from his essay "Must a Person Be Unmusical?" (1926). Faculty at the Bauhaus broadly admired Jacoby and his partner gymnast Elsa Gindler's educational model, emphasizing healing and revealing the potential of each student as a whole person.

This paper will explore the Vorkurs as a creative act – a self-externalization, an encounter with history – and the Bauhaus legacy of avoiding precedents.

Jodi La Coe is a registered architect and an Associate Professor in the School of Architecture at Marywood University in Scranton, Pennsylvania. She earned a PhD in Architecture and Design Research from the Washington-Alexandria Architecture Center of Virginia Tech and a Master of Architecture in the History and Theory of Architecture from McGill University. Her research interests bridge the art and science of historical visualizations of space – the connections, interactions and inspirations informing the relationship between the architectural imagination and cultural histories. Her dissertation on *Constructing Vision: László Moholy-Nagy's Partiturskizze zu einer mechanischen Exzentrik*, *Experiments in Higher Dimensions* examines synaesthetic spatial-temporal representations.

The
Intentions, or
Why we [do
not] study
[precedents]

Uses and Abuses of Precedent Manuals

Berrin Terim

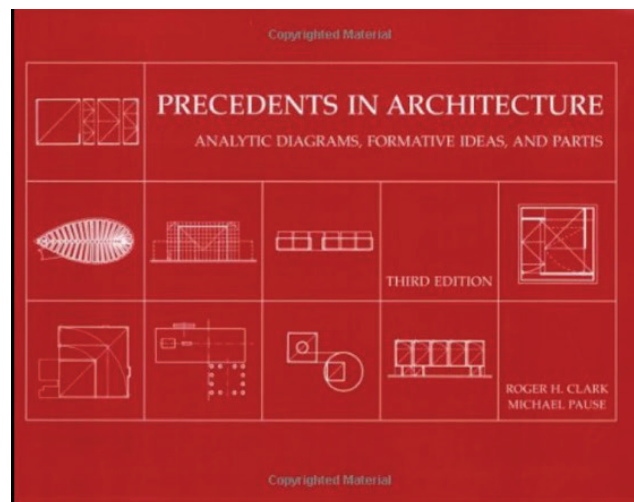
Several seminal architecture books undertake the ambitious task of synthesizing a large sum of architectural knowledge derived from physical buildings into a cohesive body of published work. The most famous of them, Sir Banister Fletcher's *A History of Architecture: on the Comparative Method* (1896), continued to be re-edited since its initial publication more than a century ago, each new edition addressing the problematic dismissals of the former, expanding the content to make it more inclusive.¹

Roger H. Clark and Michael Pause's *Precedents in Architecture: Analytic Diagrams, Formative Ideas and Partis* (1985) enjoyed four editions in the past four decades. More modest in its content and method, the book directly addresses the link between history and design by offering a survey of 'commonalities.' All the well-known yet arbitrarily selected examples credited to singular male architects in the book arguably demonstrate an "understanding of basic architectural ideas which are recognizable as formative patterns."² The authors unapologetically omit the social, political, economic or technical aspects of precedents, claiming that: "the domain of design ideas lies within the formal and spatial realm of architecture." This formal approach to architecture emphasizes homogeneity rather than celebrate differences. This is achieved through a reduction of the projects into basic line drawings (diagrams), disembodied to generate future designs. Yet, in the same preface, the authors also acknowledge and warn the reader that this "vocabulary" is no promise of a good design. In their words: "One can imagine many undesirable buildings which might originate with formative ideas."

If the commonality does not promise a good design, one should look into its un(common) features. Despite not being admitted by the authors, this becomes evident in the renewed prefaces of the third and fourth editions of the book. While introducing Sigurd Lewerentz and Steven Holl in the 3rd edition and Brian MacKay-Lyons, Tom Kundig, Thomas Phifer, Stephane Beel and David Chipperfield in the fourth one, the authors allude to the unique features of these architects' work that cannot be categorized within the body of the precedents. These (un)common aspects only emerge through the text of the preface. In the body of the book, their buildings are diagrammed in the same way, forcing them into the artificial canon. In this paper, I will explore this very tension between the authors' words (in the preface) and their lines (in the re-drawings of precedents) to reveal the contradictions inherent within this approach to analyzing precedents.

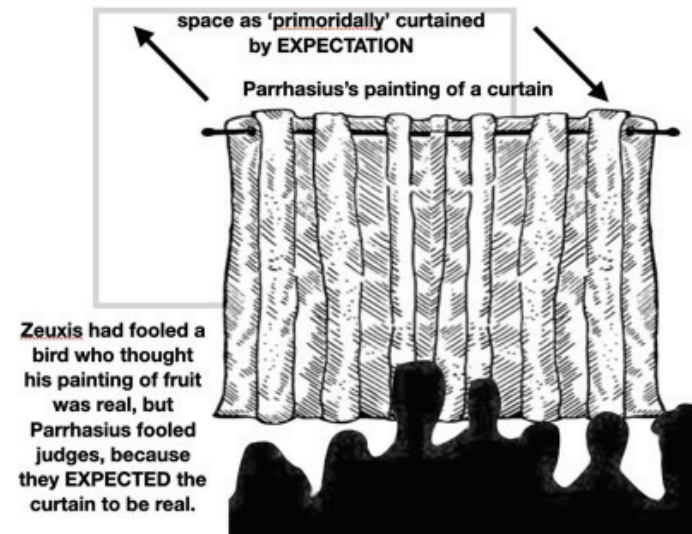
¹ Gülsüm Baydar and Nalbantoglu. "Toward Postcolonial Openings: Rereading Sir Banister Fletcher's 'History of Architecture,'" *Assemblage* 35 (1998): 7-17.

² All the quotes are from the Preface of the First edition of *Precedents in Architecture: Analytic Diagrams, Formative Ideas and Partis*.



Cover to the third edition of Roger H. Clark and Michael Pause's *Precedents in Architecture: Analytic Diagrams, Formative Ideas and Partis*, 2004.

Berrin Terim is an Assistant Professor and teaches history, theory, and design at Clemson University since 2016. She earned her PhD in Architecture and Design Research from Virginia Tech (Washington Alexandria Architecture Center) in 2021 and a Post-Professional master's from Penn State University in 2012. Berrin is a licensed architect in Izmir, Turkey.



Top, from left to right: Welcome billboard to Utah, from Nevada, acknowledging (naively?) that the boundary retroactively confers debasement at the same time it claims elevation; The indicative gesture is, as Cassirer has written, an attenuated grasp, substituting a spatial vector for the lost possession of some object in the distance. The aggressive index finger fires off a ballistic line while its companion fingers hide their faces in passive complicity. Bottom: the katagraphic indication of parallax; Parrhasius painted a curtain that the judges took to be real, trumping Zeuxis' contest entry of a trompe-l'oeil bowl of fruit.

The
Intentions, or
Why we [do
not] study
[precedents]

The Necessary Failure of Precedent

Donald Kunze

The problem with precedent's implicit pointing gesture is that what is being pointed at, what is being framed, is indefinite, thanks to the physical and existential distance separating the pointing frame's aim and its target. For architecture teaching, this distance is problematic. Photos, drawings, and even in-person visits are distanced at the same time they are presented as definitive. With the proposed 'solution,' a new problem is created. The precedent devolves into a forced choice between free discovery and following instructions of the ambiguous frame. Is precedent, therefore, useless? I argue that the structure of failure makes precedent not just successful but essential.

When mirrors divide space, they make us realize that space has always been split by an internal parallax, as if 'waiting for a mirror to happen.' The mirror simply reveals the nature of this parallax.¹ When Lewis Carroll's Alice passes through the looking glass, she exits reality from one line but enters Wonderland along another, just as driving from Utah into Nevada involves two distinct motions. A seemingly smooth passage runs parallel to an emergent religious 'solution' to what is suddenly realized, retroactively, as being a prior religious 'problem.' Even the billboards recognize the truth of the parallax!

Alice's 'left-handed' Wonderland springs forth suddenly from the other side of the mirror but retroactively marks the left-behind normal space as having 'always' been right-handed but with a latent left-handed content.² The liminal cut/passage comes first in experience but reveals a prior logical condition. This idea is quite ancient. In the fabled contest of Greek painters, Zeuxis presented a conventional fake (painting of a bowl of fruit) while Parrhasius made a fake of a fake – the curtain the judges mistakenly took to be covering his 'real painting.'³ Parrhasius's precedent is something we cannot point at since it defines the role of latency and parallax. The 'failure' of the painted curtain (which succeeded as a trick) was Parrhasius' success of pointing at pointing.

¹ As a reference, my ideas of parallax come from Kojin Karatani (*Transcritique*, 2003), Slavoj Žižek (*The Parallax View*, 2006), Jean Nicod (*Foundations of Geometry and Induction*, 1930), and Samuel Edgerton (*Renaissance Rediscovery of Linear Perspective*, 1976) but are developed through Jorge Luis Borges' concept of four forms of fictional liminality.

² Latency corresponds to an 'unconscious' that can be attributed to both a subject and object.

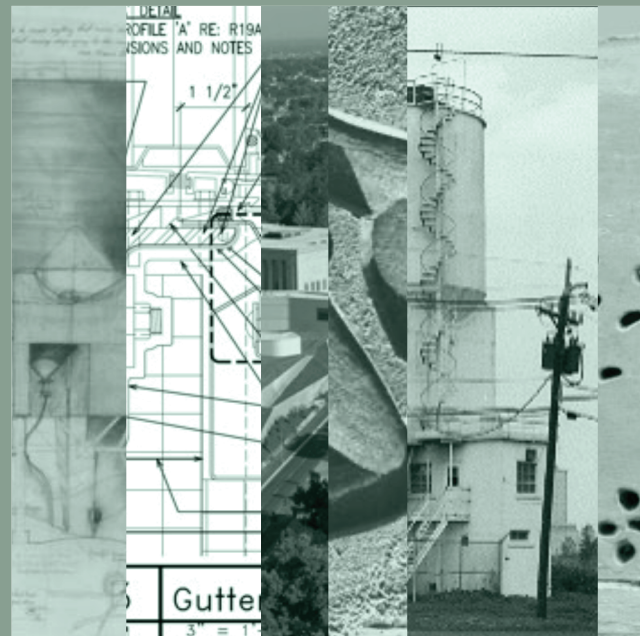
³ Pliny the Elder, c. 77-79 CE, *Naturalis Historia*, xxxv, 64.

Don Kunze is a Professor Emeritus at Penn State. He has taught at Penn State, University of Buffalo, Louisiana State University, Washington-Alexandria Architecture Center (WAAC, Virginia Polytechnic Institute and State University), and, most recently, Frankfort University of Applied Sciences (workshops). His work deals with psychoanalysis, virtuality, and the uncanny. He is a founding member of the Institute for Psychoanalytic Study of Architecture and the author of a book about Giambattista Vico.

(UN)COMMON INTENTIONS: twisting precedents

The twisting of precedents calls for an examination of referents beyond the architecture discipline and its traditional representational media, looking towards alternative sources ranging from interpretations of poetic language, artistic imagery, symbolism and iconography as underacknowledged or forgotten influences derived from diverse cultural contexts reactivated as (un)common precedents through unconventional readings of the design process.

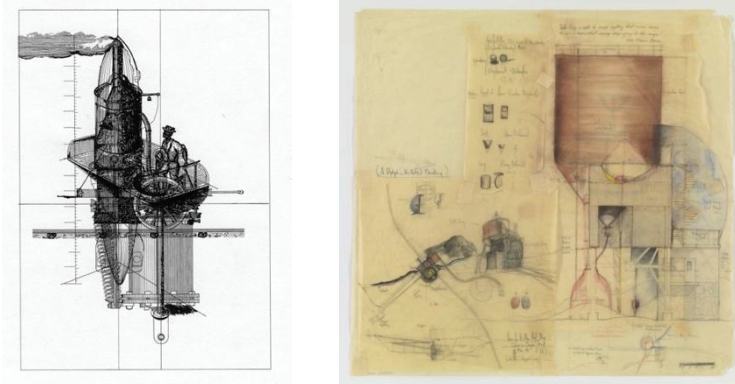
Moderator: Dr. Federica Goffi



The
Intentions, or
Why we [do
not] study
[precedents]

Dis/continuous Genealogies

Marc Neveu



Top, from left to right: Oxygen House Dis/continuous Genealogy; First Drawing of the Oxygen House (1988), sited in Ray, Arizona. Bottom: Industrial Building in Liberty State Park, New Jersey. Photo by Douglas Darden.

Condemned Building (1993) by Douglas Darden (1951-1996) contains ten rhetorical works of architecture. Along with each is an ideogram that he referred to as a “Dis/continuous Genealogy.”¹ In an ACSA presentation from roughly the same time, Darden explained that the role of the ideogram was to “pose an alternative to the regime of meaning we call architectural precedents.”² For Darden, architectural precedents are “nothing more than a sign or a set of signs whose signature is partially forgotten.” His alternative relied upon redrawn artifacts overlaid onto each other. The final image gives the projects both morphological as well as metaphorical meanings. This synthesis of heterogeneous form overflows with meaning, allowing for multiple and simultaneous readings of the work. Darden uses the Hostel project to demonstrate his alternative to precedent.

A closer look, however, reveals a different story. All the ideograms were drawn after the projects in *Condemned Building* were finished. Each is post-rationalized.

According to the work presented in *Condemned Building, An Architect's Pre-Text*, the form of the Oxygen House is derived from the Dis/continuous Genealogy that contains an American Civil War engraving of a steam-powered rail car, a Caboose water cooler and basin, a Westinghouse train brake, and an engraving of the Hindenburg Zeppelin. Each of these adds formal as well as allegorical import but has nothing to do with the generation of the work. This paper will unpack the actual references in the Oxygen House. Through archival research, the actual morphological and metaphorical sources have been uncovered and are wide-ranging. Central to the form of the building is a small industrial building on the coast of New Jersey, whose form and tectonics are copied directly and then expanded upon to form the Oxygen House. Notes around the project reveal many other architectural, historical, fictional, personal, and philosophical sources.

1 Douglas Darden, *Condemned Building, An Architect's Pre-Text* (New York: Princeton Architectural Press, 1993).

2 Douglas Darden, “*Dis/continuous Genealogies: Posing Alternatives to Architectural Precedents.” In *Architecture, Back to Life*, Proceedings of the Seventy-ninth Annual Meeting of the Association of Collegiate Schools of Architecture (Washington, DC: ACSA Press, 1991), 167.

Marc Neveu is the co-Founding Director of the Center of Building Innovation (CoBI) at Arizona State University. In that role, he is helping to imagine what it means to be an architecture program within the model of the New American University. Neveu’s research explores the role of storytelling – both in pedagogy and practice. He is currently working on a digital archive of the work of the rhetorical architect Douglas Darden. He is the past Executive Editor of the biannual peer-reviewed *Journal of Architectural Education*.

The Intentions, or Why we [do not] study [precedents]

Precedent as Strange Tool

Peter Olshavsky IV

“Attention is not just receptive, but actively creative of the world we inhabit. How we attend makes all the difference to the world we experience.”

Iain McGilchrist, *Ways of Attending: How our Divided Brains Construct the World* (2019)

Our perceptual awareness is informed by our attention. This begs an important but little asked question: in what ways are forms of attention required, produced, and activated by architectural precedents? To address this issue, this paper proposes reading the architectural precedent as a “strange tool.”¹

Tools (hammer, 3D printer, etc.) are entangled with design practices and the embodied and embedded processes of thinking, which enable architects to make sense of their work and how to do it. Unlike normative tools, Alva Nöe explains, a strange tool mimes these implements so that taking their role, context, or affect for granted is impossible. They afford us, Nöe says, an “opportunity to catch ourselves in the act of achieving our conscious lives, of bringing the world into focus for perceptual (and other forms of) consciousness.”² Conceiving precedent in this way draws attention to attention itself.

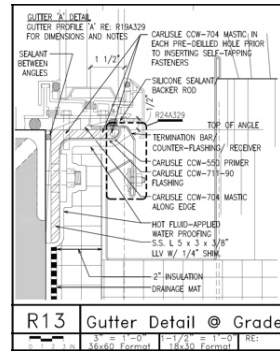
Studying the ties between precedent and attention-making through an enactive view, my intent is to enrich our understanding of what precedent does and why it matters. To this end, this paper considers Steven Holl Architects and BNIM Architects’ use of three precedents for their Bloch Building addition (Henry W. and Marion H. Bloch Gallery of Art) to the Nelson-Atkins Museum of Art (2007) in Kansas City, MO, USA. The first precedent is the poetic image of a stone and feather. The second is the configuration of the Louisiana Museum of Modern Art (1958) outside Copenhagen, Denmark. The third is the geological precedent of an iceberg.

By reading these as strange tools, I argue that these common and uncommon examples necessitate, construct, and enliven attention at the conceptual, organization and detail level of the project’s production. As such, they grew out of creative needs. Engagement with them required refined cognitive skills. The design team was drawn to them and acted differently because of them. The architect was not the sole author because such strange tools shaped and constrained actions. While their exact function was (and remains) murky, they pointed to how different scales of the project should be considered. Thus, they made the process strange, enlisting the team into an alternative reading of the design process.

1 From the title of the book: Alva Nöe, *Strange Tools: Art and Human Nature* (New York: Hill and Wang, 2015), XII.

2 Ibid.: XII.

Peter Olshavsky IV is an Associate Professor of Architecture at the University of Nebraska-Lincoln. Besides UNL, he has taught at McGill and Temple University and has practiced professionally in Philadelphia, PA. He holds a PhD and MArch II in history and theory from McGill University and a BArch from The Pennsylvania State University. As a former Fulbright scholar, his work has been recognized and published internationally.

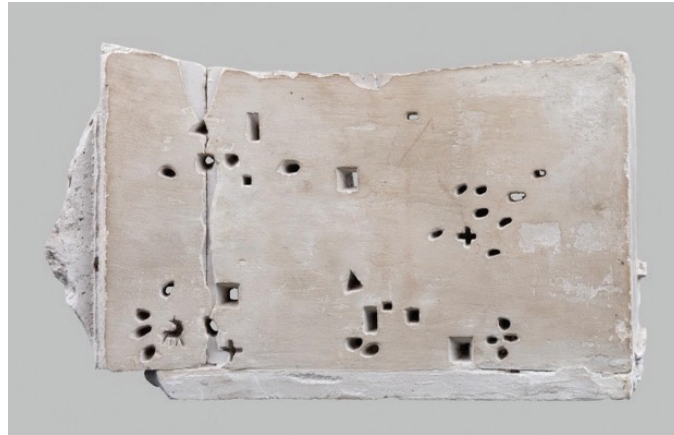


Top, from left to right: Stone and Feather, Bloch Addition to the Nelson-Atkins Museum of Art (2007). Image by Timothy Hursley; Gutter Detail for “iceberg,” Bloch Addition to the Nelson-Atkins Museum of Art (2007). Construction drawing by Steven Holl Architects and BNIM Architects. Bottom: Plan, Louisiana Museum of Modern Art (1958);

The
Intentions, or
Why we [do
not] study
[precedents]

A Return to the Primal: Le Corbusier and the Flesh of Matter

Maria João Moreira Soares & João Miguel Couto Duarte



From top to bottom: Le Corbusier, model of the south wall, Chapel de Notre-Dame-du-Haut, Ronchamp, France, c.1950–1951. Plaster, 12,7 × 21,6 × 38 cm. DMC 1439. Drawing Matter Collections for Architecture; Le Corbusier, view of a bas-relief of a sign by Le Corbusier, Chandigarh, India, c. 1956. Gelatin silver print mounted on board, 29,3 × 39 cm. Photo by Jeet Malhotra. CAA ARCH265559. Canadian Centre for Architecture.

“Nothing is transmissible but thought.”¹ These words begin the *Mise au point* that Le Corbusier (1887–1965) wrote in July 1965, a month before his death. This text, possibly meant as a stocktaking of his life, became one of his final works. What remains is the thought that runs through a body of work in tumult—always in becoming. The becoming leaves the timeline of references for that body of work unclear. The line ceases to be a line and becomes a vibration, echoing multiple references: common and (un)common. In this text, Le Corbusier points out that at the end of 1951, in Chandigarh, he was to find essential joys associated with Hindu principles: “a brotherhood of relationships between the cosmos and all living things.”² In Chandigarh’s Capitol complex, the proliferation of symbols embedded, as negatives, in the matter, in the concrete, point to this becoming. Matter becomes flesh.

Here, one can identify references to Hindu principles but also references to the wider world. And the world that is there is a primeval one. It is a world that is not alien to a sense of abandonment that pervades Le Corbusier’s later works. The Chapel of Notre-Dame du Haut in Ronchamp (1955) is an example of this. This fascination with the primal can be seen in the fenestration study carried out in 1950–1951 in a plaster model for the south wall of the chapel. Minute perforations in a huge mass. A “pagan” constellation marked by a small bull-shaped orifice.

This presentation explores the significance of the constellation of symbols evoked by Le Corbusier, which is evident in Chandigarh. As well, the set of photographs on the sand mould experiments for the execution of these symbols in concrete archived at the Canadian Centre for Architecture, which remained unstudied, and will be addressed in this paper. Symbolic imagery is a common precedent in Le Corbusier’s work. In Chandigarh, however, given the amplitude and significance of the works, the symbolic universe emerges as an (un)common precedent for understanding his work. “Nothing is transmissible but thought.”

¹ Le Corbusier, “*Mise au point*,” in Ivan Zaknic (ed.), *The Final Testament of Père Corbu: A Translation and Interpretation of Mise au point* by Ivan Zaknic (New Haven, CT: Yale University Press), 83.

² Le Corbusier, “*Mise au point*,” 89.

Maria João Moreira Soares (1964) is a Lisbon-born Portuguese architect practicing since 1988, an assistant professor at the Faculty of Architecture and Arts, Lusíada University of Lisbon [FAA/ULL], where she has taught since 1989, and a research fellow at Design, Architecture and Territory Research Centre [CITAD], ULL. She is a CITAD’s Board of Directors member and the Architecture and Urban Planning Research Group coordinator. She is also a film producer. Maria João holds a degree in Architecture from the Faculty of Architecture, Technical University of Lisbon [FA/UTL], 1987, and a PhD in Theory of Architecture from Lusíada University of Lisbon [ULL], 2004.

João Miguel Couto Duarte (1966) is a Lisbon-born Portuguese architect practicing since 1990 and an assistant professor at the Faculty of Architecture and Arts, Lusíada University of Lisbon [FAA/ULL], where he has been teaching since 1991. He is a research fellow at the Design, Architecture and Territory Research Centre [CITAD], ULL. He is also a film producer. João holds a degree in Architecture from the Faculty of Architecture, Technical University of Lisbon [FAUTL] (1990), an MSc in Art Theories from the Faculty of Fine Arts, University of Lisbon [FBAUL] (2005) and a PhD in Architecture from Faculty of Architecture, University of Lisbon [FAUL] (2016).

Without Walls: Excavating Site of Inheritance Beyond the 'Parallel of Life and Art'

Ashley Mason

This paper concerns the Independent Group exhibition, 'Parallel of Life and Art' (Institute of Contemporary Art, ICA, London, 1953). The exhibition's 'Editors' (photographer Nigel Henderson, sculptor Eduardo Paolozzi, and architects Alison and Peter Smithson) gathered photographic figures (macroscopic, microscopic, x-ray) from numerous sources beyond their respective disciplines (scientific manuals, encyclopedias, newspapers) before reproducing them in varying scales and scattering them across the walls, ceiling, and floor of the gallery. Inspired by precedents, including André Malraux's 'The Imaginary Museum' ('Museum Without Walls'), 1967¹ –the exhibition was a spatialization of sources that the Editors passed between one another, materials from everyday life that had inspired their creations shared to offer the public insight into what at that time would have been under-acknowledged and (un)common precedents.

The figures were mounted without wall labels; each source was captioned and credited within a supplementary, paratextual catalogue. The reproductions were grouped within categories: Anatomy, Architecture, Calligraphy, Geology, Landscape, Movement, Nature, Primitive, and Science Fiction, amongst others. These categories reveal the extent of the Editors' outreach and their revelation to the exhibition's audience that references are not always familiar to a creator's field but might be drawn from an array of others. Thus, the installation photographs reveal the absence of an exhibition that is no longer physically encounterable and documents and sources that are not immediately nor easily locatable. The images were lifted from their original contexts, severed, and scavenged from the debris and detritus of a post-Second World War environment. The figures were hence citational fragments haunted by the shadows of former narratives.

A photograph's reduction of the world implies editing: all that surrounds the frame is discarded. As a result, the viewer cannot know of the outside, the realm beyond the edges – at least not without following the footnotes. This paper will retrace the traces of inheritance of the 'Parallel of Life and Art' exhibition and return to the real contexts beyond two of its (un)common precedents: the site of the Meteor Crater, Arizona, and the excavation site of a skyscraper under construction, New York. It will do so to reveal the opportunities in acknowledging (un)common precedents illuminated by the 'Parallel of Life and Art' exhibition, but more crucially, to question what contexts lie beyond its catalogued figures and how we might build a referential world without walls through the excavation sites of inheritance.

¹ André Malraux, *PSYCHOLOGIE DE L'ART: I. Le Musée Imaginaire* (Paris: Albert Skira Éditeur, 1947).

Ashley Mason is a Research Associate in the School of Architecture, Planning and Landscape at Newcastle University, UK. Her research is engaged with creative-critical and textual-spatial practices within architecture. Her doctoral thesis in Architecture by Creative Practice (Newcastle University, awarded 2019) intertwined a constellation of precedents with her creative-critical works to offer a paracontextual practice advocating for marginalised, suppressed, and overlooked site matters within architectural history, theory, design and production. Recent publications include the volume, co-edited with Adam Sharr, *Creative Practice Inquiry in Architecture* (Routledge, 2022).

(Un)Common
Precedents

Keynote
Presentation

Writing as a Mode of Investigation

Klaske Havik

Introduction: (Un)Common relations between literature & architecture

Isabel Potworowski, PhD Candidate, ASAU

This presentation explores how writing can offer ways to address social and experiential aspects of architectural projects. I will highlight three viewpoints in the use of writing as a mode of investigation: as an architectural journalist, as a researcher looking into literary perspectives towards architecture, and as a 'literary' architectural writer.

First, I will show through some examples of articles how I have described architectural projects for several architecture reviews. Then, I will share how I have been seeking literary strategies in architecture, discovering poetic, narrative, and imaginative dimensions in architectural precedents. Finally, I will show how I have used literary modes of writing in presenting architectural projects. In this way, the lecture will address how writing as a mode of investigation allows reading architectural projects in terms of their experiential qualities and sensory affordances while helping to imagine how an architectural project can accommodate social activities.

Klaske Havik is Professor of Methods of Analysis and Imagination at Delft University of Technology, and Chair of the European COST Research Network Writing Urban Places. Her book *Urban Literacy. Reading and Writing Architecture* (2014) relates the use, experience and imagination of place to literary language. She edited *Writingplace, Investigations in Architecture and Literature* (2016), and initiated the Writingplace Journal for Architecture and Literature. Earlier, she was editor of OASE and the Dutch Architectural review *de Architect*. Havik's literary work appeared in Dutch literary magazines, and her poetry collection *Way and Further* (2021) appeared with RightAngle Publishing.



(UN)COMMON MEDIA: memory and language

Memory and language have a primary role in shaping the imagination of architectural precedents. Often unnoticed, precedents transmediate from music, literature, or gastronomy to architecture—from one discipline to another—but also from one material and technique to another (from a musical score to a plan, from a text to a sketch, from a recipe to a building material specification, from a sketch to a drawing, from a drawing to a model, to built works).¹ These (un)common transmedia intentions reflect both choice and chance in how precedents and artifacts come to inform the architectural design process. Through memory and language, the “making is [always] a re-making.”²

Moderator: Dr. Pallavi Swaranjali

¹ See Federica Goffi, “Factum 1:1.” In *T-Squared: Theories and Tactics in Architecture and Design*, edited by Samantha Kurkowski (London: Intellect Press, 2022). Federica Goffi and Adriana Ross, “Transmedial Time Constructs: Four Causes for Accidents in the Making,” NCBDS, University of Cincinnati, 2018, proceedings. Tracey Eve Winton, “Time and Narrative. Cultivating Public Space, History, Research and Design with Transmedia.” NCBDS, University of Cincinnati, 2018, proceedings.

² Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett Publishing Company, 1978), 6.

The Media,
or How we
[do not] study
[precedents]

Precedents as Spoken Constructions: Imagining through Shared Recollections in Architects' Design Conversations

Naomi Gibson

How do architects speak about precedents while designing? How are places and experiences verbally evoked in order to construct ideas for an architectural project collectively? Much has been written about architectural precedents portrayed through photographs, drawings and critical texts, but very little has been said about spoken representations or the use of precedents in the everyday discussions of architects. This paper examines how precedents are manifested through speech within the concept-stage design conversations of architectural projects. Through an empirical and creative investigation of design workshops in architecture practices based in London, the research considers the role of memory and shared milieu in the selection of precedents by speakers and how these are represented through speech. With reference to Marcel Proust's stereoscopic concept of memory,¹ this research conceives of speaking and listening as a way of 'seeing.' It uses the metaphor of vision to consider speech as a representational medium that is people-centred, context-dependent and temporal.

In-house design workshops were observed across 2020-2021, the discourse relating to London precedents forming the basis of this study. In these conversations, local precedents were prevalent, and the social-creative significance of shared experiential knowledge of place was made evident. The conversations also revealed that while architects sometimes speak to photographs, spoken representations are often made without visual reference, with architects describing from memory things experienced, heard about or seen as images.

To understand these spoken representations as part of a locale and as remembered moments through Proust's 'stereoscope' – where past impressions converge with present observations to create temporal depth – London precedents were visited and recorded through photography, sound recordings and journaling. Using film, reperformances of design conversations have been juxtaposed with site visit materials, revealing the temporality of recalled moments, perceptual differences, and contrasts between spoken and photographic representations. Spoken representations provide only a partial, subjective picture. Through conversation, speakers collectively weave impressions and experiences of precedents to project shared visions for a future place.

¹ Roger Shattuck, *Proust's Binoculars: a Study of Memory, Time and Recognition in A la Recherche du Temps Perdu* (Princeton: Princeton University Press, 1983).



Architects in conversation: illustration of design workshop 2. © Author (2021).

Naomi Gibson is a UK-based architect and researcher. She is a lecturer at the University of Greenwich and a PhD candidate at The Bartlett School of Architecture UCL, where she obtained her bachelor's and master's degrees. Her doctoral research explores speech as a creative medium: a tool for representation and design in the early stages of an architectural project. Naomi teaches across design and history/theory disciplines in BA and MArch programmes at Greenwich and has previously taught at Central Saint Martins UAL and Oxford Brookes University. She has been a visiting critic at a range of architecture schools.

The Media,
or How we
[do not] study
[precedents]

If, I Would (A House in Tulkarem)

Rasha Saffarini



From top to bottom: Image from chapter "Is". Photograph received by Eng. Adnan Saffarini Office; Image from chapter "Is". Photograph received by Eng. Adnan Saffarini Office; image from chapter "Was". Photograph taken by the Mukhtar's son.

The work explores the documentation of a house's recollections as a precedent, passed on through conversations between first and third-generation refugees, yet it focuses on how memories are absorbed into the diasporic's forged memory that she/he could have lived, only if.

The Mukhtar's (Mayor) house in Tulkarem, West Bank, was abandoned due to the exile of the family from British and Zionist colonial invasions. In its unfortunate state, the house was purchased by the author's father several years ago despite his inability to visit it, let alone return, desperately saving his memories as a passer-by from being erased.

This piece is a diary of essays, poems, and images that describe the house as home upon return, drawn by the past owners' recollections, and situated within a Palestinian's romanticized translations of home that are passed through generations yet unacquainted in displacement. Intimate thoughts merge inherited colloquial, religious, political, and ecological Mediterranean values, morphing them into fragmented visions that use faith as the true companion. Yet, the narrative intrinsically fluctuates between the past, present, and future, disrupted by sorrow and anger in response to living under occupation in exile.

The diary is divided into the four conditions of home: was, would have, is, and would. Two conditions present a glimpse of the bitter reality the house suffered. The other two describe the home in its pure form that could only be achieved through the unreal conditionals of a post-Zionist world, illustrating the culture Palestinians acquired to cling to the right of ownership from afar. The echoes of the walls, rooms, and gardens reflect the relationship between the land, the native, and the invader. However, the diary attempts to disguise thoughts that ought to be censored yet urged to be normalized, emphasizing the preservation of private Palestinian heritage and the recollections associated with it that aid in resisting pestering colonial presence. The diary becomes a stitched print, nesting a book within a book that can be removed if needed. It begins from the right side in a desperate attempt to decolonize; however, it is meant to collect the dust off our bookshelves.

Rasha Saffarini, an architect based in Dubai, graduated from the American University of Sharjah with a Bachelor of Architecture in 2017. Her interest leans towards critical practice as a creative approach in architecture design, research, and writing, centred around the inevitable socio-political and religious qualities of the urban fabric in the current -yet not- Middle East, its ecologies and dwellers. Her submitted piece was an experimental site-writing method exercise explored in her MA in Architecture and Historic Urban Environments thesis at the Bartlett School of Architecture, which she recently completed with distinction.

Poetic Language as a Thinking with Things: Storytelling and the Imagination of Matter in Bruno Schulz's Mythization

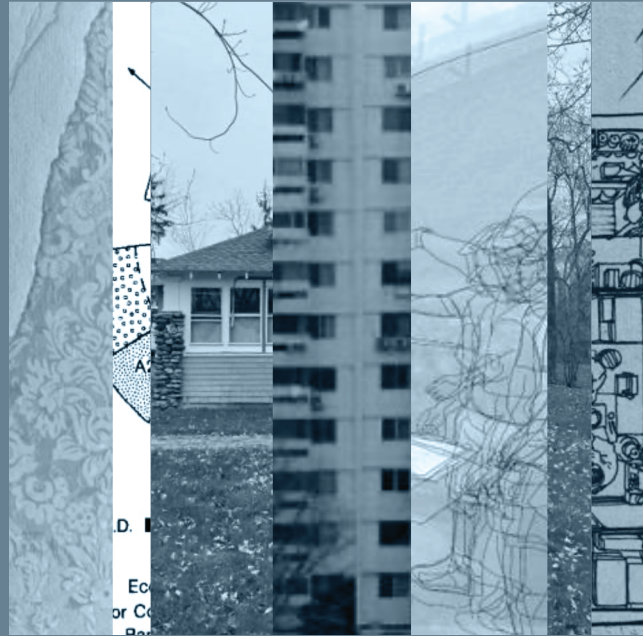
Anca Matyiku

To make architecture is to enter a dialogue with a multiplicity of ecologies, geologies, and temporalities that characterize places in their geography and climate. To make architecture is also to partake in the stories and histories that become sedimented in human imaginaries, which in turn refract the life and visceral realities of landscape and geography. To make architecture is thus to venture and be vested in this entanglement between human and natural histories captured in storytelling.

This paper presents the prose of Polish-Jewish writer Bruno Schulz (1892-1942) as an uncommon precedent for a process-oriented architectural representation that emphasizes the intertwining between human imaginaries and the imagination of matter. By bringing together studies in hermeneutics, myth, and the literary imagination, this paper argues that this capacity of Schulz's literary craft comes forward in his preoccupation with mythologizing-mythization. Through a hermeneutic lens, mythologizing-mythization is understood as a two-directional poetic act that operates on the surface tension of metaphoric utterance while simultaneously reaching into the depths of a literary imaginary—stratified with stories, histories, myths, folktales, literary works, as well as the meanings that words accrue over time. Furthermore, in examining Schulz's representations of space through studies on the mythic imagination, this paper also shows that Schulz's prose refracts an attitude that positions matter and the world as active interlocutors in a dialectic process of architectural inquiry and poetic action. This comes forward in Schulz's intensified metaphoric constructions, and especially in Schulz's predisposition to deploy language that calls on common, everyday things and enlists them to perform uncommon, seemingly improper roles. Overall, his metaphoric constructions build up restless, richly textured images that are atmospherically precise yet open to multiple possible interpretations, inviting the reader to participate to their making. Read with an interest in the architectural design process, these restless representations constructed in language sustain generative play, precipitate imaginative inquiry, while also focusing the experiential intentions of a future architecture.

Overall, Schulz's linguistically articulated architectural images serve as a precedent for how the literary imagination can operate as a fertile interlocutor in a design process that explicitly engages human and more-than-human forms of knowledge toward expanded possibilities for poetic action.

Anca Matyiku is an Assistant Professor in the School of Architecture and Interior Design (SAID) at the University of Cincinnati. Her research combines an interdisciplinary design practice with academic scholarship in the history and theory of architecture. She co-founded MOTE, a research-creation practice that explores how fiction, myth, craft processes, and material ecologies participate in the architectural inquiry. Her research has been part of several international journals, edited books, exhibitions, and conferences. Anca holds a Bachelor of Architectural Studies from the University of Waterloo, a Master of Architecture from the University of Manitoba, and a PhD in the History and Theory of Architecture from McGill University.



(UN)COMMON REFERENCES: re-examining typologies

(Un)common References calls for the re-examination of building types that constitute common and even dominant precedents. Such case studies are often still limited to well-known projects and architects, seldom venturing into typologies other than the one under design. This session invites to discuss the role of (un)common, undervalued, informal, and vernacular building typologies that are understudied and at risk of being under-documented proposing a radical change in the typological design approach towards a more sustainable development of the built environment at a time of climate crisis.

Moderator: Dr. Jodi La Coe

The
Reference, or
What we [do
not] study

The Small, Seasonal Cottage: A Formal Study of an Informal Building Type

Stephanie Davidson

This essay describes a building typology that once dotted the eastern tip of Lake Erie's shoreline on the International Boundary between Canada and the United States: the small, seasonal cottage. Also known as "vernacular beach architecture,"¹ the building type, sorely under-documented because of its humility, is quickly becoming obsolete, being replaced by townhouses, subdivisions, and larger, single-family home developments in the southern Niagara region. This presentation uses a photographic survey of still-standing seasonal cottages, and as-built drawings, to describe how it could have been – or can be – seen and seized as a kind of existing, de facto ecocentric building type: a reference for sustainable design and living. In the presentation I argue that it is precisely the traits that most identify as undesirable – tiny footprint, crawlspace instead of basement, no air conditioning, no garage, no second floor, drafty windows (or no windows at all), light weight construction – that contribute to the ecological equilibrium that this building type (and its occupants) can create, over time, on its site. I will touch on how the transformation of the built character of the area is tied directly to a shift in environmental equality for local residents in a specific border town community. Switching back-and-forth from first to third person, I will also try to avoid the trap of romanticizing these cottages by sharing the pragmatic, day-to-day challenges that living in one can present to a family of four. I will describe how the improvisational building type is characterized by a kind of "accessible tectonic" that encourages tinkering and repair, and calls for a kind of building stewardship and ethic of care that the low-to-no-maintenance generation of materials and assemblies have suppressed.

Looking closely at this under-documented typology, photographing and drawing it provides a formalized view of an informal housing type whose ideological underpinnings are particularly relevant at a time when the climate crisis should be seen as a demand to quickly and radically change our destructive building practices and ecologically insensitive living habits.

¹ Barrett DeMarco, "Before Design Committees and Building Codes, Vernacular Beach Architecture Was the Rule in O.C.," *L.A. Times*, July 6, 1996, <https://www.latimes.com/archives/la-xpm-1996-07-06-hm-21894-story.html>, accessed March 19, 2023.



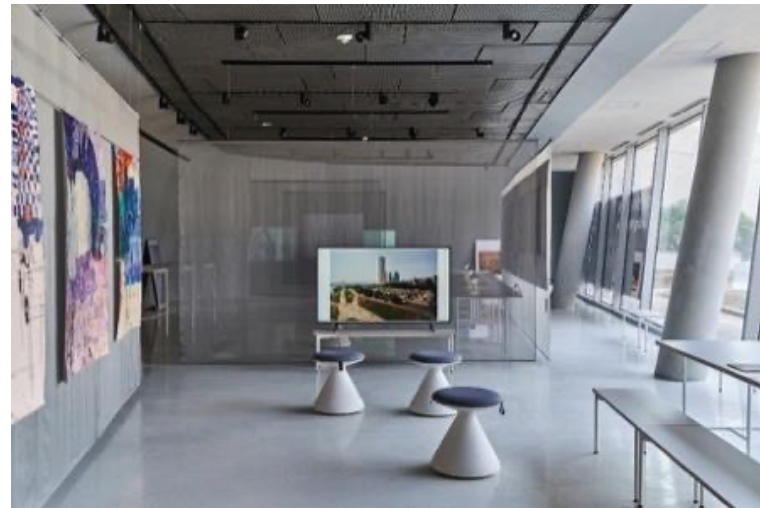
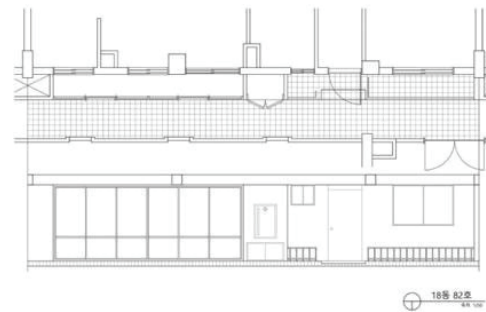
Seasonal cottages near Lake Erie's shoreline in Canada. Photographs by Author.

Stephanie Davidson earned a degree in studio art before studying architecture at the Architectural Association in London and Dalhousie University in Halifax, where she earned her MArch. Davidson worked for German offices Sauerbruch Hutton and Gonzalez Haase before founding her own design platform with Georg Rafailidis: Davidson Rafailidis. The duo was recognized with the Emerging Voices award from the Architectural League of New York in 2018. Work of Davidson Rafailidis has been published in *The Architectural Review*, *The Architect's Newspaper*, *Arquine*, *Detail*, *Blueprint* and *Azure* magazines, among others. Davidson co-authored a book on beginning design called *Processes of Creating Space: An Architectural Design Workbook* (Routledge, 2017) with endorsements by Rachel Whiteread, Herman Hertzberger and Jacques Rousseau. Davidson has taught at the RWTH Aachen University in Germany, the State University of New York at Buffalo, Daniels School of Architecture (University of Toronto) and was a 2018–2019 International Guest Professor at the Peter Behrens School of Art in Duesseldorf, Germany. She is an Assistant Professor at Toronto Metropolitan University in Toronto, Canada and a guest faculty member (spring 2023) at the University of Ioannina, Greece.

The
Reference, or
What we [do
not] study

Visualizing the Invisible: Observation, Documentation, and Imagined Situations of Life

Yoonchun Jung



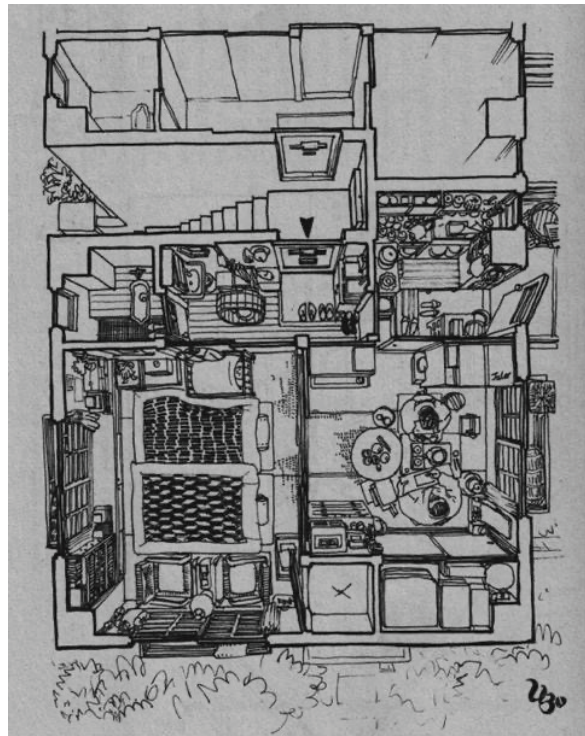
Upper, from left to right: A photograph showing variously remodelled balconies; A façade drawing of one unit progressed from its original structure. Bottom, from left to right: A detailed picture showing layers of wallpaper on top of one another; Visualizing the Invisible Exhibition at the Dongdaemun Design Plaza (DDP) in 2023.

This proposal is based on a research project exploring an alternative design approach to creating human dwelling conditions by carefully looking at how existing built environments have been changed by residents' architectural appropriations over time. The project aims to discern the sustainable architectural qualities of the Yeouido Sibum Apartments (1970–1971) that are unique to the first ideal urban high-rise housing project of Seoul, South Korea. The research will study how the residents' lives progressed in the apartment complex over the last fifty years and examine the architectural additions to the original building structure.

Modern South Korean architectural precedents from the 1970s have not been adequately studied by academics and practitioners, and most are in danger of being lost over time. In this regard, the Yeouido Sibum Apartments represent one of the undervalued urban housing complexes of the South Korean Developmental State requiring urgent study, as its redevelopment plan is underway. Unfortunately, archival documents showing the time of completion of this housing project could not be tracked down. Therefore, this paper intends to document the changes in its architecture associated with the residents' lives in the past fifty years.

Academics and artists from various fields of study will take part in the project. Using their expertise and imagination, each will produce linguistic and visual narratives of the Yeouido Sibum Apartments with various recording media. Through this process, place-bound narratives that surpass physical and spatial qualities will be created. The produced texts, drawings and images are the working models developed by the project participants. Moreover, the narratives will show previously undiscovered architectural values of the precedent and its progress while addressing new design ideas and approaches in teaching and making sustainable future architecture and cities.

Yoonchun Jung is an Assistant Professor at the School of Architecture of Hongik University in South Korea. He is originally from South Korea. He received his bachelor's degree in architecture from Hongik University, South Korea (2000), MArch from Cornell University, USA (2007) and PhD in architecture from McGill University, Canada (2015). His research interests focus on various social, cultural and political phenomena in modern Asian architecture and cities. He taught at Cornell University from 2004 to 2006, The State University of New York at Buffalo from 2006 to 2008 and McGill University in 2010. From 2012 to 2013, he conducted PhD research in Korean architectural modernity at Kyoto University as a Japan Foundation Fellow. He won numerous awards and research grants, and his work has been published in many journals and edited collections. In the summer of 2015, he co-organized the Reading Architecture Symposium with Dr. Angeliki Sioli and Dr. Alberto Pérez-Gómez under the auspices of the Benaki Museum of Athens and the Hellenic Institute of Architecture. In 2023, he organized the Visualizing the Invisible architectural exhibition at the Dongdaemun Design Plaza (DDP) in Seoul. The exhibition on-line platform is www.plottingarchitecture.org.



Nishiyama Uzo's axonometric sketch was made in 1942. It represents his unit in the Dojunkai Daikanyama apartment, Nishiyama Uzo collection.

This paper addresses the Japanese development of small-scale housing design in planning war reconstruction at the end of the 1940s. During the Second World War, technological supremacy and rationalism transformed the architectural ideals of democracy and design for health advocated in the modern movement into something different. In the post-war reconstruction, the political, economic, and scientific issues of architecture as a social foundation led to the pursuit of yet new building techniques, spatial sensibilities, and lifestyles and accelerated the negation of the existing common architectural culture and spatial concepts. Due to the shortage of carpenters and materials, the establishment of the architectural profession, a housing finance system, and the conversion of traditional wooden carpentry techniques to industrial materials and construction methods were accelerated. The planning philosophy of emergency wartime housing was applied to postwar reconstruction housing planning without critical reflection. The emphasis on unit space, functionalism, and American materialism enabled Japanese architects to realize new designs by simplifying the existing symbolic meaning of space and social relations.

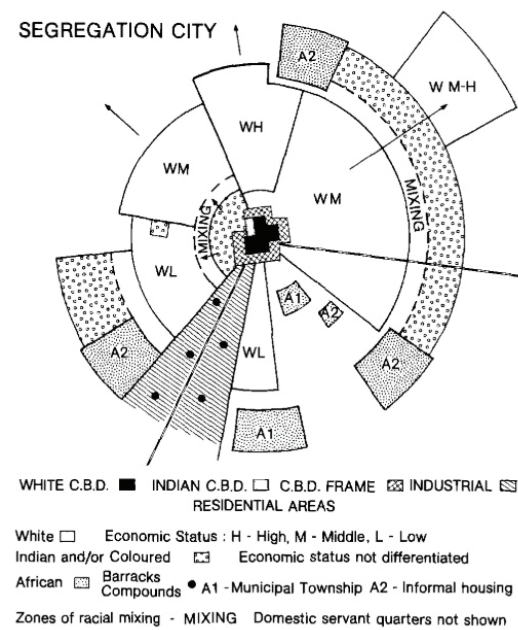
Until the end of the twentieth century, the rationalist and technocratic development of postwar housing has been affirmed. However, the housing issues after the earthquake of the early twenty-first century and the COVID-19 crisis have revealed the problem of the above hasty modernization of the idea and production of architecture in the postwar period, and the symbolic and social meaning of housing are being questioned. It exemplifies how social, political, and cultural issues can prompt and legitimize the shift of the meaning of architectural concepts from an existing common framework to a new uncommon one, giving rise to new forms. However, the logic of the body and spirit in the reality of human life eventually led to questioning the fundamental meaning of home in another critical condition.

Izumi Kuroishi is a Professor at the School of Cultural and Creative Study at Aoyama Gakuin University. Her expertise is architectural and urban theory and history. Recent publications include *Constructing the Colonized Land: Entwined Perspectives of East Asia around WWII* (Routledge, 2014); *Tohoku Shinsai Fukko to Kon Wajiro* (Heibon-sha, 2015); "Urban Survey and Planning in Twentieth Century Japan," in the *Journal of Urban History*, 2016; "Object talks," in *Confabulations: Storytelling in Architecture* (Routledge, 2017); "Rethinking the Social Role of Architecture in the Ideas and Works of the Japanese Architectural Group NAU," in the *Review of Japanese Culture and Society*, 2017; "Shibuya: Reflective Identity in Transforming Urban Space," in *Introducing Japanese Popular Culture* (Routledge 2017); "Archaic Water," in *Adaptive Strategies for Water Heritage* (Springer 2019); "Social Resilience in Disaster Recovery Planning for Fishing Port Cities," *Journal of Urban History*, 2019. She was a CCA Research Fellow in 2015.

The Reference, or What we [do not] study

Southern Architecture, Post-Apartheid and Situated Practice

Jhono Bennett



Left: Diagram of the Apartheid City Model. R. J. Davies, "The spatial formation of the South African City," *GeoJournal*, 2, 2 Supplement (1981): 59-72. Right, from top to bottom: Re-Returning to the Mining Belt - Animation 1. © Author; Spirit of the Order - Animation 2. © Author.

The twentieth century Apartheid spatial city-model of South Africa, implemented by law in the 1950s, intentionally separated the nation along strict zoning and racial definitions mandated by the national government and implemented by spatial practitioners across the country. These common spatial logics of separation have had a large-scale effect on the many generations who lived in these urban areas, having no common precedent to patterns of living and space-making outside of this experience. Furthermore, the laws and regulations that reinforced the ideology of the Apartheid regime have instilled societal forms of tacit knowledge and understanding of self and 'other' through the lens of race that remain deeply entrenched in the post-Apartheid 'Imaginative Geographies' as described by Edward Said (1935-2003).¹ These internalized biases, prejudices, and ideological beliefs are present in South Africa today and could remain in place for the foreseeable future.

For this reason, the proactive acknowledgment of these tacit knowledge systems is crucial across the built environment disciplines –especially in architecture and the related spatial design practices. A deep recognition of such dynamics calls for approaches, methods, and techniques that respect this challenge and apply slower, more considered, and inclusive forms of co-production that are difficult to frame within the globalized 'northern' framings of the architect. Instead, less commonly accepted conceptual frameworks such as Southern Urbanist practice offer a better-situated armature to locate these questions and explore these approaches to uncover the nature of such tacit knowledge. The southern theory is concerned with the nature of place and calls upon those producing architecture to think and practice through values and actions that are truer to the relational locus of the site where they exist, based on the situated terms of the context that produce them, and through the languages – spoken, gestured and visual – that they are actioned through.

This paper will share the author's mid-stage doctoral finding of a Southern form of spatial practice that explores uncommon means of examining architectural practice through mediums such as animation, co-productive reflection, and action-research.

¹ Edward Said, *Orientalism* (New York: Pantheon, 1978).

Jhono Bennett co-founded ItoI – Agency of Engagement, a design-led social enterprise based in Johannesburg, South Africa. ItoI was initiated in 2010 to support the multi-scalar work to re-develop post-Apartheid South African cities in the face of systemic spatial inequality. Jhono is currently enrolled at the Bartlett School of Architecture as a doctoral candidate in the TACK / Communities of Tacit Knowledge: Architecture and its Ways of Knowing network. His practice-led research interests are driven by issues of inclusive design approaches, spatial justice, critical positionality, and urban planning in South African cities.

The
Reference, or
What we [do
not] study

The Asklepion and Epicurean Commune as Precedents for Today's University Campus

Phillip Mead

This proposal argues that the ancient Greek Asklepion hospital and Epicurean communes served as precedents that resonate strongly in Roman baths, Medieval monasteries, cathedral complexes, and today's university campuses. This analysis is framed by two lenses: firstly, Dr. Martin Seligman's Positive Psychology movement and his five pillars for well-being to include positive emotions, engagement, relationships, meaning, and achievement, and secondly, Classical Reception Studies that demonstrate how the ancient Greek world has been received in subsequent cultures since antiquity.

This proposal expands on the philosopher Karsten Harries's search for modern building types that approach the meaningful impact that the cathedral had on Medieval society in his *The Ethical Function of Architecture* (1997). Here he discussed several modern building types (theatres, town halls, etc.) that witnessed the impact of the cathedral on society. However, he fails to mention the modern university. This proposal picks up where Harries leaves off and argues that today's universities not only evolved from the Asklepion and Epicurean communes but are the logical extension of the Medieval cathedral in beauty, significance and impact on today's society.

Phillip Mead teaches Global History of Modern Architecture, Introduction to the Built Environment and studio at the University of Idaho. While at the University of Texas, Mead studied and worked under Charles W. Moore. Mead has contributed to the San Diego works of Antoine Predock and Bertram Goodhue. He has formerly taught at the NewSchool of Architecture in San Diego and at Texas Tech University. His current research examines Well-Being in design, drawing from various disciplines ranging from architectural history/theory and psychology to site design and environmental control systems.

(Un)Common
Precedents

Keynote
Presentation

Thinking Gastronomically Across Many Media

Ken Albala

Introduction: (Un)Common relations between gastronomy & architecture

Kristin Washco, PhD Candidate, ASAU

While we sometimes see high-end restaurants create recipes for specific bespoke ceramics, rarely are physical spaces, pottery, and wooden utensils created together as a unified aesthetic experience for daily use. Rather than recreate stereotypical styles from the past, this address considers how all the objects used in an ordinary meal might combine to create a total gastronomic event. Through hands-on objects in clay, wood and food, the author draws on history and reimagines art and architecture through the lens of food.

Dr. Ken Albala is Tully Knoles Endowed Professor of History at the University of the Pacific in Stockton, California. He is the author or editor of 27 books on food including academic monographs, reference works, translations and cookbooks. He was also the editor of several food series including over 100 titles. His 36-episode course *Food: A Cultural Culinary History* is available from Wondrium and *Cooking Across History*, and was released in 2020. His most recent work is *The Great Gelatin Revival* which will be followed by a cookbook *Opulent Nosh*. He recently won the 2023 Distinguished Faculty Award from the university.



(UN)COMMON MEDIA: the sensorium

(Un)common media invites an interdisciplinary sensory perspective towards the study of precedents in architecture, inclusive of fields such as gastronomy, aurality, music, visual arts, film making, performance arts, etc. Such fields allow the abduction of sensorial and embodied explorations that can inform architectural approaches to the study and use of materials, which can be used in a pedagogical setting as well as in design practice, towards the realization of vivid and resonant atmospheres. These (un)common sensorial intentions have the potential to inform the architectural design process well beyond a dominant Western culture of ocularcentrism through the engagement of all the senses- sight (vision), sound (hearing), smell (olfaction), taste (gustation), and touch (tactile) -and their synesthetic interactions.

Moderator: Kristin Washco, PhD Candidate

Akin to the difference between civil and common law, the study of architecture can also be carried out on the basis of either canon or precedent. Generally speaking, the two latter categories – common law and precedent studies – presume that rather than imitating or judging reality in relation to fixed precepts, our appraisal of new situations or events can be achieved through the piecemeal study of falsifiable realities.

In architecture, this appraisal habitually takes two forms. On the one hand, exemplary architectures can be observed in telic terms, meaning they are seen as finalized outcomes to be emulated. This paper is interested in the other alternative, which chooses and uses exemplary architectures in technical terms by focusing on how a particular result was achieved more than on the result itself.

Said technical approach can be intra- or interdisciplinary. We can learn about buildings by studying how they have been realized and by analyzing the work of professionals as a source of architectural knowledge. Both approaches surely have pros and cons but can be seen as interrelated or complementary. From an interdisciplinary perspective, this paper will exemplify the technical use of knowledge obtained from the field of gastronomy for the study of architecture. In particular, the paper will examine architectural:

Identity and economy through travelling cook Anthony Bourdain's anecdotes,¹

typology from the perspective of Michael Pollan's study of food chains,²

heuristics through chef Samin Nosrat's dissection of cooking into elements,³

creativity, based on the experience of Chef Alexandre Couillon,⁴ and

methodology, following the story of the recently opened Meneer Leffers bakery, in Delft.⁵

These uncommon precedents have been successfully used as instruments for architectural research, practice and pedagogy over the past years.

1 Anna Chai and Tom Vitale, "Sao Paulo," *The Layover*, Season 2, Episode 4 (December 10, 2012), 13:10 – 18:00.

2 Michael Pollan, *The Omnivore's Dilemma. A Natural History of Four Meals* (New York: Penguin Books, 2006).

3 Samin Nosrat, *Salt, Fat, Acid, Heat: Mastering the Elements of Good Cooking* (New York: Simon & Schuster, 2017).

4 Clay Jeter, "Alexandre Couillon," *Chef's Table*, Season 1, Episode 2 (September 2, 2016).

5 <https://meneerleffers.nl>, accessed April 2, 2023.

Jorge Mejía Hernández graduated as an architect in Colombia and received a PhD from TU Delft, where he is an Assistant Professor and teaches design studios. He is a member of the Delft/Rotterdam-based research group Architecture Culture and Modernity, where he supervises PhD candidates in the Architecture and Democracy program and acts as science communications manager for the EU-funded COST action Writing Urban Places: New Narratives of the European City.

The Media,
or How we
[do not] study
[precedents]

Deafening Architecture - Re-Centering the Work of Adolf Loos

Nina Vollenbroker

This paper brings a different angle to the study of architecture and its histories: it proposes deafness as a critical modality for considering the built environment.

To deafen, verb [T], to deprive of the power to perceive something

The discipline has been invigorated by discussions of intersectionality, a sophisticated understanding of difference acknowledging the connectedness of factors – including race, sexuality, and gender – in identity-formation and spatial production. Still, in a climate where marginalized voices are finally receiving long-overdue attention, an awareness of deafness (and of disability and neurodiversity at large) has yet to inform considerations of the built environment. Architectural discourse remains deafened to the creativity of atypical, unruly bodies.

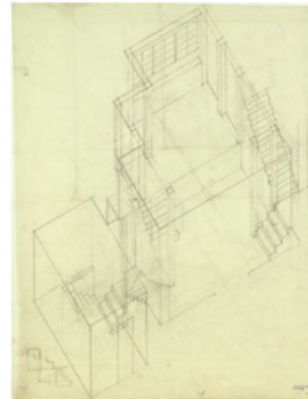
To deafen, verb [T], to bring into dialogue with the culture and history of the deaf

Addressing this shortfall, this paper positions architecture in relation to non-normative bodies. Its primary focus is a common precedent: the infamous modernist writer and practitioner Adolf Loos (1870–1933). Loos’s texts are considered among the most important of the past century, while his buildings were reproduced in virtually all literature of the modern movement and immediately became pilgrimage sites for architects. However, while many have studied Loos, one central influence on his creative output has been consistently disregarded: he was born with a congenital hearing loss and was severely deaf in adulthood.

Using archival materials relating to “Ornament and Crime” and two built projects (Villa Moller, Vienna, 1927; Villa Müller, Prague, 1930), my research foregrounds Loos’s deafness and argues that it directly informed his creative work. I ask three central questions: how might core principles of Loos’ well-known oeuvre – his condemnation of busy ornament and strive for reduced visual clutter, the structured choreography of his Raumplan, and his emphasis on sightlines – be understood differently when considered through critical disability scholarship?

Which components of Loos’ influential written and built work might be direct iterations of his altered sensory awareness? In other words, which of his words and spaces are essentially “deaf architecture?” How can efforts to use deafness as a critical modality inform wider architectural thinking? In keeping with the Symposium’s aim to gain insights from re-centering common precedents, this paper challenges architecture’s long-standing focus on normalcy, re-frames disability as a source of creativity, diversity and excellence, and offers an entirely different, in-depth reading of two seminal modernist buildings.

Nina Vollenbröker is an Associate Professor at the Bartlett School of Architecture, University College London, editor for *Architectural Research Quarterly* and an independent photographer. Her work merges spatial research and cultural studies with the aim of re-centering historical narratives and foregrounding frequently excluded voices. Nina has received funding from The British Academy, The Paul Mellon Centre and The Royal Institute of British Architects. She has presented her research internationally at institutions including Columbia University, Heidelberg University, The University of Notre Dame and Yale University and will be chairing a session on deafness, disability and architecture at the SAH conference in April 2024.



Top: Adolf Loos is seen here conversing and using gestures and written notes to communicate. (Photographic series by Willy Kraus, 1930. Graphische Sammlung Albertina, Vienna ALA 2106). **Bottom, from left to right:** Spaces for non-verbal communication: Living room of the Villa Müller, with a view into the staircase and the raised dining area. (Photograph by Martin Gerlach jun. 1930. Graphische Sammlung Albertina, Vienna, ALA932); A fierce refusal to bow to our expectations of linearity, predictability and spatial norms: Loos’s Raumplan. (Axonometric of Villa Moller’s core circulation spaces. Pencil on Tracing Paper. 1927. Albertina, Vienna, ALA 912)

The Media,
or How we
[do not] study
[precedents]

Architecture's Acoustic Shadow: Infrastructures of Orientation and Sonic Belonging

Jonathan Tyrrell

Sound is a powerful medium for generating alternative forms of spatial knowledge. However, within the architectural discourse on sound, there exists a strong ableist bias, assuming only individuals with normative human hearing can fully participate in the soundscapes of the built environment. This position not only excludes those with deafness and hearing loss – relegating them to the acoustic shadow – but also fails to recognize how infrastructures for assistive listening fundamentally alter the soundscapes of the built environment.

Symbols for telecoil-enabled, assistive listening points are dotted throughout the contemporary city. To those with normative hearing, they represent a cryptic language amid an urban milieu saturated with symbols. For the d/Deaf and hard of hearing, they are an ambivalent visual cypher, one that both enables navigation but also enforces cultural identity. These situated technologies, in combination with spatial practices and technologies of the body like cochlear implants and hearing aids, constitute a silent soundscape that exists in the shadow of the normative one. This paper examines assistive listening infrastructures in London's public transit network as a way of exploring zones of sonic exclusion in the contemporary city.

To what degree do assistive listening infrastructures foster or reduce agency and citizenship? How do such technologies, which communicate sonically from the environment into the body, challenge traditional notions of subjectivity? How do they interact with the normative soundscape and the built forms that house them? What can field recording, as a method of architectural documentation, reveal that traditional visual methods cannot? What power relationships do these infrastructures articulate?

This study is part of a PhD in Architecture project, which employs a practice-led methodology that merges architecture, industrial design, field recording, and sound art. This research questions the assumption that hearing disability, and other non-normative forms of listening, are inherent limitations to engaging with the sonic/spatial environment. Using disability studies and posthumanism as conceptual and ethical frameworks, it aims to destabilize the normative sensorial frameworks through which the urban environment is typically understood and analyzed.

Jonathan Tyrrell holds a MArch from the University of Waterloo, where he taught as an Adjunct Professor from 2013–2020. He was an Associate at Dereck Revington Studio in Toronto, where he led a series of award-winning public art projects and memorials from conception to fabrication. Prior to this, he worked extensively with Philip Beesley on the Hylozoic Series, developing specialized experiences in interactive system design, digital fabrication, and component design while leading complex installations at major art festivals across North America, Europe, and Asia. Jonathan is currently undertaking a PhD at The Bartlett School of Architecture, where he is also a contextual theory tutor in Design for Manufacture and Design for Performance + Interaction.



From left to right: Image of telecoil-enabled listening point with a symbol in Euston Station, London, UK; Author, "House of the Refrain Tectonic Maquette" 2023, Self-resonating vibrotactile feedback instrument using transducers, contact microphones and custom-built induction loops.

The Media,
or How we
[do not] study
[precedents]

Film Writing Architecture

Thi Phuong-Trâm Nguyen



From top to bottom: Extract from Hila Peleg, 'Day's End,' in CPI38 Gordon Matta-Clark: Readings of the archive (Montreal: Canadian Centre for Architecture, 2020), 138-139; Test of projection by Kevin Complido for Motion Picture Animating the Archival Photo, Seminar Filmmaking Spatial Practices.

In 2019, the curator and filmmaker Hila Peleg presented newly digitalized found footage from the Gordon Matta-Clark archives at the CCA. Amongst the sequences, one particular film showed Matta-Clark (1943-1978) entering by boat into a disused industrial warehouse on New York Pier 52 on the Hudson River, on which the artist removed large sections of the shell's undulated metal. The camera captures the sunlight piercing through the rough cuts, the shimmers on the water, and the reflection on the metallic surfaces. While the official film of the intervention, titled *Day's End* (1975), contains information about the process of the transformation of the building, the additional found outtakes speak more of the spatial experience and how the cuts enabled the light to reach depths that were previously hidden. In an interview in 1977 for the Antwerp Internationaal Cultureel Centrum, Matta-Clark said: "My hope is that the dynamism of the action can be seen as an alternative vocabulary with which to question the static inert building environment."¹

The sequences digitalized by Peleg bring us back to the experience of the cuts and the essence of Matta-Clark's intention: to inhabit the space with light and water.² I am interested in how Matta-Clark's search for a cinematic 'vocabulary' relates to philosopher Alva Noë's idea that we enact our perceptual experience.³ Therefore, I propose filmmaking as a (un)common precedent to perform perception. More than a representation technique, I will argue that filmmaking constitutes a spatial practice enabling to shift the conversation in architectural practice from what is represented to how to make space present again. In the same manner, in which Mieke Bal explored the space of Louise Bourgeois' (1911-2010) *Spider Cell* (1997) through writing,⁴ I believe the act of filmmaking does not stand for but leads to a sense of place and duration in the experience of space. To support this idea, I inquire into works at the edge between documentary and art film and projects produced by students in the graduate seminar I taught, "Filmmaking Spatial Practices." How, by enacting perception, can film project us beyond the places observed, offering the skills to access what Noë called an "extended perception," a continuity of thought and experience?⁵

1 Hila Peleg, 'Day's End,' in CPI38 Gordon Matta-Clark: Readings of the archive (Montreal: Canadian Centre for Architecture, 2020), 145.

2 Peleg, 'Day's End,' 136.

3 Alva Noë, *Action in Perception* (Cambridge, MA: The MIT Press, 2004), 1.

4 Mieke Bal, *Louise Bourgeois' Spider The architecture of Art-Writing* (Chicago: The University of Chicago Press, 2001), XII.

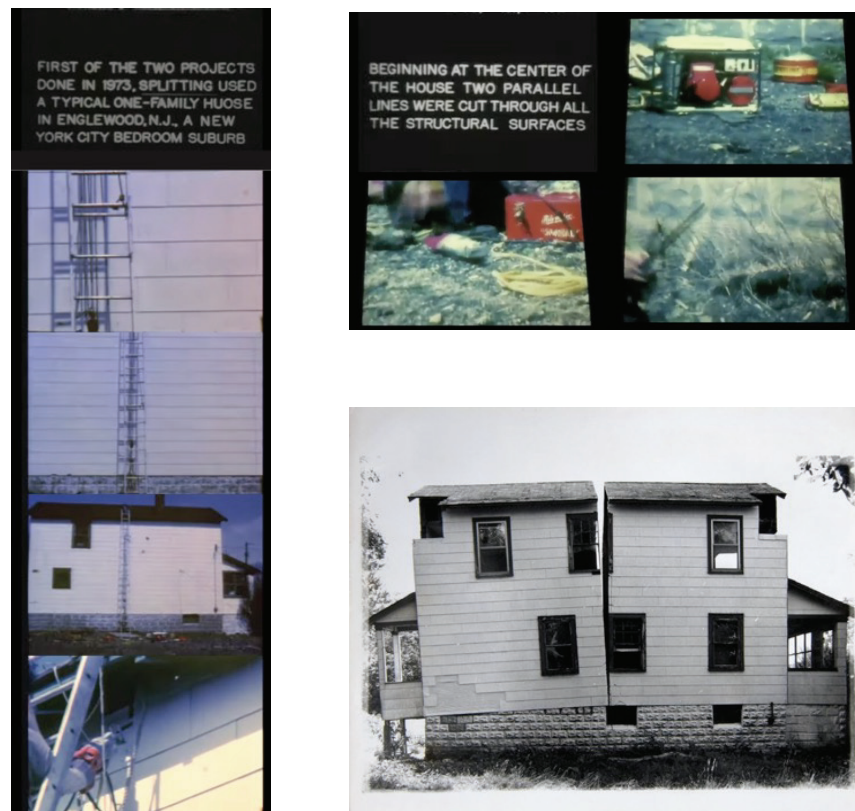
5 Alva Noë, *Varieties of Presence* (Cambridge: Harvard University Press, 2012), 25.

Thi Phuong-Trâm Nguyen is a trained architect in Canada and holds an MA in Architectural History & Theory from McGill University. She is pursuing a PhD in Architectural Design at The Bartlett School of Architecture (UCL). Her research titled "Anamorphosis I Drawing Spatial Practices" addresses the temporality of the gesture of looking through the study of anamorphic construction. Her design work explores the possibilities of drawing, filmmaking and writing to occupy the space of perception.

The Media,
or How we
[do not] study
[precedents]

Incisions: The power of Cutting in Gordon Matta-Clark's *Splitting* (1974) as an architectural reference

Camila Mancilla Vera



Left: Stills from Gordon Matta-Clark's *Splitting* (1974) Right, from top to bottom: Stills from Gordon Matta-Clark's *Splitting* (1974); Gordon Matta-Clark, *American*, New York City, New York, 1943-1978, Nyack, New York. *Splitting*. n.d. Images, 16 in. x 20 in. (40.64 cm x 50.8 cm). San Francisco Museum of Modern Art; Gift of The Estate of Gordon Matta-Clark. <https://jstor.org/stable/commun>, accessed April 2, 2023.

"There is a crack in everything, that's how the light gets in."

Leonard Cohen, "Anthem," 1992, *The Future*.

Architecture's reduction of precedents to utility and functionality has caused works such as those by Gordon Matta-Clark (1943-1978) to be seen as sculptures or installations rather than an exercise proper of the profession. Yet, Matta-Clark trained as an architect, and his cutting into existing buildings, such as *Splitting* (1974), may be understood as architectural sectioning that belongs not only to the fine arts but also engages fundamental aspects of the architectural imagination.

Matta-Clark finished his architectural studies at Cornell University in 1968 and, in the early 1970s, advocated for "anarchitecture" to focus on cuts and voids, which he continued to explore throughout his short life.

Sectioning is an act of cutting— whether a design drawing or an extant structure. These incisions do not necessarily provide information about hidden interiors but heighten the mystery of solid and void, known and unknown. For Cesare Cesariano (1475-1543), in his 1521 commentary on Vitruvius's *scaenographia*, the section drawing is where an invisible cosmogony of the design resides; the shadow is an adumbration of future action. What can this precedent teach us in practice? We let a third element enter our sight; an in-depth opening allows us to see the soul of a building. If *Splitting* is conceived as an (un)common precedent of incision, the normative procedures of thinking architectural design can be ruptured to reveal the virtue of new possibilities.

Camila Mancilla is an architect whose work focuses on architectural drawings using collage techniques. Her research is based on the intersections of architecture with the visual arts and between architectural drawings, semiotics and the architect's imagination. Her PhD Dissertation focuses on *Bingo/Ninths* 1974 by Gordon Matta-Clark, studying his tools, the connection with South America, and the Chaministic interference. She is a member of the Architectural Chilean Association and Visiting Professor at the Pontificia Universidad Católica de Chile. She has been working with Miguel Lawner and Edward Rojas. She won four national prizes for "AMA, Architecture made of Architectures," and exhibited her work in Croatia, Netherlands, Russia, and Chile. She won a residence at the Magazine gallery in Zagreb, Croatia. Her collages were exhibited in the Government Palace of Zagreb. She is an illustrator (*Arquitecturas de la Garúa*, volume I, I, Editorial UA 2021), completing her first book project: "The Houses of the Broken Mirrors," on the topic of collage.

The Media,
or How we
[do not] study
[precedents]

Architectural Rehearsal: Unearthing Embodied Architectural Precedents

Aurélie Dupuis

At the same time as buildings are being erected, living knowledge is being constructed, anchored in bodies and gestures. This repertoire of embodied memory,¹ transmitted in gestures, words, dances or other performances, constitutes a precious reserve of knowledge which,² as ways of navigating and building worlds, can be considered architectural.³ Yet this knowledge is almost absent from the archive and corpus of precedents considered in architecture. The discipline's archive, establishing the authority of precedents, has been organized around objects and material traces as the only remains of the past.⁴

The discipline has thus become complicit in global processes normalizing bodies and subjectivities.⁵ In our era of advanced capitalism, these bodies are more than ever reduced and simplified, digitized, and interpellated only as logistical movements. For this reason, performance scholars focus on the ability of bodies to enact the political persistence of the different and non-computational-to operate at frequencies other than those in which they are reduced to commodities.⁶ This effort is framed as consequential labour, in which bodies work to de-isolate, relate, and affect each other. The body and performance become a means of reaching out to otherwise unreachable pasts,⁷ de-conditioning our desires,⁸ or developing a capacity to enact closeness with other human and non-human bodies.⁹

In these performances, the body relies on repertoires of gestures as embodied precedents: old choreographies and their traces, gestures attached to symbols or popular culture, or personal haptic memories supporting the labour of the body while reappearing through it.¹⁰ "Embodied" underlines the nature of the precedents and the task of apprehending (with) them in the present.

This two-fold reading can enrich the architectural design process. As such, it can become an "architectural rehearsal," in which embodied architectural precedents of various kinds and performance as activation become a performative means of spatial production and imagination. The design is transformed into a work of spatial and architectural labour,¹¹ in which consideration of embodied precedents reveals the mechanisms of standardization at work in architectural production, possibly affirming richer assemblages of gestures, affects, materiality and temporalities in space.

1 Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003).

2 Romain Bigé, "How Do I Know When I Am Dancing?" In *Perception, Cognition and Aesthetics*, edited by Dana Shottenkirk, Manuel Curado, Steven S. Gouveia (New York: Routledge, 2019), 319–332.

3 Lafontaine Carboni, Julien. "Undrawn Spatialities. The Architectural Archives in the Light of the History of the Sahrawi Refugee Camps," in *And yet it moves: Ethics, power and politics in the stories of collecting, archiving and displaying of drawings and models*, edited by Federica Goffi, Special issue of *Architecture and Culture* 9, 3 (2021): 505–522.

4 Jacques Le Goff, *History and Memory*. Translated by Steven Rendall and Elizabeth Claman, European Perspectives (New York Oxford: Columbia University Press, 1992).

5 Lucía Jalón Oyarzún, "Common Spatialities: The Production of the Multitude," *Footprint* 9, 1 (June 1, 2015): 51–67. Beatriz Preciado, "Architecture as a Practice of Biopolitical Disobedience," *Log* 25 (Summer 2012): 121–134.

6 Jonas Schnor, "Imperceptible Bodies: Haptic counter-pleasures in the work of Marcelo Evelin," *Performance Philosophy* 7, 1 (April 22, 2022): 164–181. André Lepecki, "Choreopolice and Choreopolitics: or, the task of the dancer," *TDR: The Drama Review* 57, 4 (Winter 2013): 13–27.

7 Olivia Michiko Gagnon, "Tender Archives and the closeness of Cheryl Sim's *The Thomas Wang Project*," *Women & Performance: a journal of feminist theory* 31 (2021): 1–25.

8 Dragana Alfirevic, "Interview with Mette Ingvarsten," *Maska* 35, 200 (June 1, 2020): 16–23.

9 André Lepecki, *Singularities. Dance in the Age of Performance* (New York, NY: Routledge, 2016).

10 Rebecca Schneider, "Performance Remains," *Performance Research* 6, 2 (January 2001): 100–108.

11 Beth Weinstein, "Performances of Spatial Labor: Rendering the (In)Visible Visible," *Journal of Architectural Education* 73, 2 (July 3, 2019): 230–239. Aurélie Dupuis, Hanan Kataw and Katerina Zacharopoulou "In the Scale of... a gesture, a discourse, a joke" (Canadian Centre for Architecture, 2022).

Aurélie Dupuis is an architect, teacher and researcher, currently a doctoral student in the Architecture and Sciences of the City program at the École Polytechnique Fédérale de Lausanne in Switzerland. In 2022, she was a visiting scholar at the Yale School of Architecture, supported by the Swiss National Science Foundation (SNSF). Her research, at the intersection of architecture and performance art, explores the unspoken violence that arises from the limited understandings of the politics of body, movement and co-presence in Western architectural and spatial theories and practices and how this reductive pattern has been integrated into the history of the discipline. She is also a founding member of the Architecture Land Initiative, a collective that supports collective initiatives for the transition of our living environments.

(Un)Common
Precedents

Keynote
Presentation

An Architect's Address Book: A trip down Pentry Lane

Robert Lemon

Introduction

Anne Bordeleau, Professor and Director, ASAU

An Architect's Address Book (ORO Editions, 2023) is a memoir in eighteen chapters of the places Robert Lemon (Carleton BArch, 1979) has studied and worked over the past six decades. Each chapter describes a place where he has lived and had a mailing address. The memoir includes his time at Carleton University, Ottawa, living on Pentry Lane, during his studies and work as an architect. Studying architecture and conservation, Lemon has lived and studied in Ottawa, Paris, London, Rome, and York. His work has involved projects in Vancouver, Los Angeles, Dorset, the High Arctic, and Xi'an. Other stories are about visiting the buildings of Andrea Palladio and Carlo Scarpa in the Veneto, Arne Jacobsen and Kay Fisker in Denmark, and five iconic twentieth century houses in France, in the company of colleagues who are featured in the book. For Agora II, Lemon will talk about the chapters that relate to the importance of travel as an essential part of architectural education.

Robert Lemon is an award-winning architect and writer. Born in southern Ontario, he began his architectural studies at Carleton University (BArch 79) in Ottawa. In 1979, Lemon moved to Vancouver, where he has lived and practiced for over four decades. He has a master's degree in architectural conservation (ICCROM, Rome & University of York, UK). Lemon's professional career focused on heritage planning, building rehabilitation and custom residential commissions. He was the Senior Heritage Planner for the City of Vancouver (1991-1996). He designed or rehabilitated award-winning custom residences in British Columbia. He presented papers at conferences around the world (Ottawa, Miami, Banff, Bratislava and Stockholm) and published his work in professional journals (APT, DOCOMOMO, ICOMOS). His memoir *An Architect's Address Book – the places that shaped a career* was published by ORO Editions in 2023.



(UN)COMMON TRANSMEDIA: drawing and pedagogy

(Un)common Transmedia can be the subject of pedagogical and professional experimentation using different types of analog and digital drawings and models in sequence and out of sequence. From sketches, to conceptual, design or development drawings, architectural representation is a means of interpreting, translating, registering, but also ingenerating precedents through an individual creative process that takes place through the study of nature and the built world. Shared precedents can transmediate through drawn elaborations to different and even (un)common results. (Un)common transmedia intentions take place through the acts of drawing and making, reflecting individual choices about precedents and artifacts informing the architectural design process in unpredictable ways.

Moderator: Isabel Potworowski, PhD Candidate

The Media,
or How we
[do not] study
[precedents]

(Un)common Ways of Seeing and Making the World: The Sketch as a Dialogue with the World in the Work of Álvaro Siza Bruno Silvestre

“When Le Corbusier designs Ronchamp, perhaps images of a certain journey to North Africa emerge in his subconsciousness: volumes of traditional constructions, its ventilation towers (malkaf, the capturer of fresh air). He builds something very different, a church lit from the top by chimneys – channels to capture natural light. What we have been apprehending throughout our lives re-emerges in different contexts for different purposes, even without us realising. Invention takes place.”

Alvaro Siza, 2014

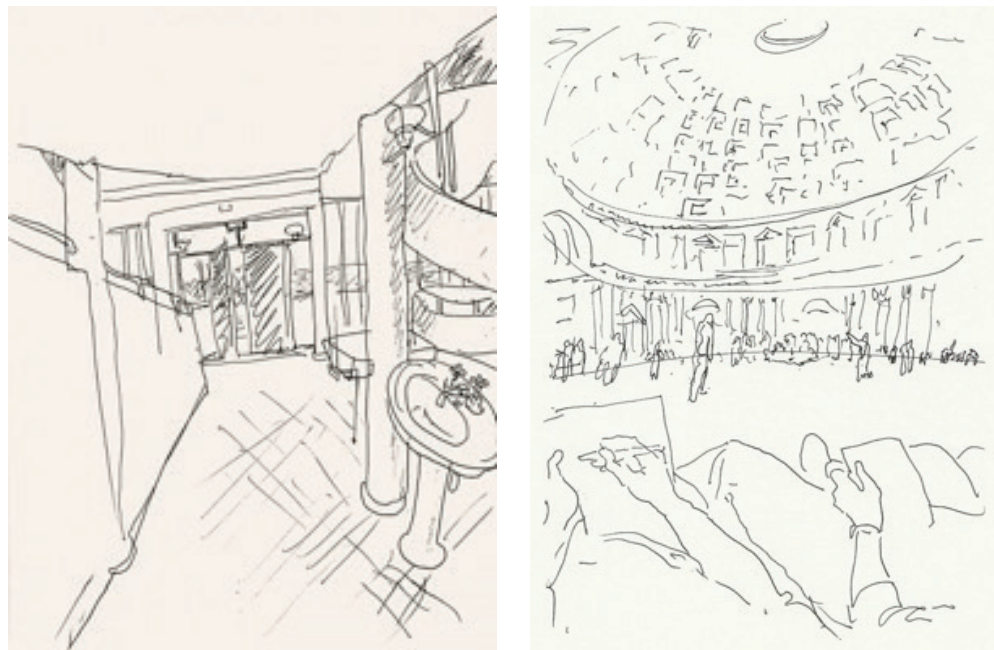
It is uncontroversial to assert that no work of architecture has ever been unprecedented. Not even those that break ground into new territories in the history of architecture. Continuity is inevitable, and a dialogue between past and place is unavoidable. “The making is [always] a remaking.”¹

This paper will explore the sketch in the work of Alvaro Siza as a reflective instrument in the study and understanding of the world, its architectures and places. The sketch is the register and translator of all things Siza observes in the world around him, all precedents, architectural and otherwise. It is also the generative instrument in the conception and development of the architectural project, in which the real world becomes a protagonist in the architect’s creative process.

In the extensive portfolio of Álvaro Siza’s sketchbooks, there is a prevailing sense that the memory of buildings and places activates the imagination, imagination initiates action, and invention takes place. A dual sense of autonomy and belonging emanates from the sketchbook. Autonomy as the sketches within are inextricably personal, the intuitive yet focused casting of thought which performs a truly central role in the mental schema of Siza’s creative process. Belonging because Siza’s sketches appear to be objectively situational while permeable to the whole of history and culture to which they belong, making them part of his world while remaining open to unlimited inventiveness.

Álvaro Siza’s sketchbook, in a time of digital sophistication in which manual work has been rendered useless, presents itself as a critical example in the quest for critical practice in contemporary architectural culture. This paper will focus on the role of the sketch as an instrument to observe and record his readings of the world, exploring how ways of seeing the world give rise to unique ways of making.

¹ Nelson Goodman, *Ways of Worldmaking* (Indianapolis: Hackett Publishing Company, 1978), 6.



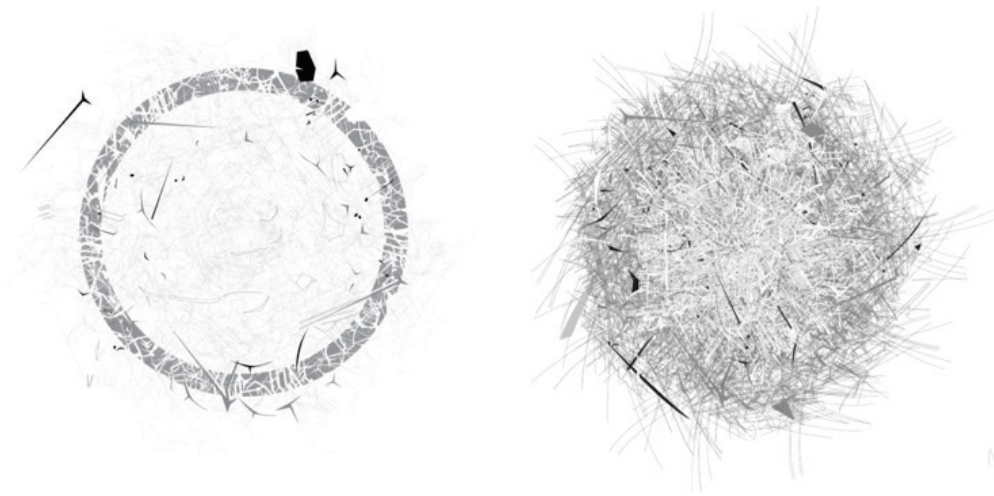
From left to right: Siza, Villa Savoye, 1988. Sketchbook 265; Alvaro Siza, Rome, Pantheon, 1980. Sketchbook 65.

Bruno Silvestre is an architect and educator based in the United Kingdom. He studied architecture at the Department of Architecture of the University of Coimbra, Portugal, where he graduated in 2000 and has been involved in architectural education since 2007. Bruno is an architect and a Senior Lecturer and the Undergraduate Course Leader at the Department of Architecture and Landscape of the Kingston School of Art, Kingston University London, and a PhD candidate at University College Dublin.

The Media,
or How we
[do not] study
[precedents]

Drawing as a Metaphoric Act

Pari Riahi



Drawings by Erica DeWitt.

This paper presents a beginning design graduate studio that uses drawing to investigate natural phenomena and artificial apparatuses by exploring the theme of “Curiosity Cabinets.” Curiosity Cabinets were developed from the 1500s onward and contained extraordinary objects of *naturalia* and *artificialia*. The arrangements of the objects held in a cabinet recreated microcosms capable of reflecting the outside world and augmenting one’s understanding and appreciation of it. The significance of these collections was as dependent on their assembly as the objects themselves. By selecting among a series of precedents, the studio investigates the logic and structure of natural or man-made constructs and the interrelationships of the container and the contained to create a series of architectural interventions at various scales. As a continuous act in three episodes, the studio asks the students to make a portable curiosity cabinet as a series of large-scale abstracted 2D digital drawings. These drawings should convey something essential about the subject matter (the students study diverse themes and subjects, from fireflies to pearls and leaf patterns to bees orienting themselves in space). This is the first step in the process of translation and abstraction that spans the semester. The students are then invited to take the series of drawings they made and make them spatial, extending the realm of their operation to that of habitable space. Choices are made, and further abstraction and translation transform the space of inquiry. Lastly, each student is encouraged to make a house/museum for the collector of their subject of study/themselves. The continuity of the subject matter, natural and scientific phenomena, and the different forms of drawings asked at each stage encompasses an array of actions: from analysis to interpretation, from translation to creation, and from understanding to making. Curiosity, observation, imagination and forming an individual creative process are the four threads that are at the core of the studio structure.

Pari Riahi is a registered architect and an Assistant Professor of architecture at the University of Massachusetts Amherst since 2016. Prior to joining UMass, she taught at RISD, MIT, and SUNY Buffalo. Pari completed her PhD at McGill University in 2010. Her first book, *Ars et Ingenium: The Embodiment of Imagination in Francesco di Giorgio Martini’s Drawings* (Routledge, 2015), traces the historical inclusion of drawing as a component of architectural design. She is the instigator, co-convener and co-editor of a series of symposia and their accompanying edited volumes, the first of which is *Exactitude: On Precision and Play in Contemporary Architecture* (UMass Press 2022). Pari’s work has been published in the *Journal of Architecture*, *Journal of Architectural Education*, and *Journal of Interior Architecture and Adaptive Reuse*. She has held solo and group exhibitions of her work in Amherst, Hanover and New York.

Supporting—a muscular and inescapably material action—is a fundamental architectural beginning that generates a realm in which humans may dwell. A building’s supportive structure pries open space as it braces its roof at a distance from the ground. While load calculations guide the sizing and arrangement of structural members according to material attributes and logics of load transference, there exist other sources of inspiration for structural assemblages that reveal profound aspects of supportive interdependence. Structures are eloquent parts of architecture in that they fulfill their mission while telling a particular story of support to do with bracing, prying, reaching, suspending, bearing, or other. What is more, one can transpose structural actions to one’s own body, one’s postures, and movements. In fact, expressive structures are arguably responsible for the most memorable experiences of buildings and have the power to produce resonant atmospheres.

This paper is situated within the pedagogical context of early design teaching and asks how young designers may arrive at primary constructions that are imbued with uncommon resonance. Trees open paths for the imagination pertaining to sensibilities of support and spatial generation, as well as to the interconnectedness of vital processes. In asking students to observe trees carefully, contemplate their growth patterns, to understand the source of their strength and vulnerabilities, one invites them to discover uncommon architectures. Noticing how a tree claims and opens space beneath its canopy; observing how a fallen tree shorn of its downward branches produces a shelter; noting the sway of a vertical arborescent cantilever; seeing in its limbs and branches a rich array of line-weights; contemplating trees’ root network and their nutrient-sharing and communication paths; grappling with the tree’s dual realms and its buried portion – one can find so many lessons in the tree. This paper will follow arborescent structural thinking and other tree-inspired creative forays in the works of renown architects, from Eugène-Emmanuel Viollet Le Duc (1814-1879) to Arthur Erickson (1924-2009), and Giovanni Michelucci (1891-1990), to vernacular buildings with uncommon roots, and will present student sketches of trees and their translations into early architectures.

Janine Debanné (BArch 1988, MArch 1995) is an Associate Professor at the Azrieli School of Architecture and Urbanism at Carleton University, Ottawa. She received a BArch from Carleton and a MArch in History and Theory of Architecture from McGill University. Her thesis explored links between the writings and buildings of the Late Baroque architect Guarino Guarini and set the stage for her pursuit of an understanding of architecture as a built vision. She taught at the University of Detroit Mercy and researched Mies van der Rohe’s Lafayette Park as a participant observer over six years. Joining Carleton in 2001, she turned her attention to regional modernist houses of the 1960s in Ottawa, investigating them as the informal architectural by-product of the building of the official Canadian Capital. She teaches architectural design and history and theory of architecture, including the History of Canadian Architecture. Born in Ottawa and committed to the public understanding of architecture, she writes articles on current topics for the local popular press. Her mixed English-Canadian and Lebanese-Francophone heritage provides a personal basis for an interest in transculturality and informs her pursuit of an inclusive Canadian identity and language of architecture.

The Media,
or How we
[do not] study
[precedents]

An Introduction to History as an Object for Early Design Students

Hala Barakat

This project allows students to experiment with archival narratives and future generations simultaneously. Students are given a ruin as fragments of the past to reconstruct into a Museum of No-History on a speculative site related to their narrative. The project requires students to build a space of resistance for a civilization that has struggled during the war by using a ruin and a bulldozer.

The project objective is to create a new structure from the tracings of the damage and cracks in the ruined home with an infinite and undefined view into the future. During five weeks, students watched the 2016 movie, *In the Future, They Ate from the Finest Porcelain*, directed by Søren Lind and Larissa Sansour.¹ The movie intersects between art and science fiction in discussing the history and exploring the myth of history, fact, and national identity. Students are asked to create a collage from the movie by identifying five scenes and relating them to destruction in their sites (left figure).

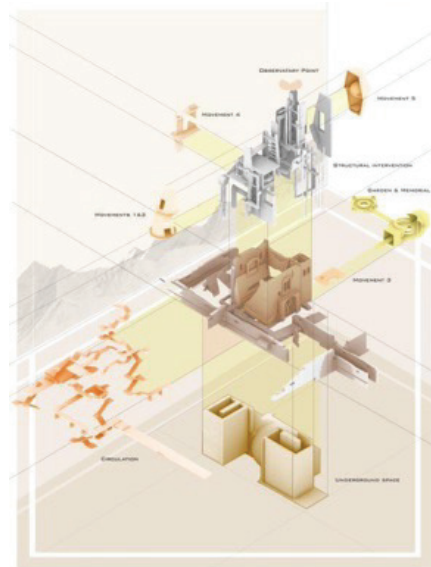
The project synopsis eliminates the geographical location of the ruin and historical events specific to a culture, allowing students to experiment away from misrepresented and manipulated artifacts. When dealing with the ruin, students are introduced to Object Oriented Ontology (OOO) theory as a form of representational realism.² This theory rejects the privileging of human existence over the existence of nonhuman objects, thus making the ruin and the systems shape the human experience, as shown in the exploded axon (right figure). Using the OOO theory allows students to focus on the historical significance of the ruin without external political forces influencing the design.

The structures designed by students are a form of historiography that rewrites history as atmospheric moments and embraces a comprehensive understanding of the existing ruin.³ In conclusion, this project sheds light on the importance of supporting future claims of vanishing lands and cultures in early design education.

1 *In the Future, They Ate from the Finest Porcelain*. IMDb, <https://www.imdb.com/title/tt4932736/>.

2 Harman, Graham. "Architecture and Object-Oriented Ontology: Simon Weir in Conversation with Graham Harman." *Architecture Philosophy*, <https://ojs.library.okstate.edu/osu/index.php/jispa/article/view/8439>.

3 "Critical Historiography." *Architecture in Effect - Critical Historiography*, <http://architectureineffect.se/historiography#:~:text=Critical%20Historiography%20examines%20the%20role,taken%20on%20significantly%20new%20forms>.



Left to right: Narrative Collage by Quinn Anderson, Spring 2022; Exploded Axonometric drawings by Hoa Nguyen, Spring 2022.

Hala Barakat, originally from Anabta, Palestine, is an Assistant Professor of architecture at the University of Idaho. Hala received her MArch (2016) and MUCD (2019) degrees from the University of South Florida. She covers architectural design foundations in her courses. Hala believes in architecture's ability to tell stories of civilizations, including narratives about displacement. She resists the use of architecture to serve any political agenda and feels strongly about the creation of space as an act of advocacy. With her global perspective, Hala aims to use architecture as a catalyst for developing an architectural language understood by all.

The Media,
or How we
[do not] study
[precedents]

Standard Time and Imperial Precedents Out-of-Context: Constructing Boundaries in Settler-Colonial Canada

Émélie Desrochers-Turgeon

In late nineteenth century post-Confederation Canada, land surveys were instrumental in delineating, dividing and apportioning land for the purposes of ownership, agriculture, and extraction for a rapidly expanding country. In 1886, groups of land surveyors, engineers, and topographical surveyors pressured the Canadian government to create a national geodetic survey. A geodetic survey would serve as a benchmark reference for other surveys, allowing for improved precision, effective planning and less costly infrastructure construction.

In the capital city of Ottawa, the Central Experimental Farm was chosen as a site to house some of the operations of the Geodetic Survey of Canada. A group of buildings located on the North-West side of the site, often referred to as the “Observatory Group,” included a range of facilities that could house instruments, laboratories and institutions that scientifically assessed the land.

The first erected building, the Dominion Observatory (1904), allowed for precisely establishing coordinates and timekeeping and was partly inspired by Christopher Wren’s seventeenth century Royal Observatory in Greenwich, UK. The Dominion Observatory’s south façade included the mark which defined the Prime Canadian Meridian, similar to the Greenwich Royal Observatory’s mark. The Dominion Observatory thus established the observatory’s role as a precedent of precedents for how architecture is used as an instrument for timekeeping, standardizing time in the occupied territories. Furthermore, the function of precedents, such as the Royal Observatory in Greenwich, and standard time demonstrate the role of precedents derived from a context-out-of-context, which became critical to settler-colonization processes where time and places are in sync. Similar buildings, namely the Standardizing Building, the Geophysical Laboratory, and the South Azimuth Hut, also pursued the calibration and uniformization of time and space.

While the role of imperial precedents is essential to understand the lineage of those buildings, this presentation considers how they might have attempted to constitute a new precedent—a model—to inscribe space and time in the context of settler-colonial Canada. I explore how these buildings not only made processes of land surveying and negotiation of spatial and temporal boundaries possible but also participated in an imaginary construction of grounds. Both descriptive and projective land-shaping processes resulted from entanglements between imperial precedents, extractive and scientific pursuits, and the encounter with lands.

Émélie Desrochers-Turgeon is a designer and researcher whose work explores the intersections of architectural representation, spatial justice, and landscape through drawing, publications, exhibitions and education. She holds a professional Master’s degree in Architecture from McGill University and a bachelor’s degree in Environmental Design from Université du Québec à Montréal. She worked in design offices in Montreal and Berlin, where she gained experience in low-income housing and exhibition design. Her doctoral research, funded by the Vanier Canada Graduate Scholarship, considers the scale, the material assemblages, and the political aesthetic of the Central Experimental Farm and the Museum of Nature in Ottawa as infrastructures of settler colonization in Canada.

(Un)Common
Precedents

Workshops

Critical Responses to the (Un)common Transmedia
Workshops

Keynote Speakers

Moderator: Dr. Suzanne Harris-Brandts

This session invites the keynote speakers Klaske Havik, Ken Albala, Robert Lemon and Jesse Stewart to offer critical reflections and responses to the exhibited works produced in the workshops on music & architecture, literature & architecture and gastronomy & architecture lead and implemented by faculty advisors and co-convenors in the undergraduate (Bachelor of Architecture, with major in Urbanism) and graduate (Master of Architecture Studies, Master of Architecture, PhD) architecture curriculum at the ASAU, Carleton University in 2022-2023.

Between music & architecture

Federica Goffi, Isabel Potworowski & Jesse Stewart

This workshop explores musical notation as a precedent for architectural drawing. Music and architecture are both allographic arts – they are both carried out by others. Both musical and architectural notation thus invite participation. They anticipate sound and movement.¹

“The visualizations of sound through musical scores and architectural sketches of a performance space in plans and sections can be based on sensory associations of one sense modality with another through the use of colored notations, allowing for chromesthesia—a silent color hearing through sound seeing.

The musical score is critical in sensing time, operating a silent listening. However, seeing the music is different from hearing the music. In musical notation, sign and signifier belong to different sense modalities—vision and hearing, respectively. Line weighted orthographic plans and sections offer the opportunity to sense the sequencing of spaces and events synchronically, opening the gaze to the temporal aspect of architecture. Horizontal and vertical sections reveal the thickness of time, defining what I like to call ‘chronosections’—drawings that allow us to be here and there, in the before and after, at the same time.”²

Based on the commonality between these two notation types, first year architecture students were invited to create hybrids of a musical graphic score and an architectural drawing. Such drawings lean more towards the abstract nature of a musical graphic score (yet still contain spatial elements), or towards conventional architectural representation, such as a plan or section. Whether it is musical or architectural, the drawingscores are designed to be interpreted musically by an ensemble of up to three musicians, while also informing further architectural development.

¹ Federica Goffi, “Chromesthesia and the Multiverse of Listening in Music and Architecture: Luigi Nono in Collaboration with Renzo Piano,” in *The Sound of Architecture*, edited by Angeliki Sioli and Elisavet Kiourtsoglou, Cornell University Press, 2022.

² Ibid.

Bachelor of Architecture Studies Students featured: Salma Ibrahim | Vanessa Lei | Amelie Murphy | Navnoor Bahia | Gasali Abdul-Rahman | Achilla Hamilton | Sameer Patel | Monica Thompson | Morgan Brenner | Gabriel Normandeau | Leo Moon | Liam Bergeron | Nikki Sond | Nashia Williams | Casey Pantaleon | Eshum Mateen | Angela Crea | Shannelle de Croos

Fourth-year urbanism students were asked to explore how literary narratives can inform site analysis, better addressing issues of subjectivity, temporality and empathy as they unpacked the rich and complex history of their global studio site in Tirana, Albania. Working in groups of three, students drew from author Margo Rejmer's book *Mud Sweeter than Honey: Voices of Communist Albania*, inspired by the literary design-research methods of Dr. Klaske Havik. Their work brought together the experiences of several key protagonists in the book (human, biophysical, architectural) to better comprehend Tirana's multi-layered past and diverse present-day society more holistically. The workshop resulted in large experiential collages spatializing these narratives across a range of scales (architectural, urban, regional) and relative to different timeframes (past, present, future).

Bachelor of Architecture Studies (Urbanism) Students featured: Amra Alagic | Anthony Papini | Arden Hamilton | Bryn Skippen | Doliba Durkin | Katherine Kolody | Lara Kurosky | Leah Dykstra | Marly Magharious | Mouhamad Jamili | Samantha Pennock | Simon Martignago | Will Loizides

PhD and Masters students were asked to generate knowledge through an epistemic process that evolves through materiality itself. Each student was asked to engage with a crafts manual from the early modern period (1350-1750) and examine its origins, context, recipes or instructions, and physical properties. This genre of text demarks a the moment when practitioners began to write down their knowledge and included craftspeople working with fire, minerals, wood, glass, landscape, paper and ink, ships and food to name a few. By considering the broader scope of these primary sources (the manuals) and starting with materiality, students discovered the inseparable connections with and between the artisans, their cultural and social contexts and the broader world of the works. Rather than thinking “about stuff” the workshop explored the practice of architecture as thinking “with stuff” by approaching the manuals from a sensory perspective and reconstructing the practices of a particular recipe in the manual of their choosing. In sourcing raw ingredients and executing recipes that are deeply rooted in the time of their conception, the students’ research was inherently physical and evolving as new discoveries and connections across fields were revealed. The workshop resulted in the construction of houses for both the manuals and the materials, further extending the feedback loop between research and making.

PhD Students featured: Simone Fallica | Ushma Thakrar | Michelle Liu | **MAS Student featured:** Stephanie Murray | **MArch Students featured:** Miriam Doyle | Mark Meneguzzi | Jonathan Chung

(UN)COMMON REFERENCES: the divergence of precedents

The divergence of precedents draws attention to inclusive practices of architecture which resist, reject, and replace common precedents with localized and (un)common ones. These practices have a renewed role in shaping the architectural imagination, moving away from the compulsion to repeat, restate, and re-enact. This divergence draws attention to the overlooked, from interior furnishings which can speak to a certain socio-political context, to different notions of time and their impact on the experience of space well beyond its physical appearance, to the experiential knowing and qualities of place that allow to truly be in the precedent, transforming documentation into inhabitation.

Moderator: Dr. Marc Neveu



The
Reference, or
What we [do
not] study

The Immanent Collapse as Precedent - Chronopathological Compulsions

Claudio Sgarbi & Talia Trainin

Our paper is an attempt to stare right in its face (orthogonally?) at that compulsion to repeat that is sculpted in our flesh: to over-design and over-build (to excess) that which is meant to collapse. Most architectural precedents are in a more-or-less evident state of decay. Yet, we are taught to design inspired by such agonies despite the imminent and imminent collapse of the precedents. By “collapse” we refer to the actual destiny of buildings, as well as to the breakdown or decay of the civilizations that venerate them.¹ Not only history teaches us nothing, but a certain idea of history teaches us only to reenact the collapse. ‘The mother of all the catastrophes’ is our maternal psychogenesis in the name of the father. Not perchance, the best precedent to demonstrate this compulsion to reenact the collapse is the story of Simonides’ invention of memory. One of its morals – the collapsing of a building whereby a convivial banquet must be going on is mandatory; the witnesses of this collapse cannot be forgiven, and they (we) are doomed to live with the “guilty pleasure” of surviving. Failure is necessary (craved?) for this kind of memory to go on.

So, what are we meant to do with such an embarrassing precedent– is collapse necessary for the permanent re-invention of memory? May the acted-out tragedy expose the logical structure of its farce! Minding on the verge of sublime human failures, we draw on Diamond’s *Collapse*,² Blanchot’s *The Writing of the Disaster*,³ Land’s *The Collapse of Almost Everything*,⁴ Glissant’s *When the Walls Fall*,⁵ and Blumenberg’s *Shipwreck with Spectators*.⁶ A reasoned taxonomy of collapsing precedents (texts and images) will be provided—from Icarus to Pruitt-Igoe, dark ecology myths and beyond.

And yet, ancestralities and eternities that do not collapse are ready-at-hand. Can we design them upon the eternity of an ever-present *nowing* rather than *knowing*? We propose ‘a poetics of conviviality,’⁷ fostered by the commitment to the awareness that we do not have to hide behind stolid walls and buildings that are the tombs of architecture. Let frugal dinner-pieces,⁸ delivered as an ongoing dialogue (including the present symposium), be the precedent rather than Simonides’ *postmortem* of memory.



Survivors, watercolour and mixed media. © Talia Trainin, 2022.

1 Oswald Spengler, *Der Untergang des Abendlandes* (The Decline of the West), volume I, 1918, translated by Charles F. Atkinson, edited by Arthur Helps and Helmut Werner (New York: Oxford UP, 1991).

2 Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed* (New York: Viking Press, 2005).

3 Maurice Blanchot, *The Writing of the Disaster*, translated by Ann Smock (Lincoln and London: University of Nebraska Press, 1995). Jonathan Hill, *The Architecture of Ruins: Designs on the Past, Present and Future* (Milton Park: Routledge, 2019).

4 <https://socialecologies.wordpress.com/2014/01/08/nick-land-the-collapse-of-almost-everything/>, accessed April 3, 2023.

5 Patrick Chamoiseau, Édouard Glissant, “When the Walls Fall: Is National Identity an Outlaw?,” translated by Jeffrey Landon Allen and Charly Verstraet, *Contemporary French and Francophone Studies*, 22, 2 (2018): 259–270.

6 Hans Blumenberg, *Shipwreck with Spectator, Paradigm of a Metaphor for Existence* (Cambridge, MA: The MIT Press, 1996).

7 Ivan Illich, *Tools of Conviviality*, (New York: Harper & Row, 1973); Andrew Brandel, “The Art of Conviviality” *Hau: Journal of Ethnographic Theory*, 6, 2 (2016): 323–343.

8 Leon Battista Alberti, *Intercenales*, 1440, “Dinner Pieces. A Translation of the Intercenales,” by David Marsh. *Medieval & Renaissance Texts & Studies*, volume 45; *The Renaissance Society of America, Renaissance Texts Series*, volume 9 (Binghamton, NY, 1987).

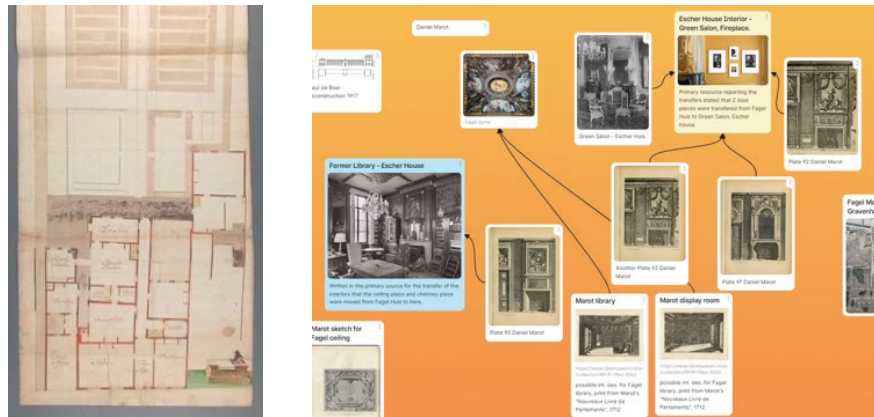
Claudio Sgarbi, Dottore in Architettura (IUAV), MS, PhD (University of Pennsylvania), Adjunct Research Professor (Carleton University), Tutor (Marangoni Design School), independent researcher and registered architect. His research concerns the ethics, the image and the gender of the architect, the design of construction sites, the building technologies, and the relevance of architectural history and theory in our contemporary projects. He designs, writes, publishes, and lectures to accomplish these projects while being fully involved in construction. He is working on a publication titled *Misconceptions: The Infertile Belly of the Architect*.

Talia Trainin, PhD in English Literature (HUJI), independent researcher and artist, author of *The Quest for Wholeness in Four Bildungsromane* (Verlag, 2010) and videoart *City Dusk: Between Daydream and Nightmare* (directed by Elena Canetti). Dr. Trainin taught at the Hebrew University of Jerusalem and was a Visiting Lecturer at the Bezalel Academy of Arts and Design (2011–2014). Trainin exhibited at Schumacher Fine Arts Gallery, Dortmund, the Latvia Association of Architects, Riga, Daugavpils History and Art Museum, Liepaja City Museum, Talsi Art Museum, the Museum of Modern Art, Sabille, and in Cologne, Madrid, Tel Aviv and Jerusalem.

The Reference, or What we [do not] study

Is There a Way to Reconstruct a Building That is No Longer There through the Objects It Housed?

Maria Elisa Navarro Morales



Top: Students looking at the Fagel Collection at Trinity College Library. Photo by Author. Bottom, from left to right: Plans for the Fagel house and gardens in The Hague, Plan No. 1, Fagel Map Portfolio XIV no. 63, Department of Early Printed Books, Trinity College Dublin; Use of online collaborative tools and books to read buildings.

The canonical understanding of historical buildings, the preference for the permanence of monuments over the more changeable nature of residential architecture, and the specialization of the field have led to the dismissal of interior furnishings and decoration when looking at architectural precedents. Yet, interior furnishings and domestic objects activate buildings and are central to how we experience architectural space. Through the study of the Fagel house, this presentation argues for the importance of the interior when learning from historical precedents in architecture. It will show how the interior space in early modern residential architecture in the Hague was carefully orchestrated through its furnishings and objects to present a deliberate narrative to its visitors, demonstrating the importance of interiors in the construction of social space.

Built in the seventeenth century and remodelled in the eighteenth by its owners, the Fagel house was substantially transformed over time. From the original structure, only some of the walls survive, a few ceilings and fireplaces were moved to other houses in the city where they remain, while the garden was incorporated into the adjacent Royal Garden, and from the garden pavilion, only the dome remains. Moreover, there are no surviving drawings of the house. Partial plans for two of the four renovation projects for the house commissioned by the Fagel were kept in the family library together with architectural books that informed their architectural taste. This presentation will use the fragmentary material evidence surviving and the architectural publications that informed its construction to recreate the interiors of the Fagel house. Through the study of interior furnishings, objects, and architectural books, in conjunction with architectural drawings, this presentation offers an alternative method to study historical architecture that allows approximating the experience of the space and its socio-political context through a study of the interior furnishings and decoration.

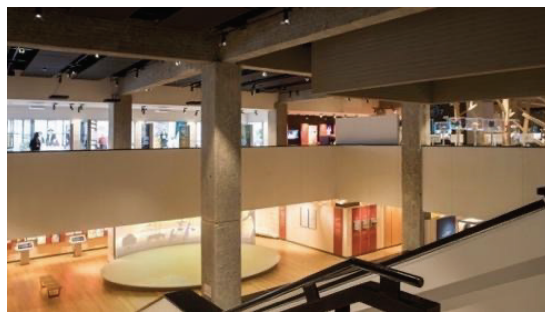
Maria Elisa Navarro Morales is an architect and architecture historian interested in architecture and architectural theory in Early Modern Europe. Navarro Morales investigates the relationship between books and buildings and non-canonical architectural manifestations. Her research focuses on the theoretical and built work of Spanish polymath Juan Caramuel de Lobkowitz (1606 – 1682). Caramuel's theoretical work historicizes our modernity, particularly the role of history as a way of orienting the practice of architecture, the social and political dimensions of practice, and its power to effect societal reform and the ethical responsibility of the architect.

Defamiliarization in Architectural Theory and Praxis through Literary Precedents: Joyce's Epiphanies and Bakhtin's Chronotopes

Talia Trainin & Daniel Mintz



The Museum of the Jewish People - Beit Hatfutsot, Tel Aviv University campus



From top to bottom: Transparency-translucency-flexibility-resonance. © Diptych by Talia Trainin & Daniel Mintz; The renovated Diaspora Museum. © Photo by Daniel Mintz, Architect, 2021; The hypostyle. Main exhibition space in the Diaspora Museum, Tel Aviv. © Photo by Daniel Mintz, Architect, 2022.

The most common precedent in the architectural discipline is space-oriented, with space offsetting time, exacting the measurement of length, width and height; thus, "perception becomes habitual, it becomes automatic."¹ According to "the modern time view" advanced by Siegfried Giedion,² "time is emphasized more than before," but is still viewed "as a kind of space."³ This proposal aims to generate a 'restart' in the critical reading of architecture, both theory and praxis, through a hierarchical reversal—from space-time to time-space, by engaging literary constructs as precedents, such as James Joyce's epiphanic gaze,⁴ and Mikhail Bakhtin's chronotopical agency.⁵ Literature unfolds in time, activating coincidence, continuity as a stream of consciousness, and polyphonic relations.⁶

According to the dogmatic reductionism of parametrisation, or the "algebraization" of architecture,⁷ spaces are conceived as measurable standalone reified objects. We regard architectural performance as strings of continuities, binding scales of experience as cinematographic narratives.⁸ Individuals enact these strings according to their specific, varying tempo. Slowing time is proposed as a strategy of architectural composition implemented in the recent renovation of the Diaspora Museum (Hebrew, "Beit Hatfutsot") at the Tel-Aviv University Campus,⁹ through the exposure of the original tectonic structure—a hypostyle typology. The renovation highlights the varying intensity of personal experience, fostering a wealth of human interactions in different moods and emotional states, engendering unexpected encounters. Slowing time is proposed as a "zero-degree" strategy of architecture,¹⁰ which brings forth temporal neutrality and is governed by four chiasmic qualities: transparency-translucency-flexibility-resonance. A field of symmetries, tempered by classical proportions, accentuates rhythmic tensions. This case study, enveloped in time as "a pure creation of the mind,"¹¹ is informed by literary precedents, aims at defusing materiality.

1 Viktor Shklovsky, "Art as Technique" (1917). https://paradise.caltech.edu/ist4/lectures/Viktor_Sklovski_Art_as_Technique.pdf, accessed April 3, 2023.

2 Siegfried Giedion, *Space, Time and Architecture* (Cambridge, MA: Harvard University press, 1954).

3 Yeonkyung Lee and Sungwoo Kim, "Reinterpretation of S. Giedion's Conception of Time in Modern Architecture—Based on his book, *Space, Time and Architecture*," *Journal of Asian Architecture and Building Engineering* 7:1 (2008): 20, 15–22. See also Gotthold Ephraim Lessing, *Laocoon: oder über die Grenzen der Malerei und Poesie* (Berlin: bey Christian Friedrich Voss, 1766). Gotthold Ephraim Lessing, "Laocoon. An Essay upon the Limits of Painting and Poetry," translated by Ellen Frothingham (Boston: Roberts Brothers, 1887).

4 James Joyce, *Stephen Hero*, edited by Theodore Spencer (London: Jonathan Cape, 1944); James Joyce, *A Portrait of the Artist as a Young Man*, edited by Seamus Deane (New York: Penguin Books, 1993).

5 Michail Bakhtin, *The Dialogic Imagination: Four Essays* by M. M. Bakhtin, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).

6 Ibid.

7 Shklovsky, "Art as Technique," 2.

8 Andrei Tarkovsky, *Sculpting in Time, Reflections on the Cinema*, translated by Kitty Hunter-Blair (New York: Alfred A. Knopf, 1987).

9 Designed by architect Daniel Mintz (2021). The original building was designed by architects Yitzhak Yashar and Eli Gvirtzman (inaugurated in 1978).

10 See also Roland Barthes, *Le degré zéro de l'écriture* (*Writing Degree Zero*) (Paris: Seuil, 1953); Bruno Zevi, *Landscape and the Zero Degree of Architectural Language* (Venice: Canal & Stamperia Editrice, 1999) and Ingrid Böck, "Utopia Zero Degree, or Freedom Beyond Planning" in *Six Canonical Projects by Rem Koolhaas, Essays on the History of Ideas*, 73–84 (Berlin: jovis Verlag GmbH, 2015).

11 Le Corbusier, "Pure Creation of the Mind," in *Towards a New Architecture*, 199–223, translated by Frederick Etchells (New York: Dover Publications, 1986 [1927]).

Talia Trainin holds a PhD in English Literature (HUJI) and is an independent researcher and artist. Dr. Trainin is the author of *The Quest for Wholeness in Four Bildungsromane* (Verlag: 2010) and videoart *City Dusk: Between Daydream and Nightmare* (director, Elena Canetti). Trainin taught at the Hebrew University of Jerusalem and was a visiting lecturer at the Bezalel Academy of Arts and Design from 2011–2014. She exhibited at Schumacher Fine Arts Gallery, Dortmund, the Latvia Association of Architects, Riga, Daugavpils History and Art Museum, Liepaja City Museum, Talsi Art Museum, the Museum of Modern Art, Sabille, and in Cologne City Hall, Madrid, Tel-Aviv and Jerusalem. Daniel Mintz has been a practising architect since 1990. Mintz holds a B.A. in architecture from the Israel Institute of Technology, Haifa, 1987, and received the third prize at the Fifth RIBA International Student Competition, London (1987), first prize for the Bezalel Architecture Department Reconstruction (1993), and second prize at the International Competition for the Administrative Complex of the Moscow Government and the Moscow City Duma, 2003. Mintz is the recipient of the Rechter Prize, awarded for the International School for Holocaust Studies at Yad Vashem, Jerusalem and is a Senior staff member at the Bezalel Academy of Arts in Jerusalem since 1992. He exhibited in London, Tel Aviv, Jerusalem and Moscow and published in *AR*, *AD*, *LeCarre Bleu*, and *The Phaidon Atlas of Contemporary World Architecture*.

Drawing in architecture has premises. One premise is that architectural drawing is primarily seen as generating and documenting future projects; another premise is that these drawings are scaled: they are indexical and directed towards scaling up, becoming more significant and, therefore, 'more real.' Together, these cast drawings form miniature versions of as-yet-unbuilt space as simulations for that which will be inhabited.

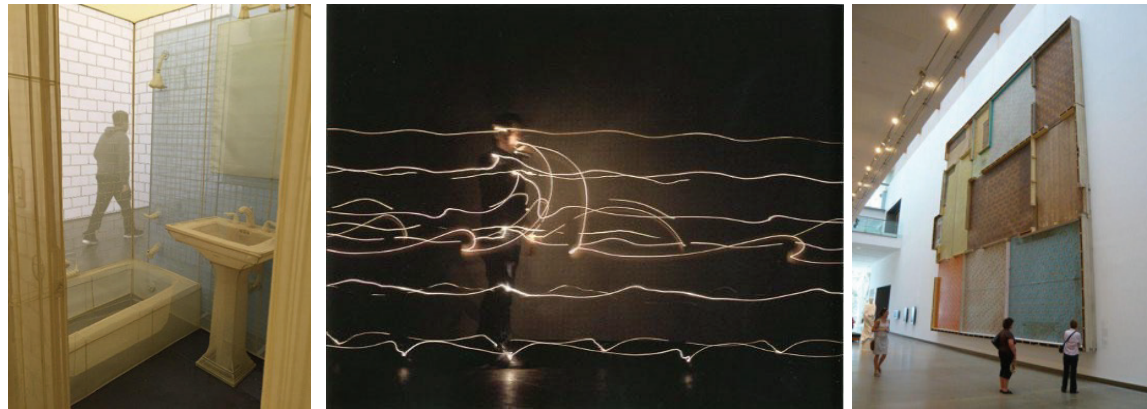
Drawing precedents may include examples where the static body is included as a scale reference; in others, we place ourselves within, imagining the inhabitation of proposed future spaces. These drawings tend to be compared to their full-scale manifestation – built space – which they bring into being yet lack the “sensation of full-scale immersion of their three-dimensional counterpart.”¹

A third premise is that architecture is a dynamic system that obeys physical, chemical and biological laws and is in constant flux. Therefore, time is central to the discipline of architecture, its perception, and its representation.

This paper explores precedents which address this aspect and architectural drawing's relationship with the body at full-scale, in both time and space. These are precedents in which bodies and drawings intersect in the making and encountering of drawing within architecture and spatial practice more broadly – that is, what may be referred to as bodily architectural drawing –that include notions of duration. These include the works of Robert Morris (1931-2018) and Gordon Matta-Clark (1943-1978); Sean Cordeiro and Claire Healy; Andrea Zittel and Do Ho Suh; motion-capture and VR technology.

This paper takes particular interest in performative spatial drawing practices, less on aspects of spectatorship and theatricality but rather what these bodily drawing practices mean for spatial practice: the value of their intersection with architecture in their interpretation of built space, interrogation of scale, documentation of inhabitation, and the body in space, in addition to highlighting different materiality and physicality of drawings.

¹ Elizabeth Diller, 'Autobiographical Notes', in *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*, edited by Catherine de Zegher and Mark Wigley (Cambridge, Massachusetts: MIT Press, 2001): 131.



From left to right: Do Ho Suh, *348 West 22nd Street*, Los Angeles County Museum of Art, USA. Source: Author's photograph; Olafur Eliasson, *Pedestrian Vibes Study*, 2004. Source: Olafur Eliasson, Studio Olafur Eliasson (Cologne: Taschen GMBH, 2012), 144; Claire Healy and Sean Cordeiro, *Not under my roof*, 2008, Gallery of Modern Art Queensland, Australia. Source: <https://claireandsean.com/large-scale-projects/not-under-my-roof>, accessed April 6, 2023.

Dr. Marian Macken teaches design and architectural media and coordinates the Masters' design research thesis programme in the Te Pare School of Architecture and Planning, Waipapa Taumata Rau University of Auckland, New Zealand. Her creative practice research focuses on architectural drawing. Marian's work has been acquired by various international public collections of artists' books; she recently exhibited at the Centre of Contemporary Art Christchurch, NZ. Her book *Binding Space: The Book as Spatial Practice* was published in the Routledge Design Research in Architecture series in 2018.

The
Reference, or
What we [do
not] study

Provocative Proportions

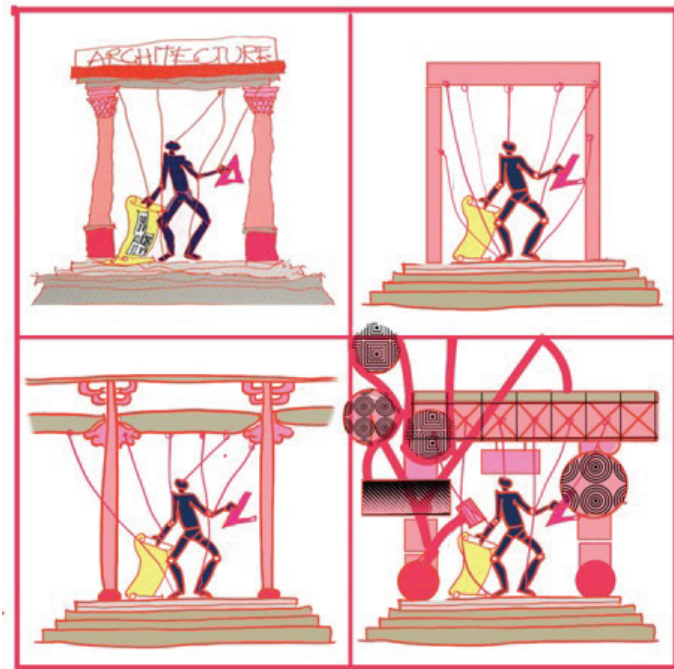
Qi Zhu

Profound differences in understanding architectural harmony and aesthetics surfaced when discussing buildings with students of different disciplines, including architecture. For example, the Farnsworth House designed (1945–1951) by the modern master Mies van der Rohe (1886 – 1969) is recognized as the highest achievement of beauty through simplicity by many trained architecture students. On the other hand, students of other disciplines pointed out that the Farnsworth House could be an awkward home and potentially uncomfortable for the inhabitants, similar to the experiences claimed by the owner of the house, Dr. Edith Farnsworth.

Despite both the designers and community members acknowledging the built environment's impact on the body and mind, there are discordant judgments on the aesthetic of built forms. Diverse cultural and social settings further manifold the judgments. Sometimes, a designer's utopian view of society fails to match the community's intuitive feeling of good environments. If the task of architects expands to designing for general communities, including the poor and disadvantaged, it is important to understand the dynamics of architectural aesthetics held by the general public. Precedent studies in architecture often investigate the design ideas, form and function of buildings. Could precedent studies explore how the built environment shapes collective architectural aesthetic consciousness?

The word "aesthetics" comes from the Greek *aisthetikos*, meaning sensory perception, sensing the world in detail. It contrasts with *noeta*, meaning mental cognition and thoughts. German philosopher Alexander Gottlieb Baumgarten (1714–1762) widens aesthetics by linking sense perception to practical judgment. According to Baumgarten, "the ability to judge sensibly is *taste in the broad*."¹ The word "aesthetics" started to carry the meaning of good taste and beauty. However, the original Greek meaning of the word "aesthetics" offers a key to probing the establishment of collective architectural judgements. This study intends to explore what might lay at the root of sense perception regarding agreeable proportions in architecture. This paper will comparatively study two building precedents, one from Eastern and one from Western culture. Despite the cultural disparities, the collective architectural consciousness in provocative proportion is a body-centred consciousness shaped by our spatial feelings of buildings which simultaneously shape the built environment.

¹ Alexander Gottlieb Baumgarten, *Metaphysics*, translated by Courtney D. Fugate and John Hymers (London: Bloomsbury, 2013), 139.



Drawing by the author based on Dr. Marco Frascari's drawing as published in his book, *Eleven Exercises in the Art of Architectural Drawings* (Routledge, 2011).

Dr. Qi Zhu is an Associate Professor at Diablo Valley College and a practicing architect in California. Prior to teaching and practicing in California, she taught at Carleton University. She received her PhD in Architectural Design and Research from Virginia Polytechnic Institute and State University.

(Un)Common
Precedents

Keynote
Presentation

Liquid Architecture - Frozen Music: On the Relationships between Music and Architecture

Jesse Stewart

This keynote presentation will examine the implications of Wolfgang Goethe's (1749–1832) famous dictum, “Music is liquid architecture; Architecture is frozen music” (March 23, 1829).¹ How do—or might—the fields of music and architecture illuminate one another? What is gained when we bring insights, approaches, and methodologies associated with architecture to bear on music creation and vice versa? This talk will explore these questions through an examination of several points of intersection between music and architecture, including the work of composer architect Iannis Xenakis (1922–2001) and composer and music theorist James Tenney (1934–2006), as well as the presenter's interdisciplinary creative practice.

Introduction: (Un)Common relations between music & architecture

Federica Goffi, Professor and Co-Chair PhD & MAS programs, ASAU

¹ Johann Wolfgang von Goethe, *Conversations of Goethe with Johann Peter Eckermann*, 282, translated by John Oxenford, edited by J.K. Moorhead (New York: Da Capo Press, 1998).

Dr. Jesse Stewart is an Associate Professor of Music at Carleton University School for Studies in Art and Culture (SSAC) in Ottawa, Canada. He is an award-winning composer, percussionist and visual artist. He participated in over 20 exhibitions in public art galleries. He is a founder of “We Are All Musicians,” through which he conducted hundreds of inclusive music workshops. He developed a variety of adaptive and assistive technologies enabling people with disabilities to make music.

(Un)Common
Precedents

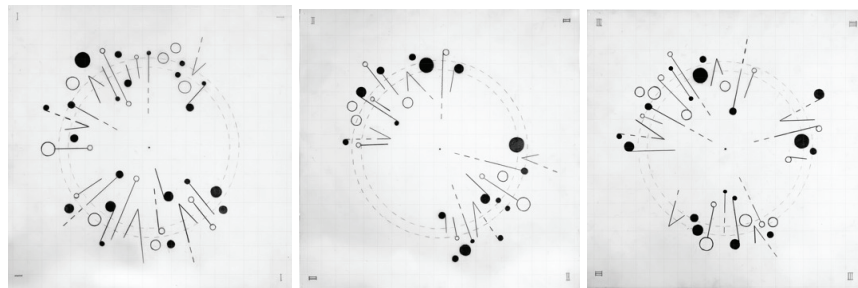
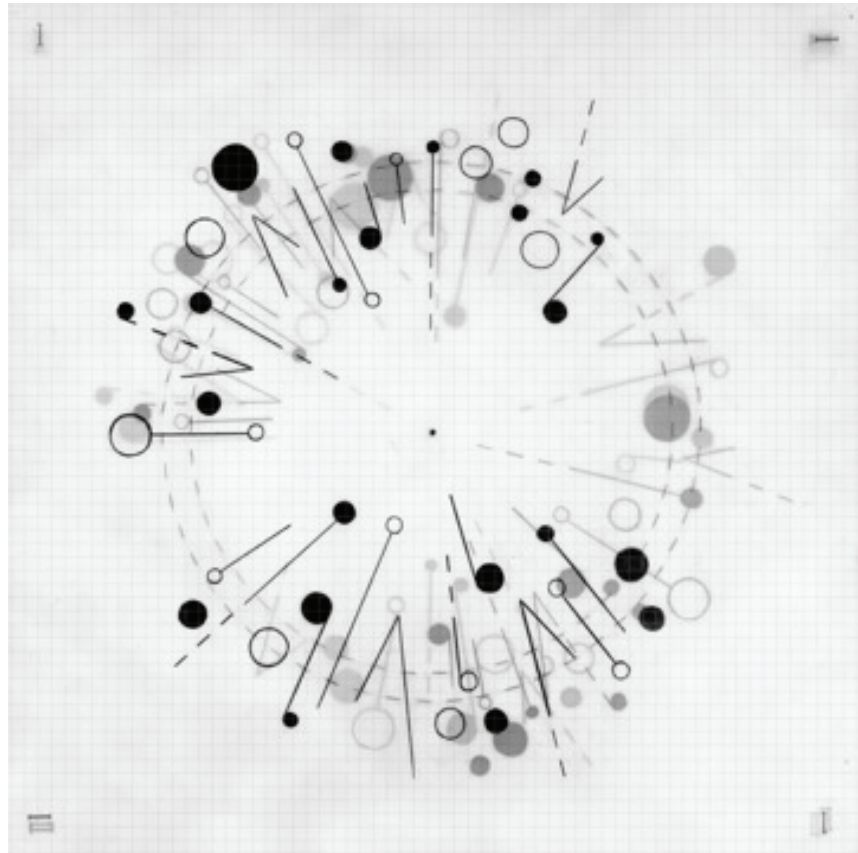
Performance

(Un)Common Building 22

Sounding the precedent

For the music & architecture workshop, first year architecture students were invited to create hybrid representations between a musical graphic score and an architectural drawing. Such drawings lean more towards the abstract nature of a musical graphic score (while maintaining spatial elements), or towards conventional architectural representation (such as plans or sections). Whether it is musical or architectural, the drawing-scores were designed to be interpreted musically by an ensemble of up to three musicians.

The performance “Sounding the Precedent” is based on a drawing-score by Nikki Sond. It was created in collaboration with Dr. Jesse Stewart, together with Dr. Federica Goffi and Isabel Potworowski, PhD Candidate.



Drawing-score by Nikki Sond, *Sounding the Precedent*, Ink and pencil on mylar, 2022.

First year architecture students were invited to create hybrid representations living between a musical graphic score and an architectural drawing. Such drawings lean more towards the abstract nature of a musical graphic score (while maintaining spatial elements), or towards conventional architectural representation (such as plans or sections). Whether it is musical or architectural, the drawing-scores were designed to be interpreted musically by an ensemble of up to three musicians.

The performance, *Sounding the Precedent*, is based on a drawing-score by Nikki Sond. The score is composed of overlapping mylar sheets. From the top to the bottom, sheets are played from forte to piano, respectively. Each sheet can be oriented in four different ways. Music is read clockwise beginning at 12 o'clock.

The Carleton music students perform the piece from a projected animated version of the score. They move around the School of Architecture during the performance, giving spatial-musical expression to the visual depth of the score.

Convenors & Workshop Curators

CRIPTIC Chair

Dr. Federica Goffi is a Professor of Architecture and Co-Chair of the PhD and MAS Program in Architecture at the ASAU, Carleton University (2007–present). She was an Assistant Professor at INTAR, RISD, US (2005–2007). She holds a PhD from Virginia Tech in Architecture and Design Research. She published book chapters and journal articles on the threefold nature of time–weather–tempo. Her book, *Time Matter[s]: Invention and Re-imagination in Built Conservation: The Unfinished Drawing and Building of St. Peter’s in the Vatican*, was published by Ashgate in 2013. Her recent edited volumes include *The Routledge Companion to Architectural Drawings and Models: From Translating to Archiving, Collecting and Displaying* (Routledge 2022); *Marco Frascari’s Dream House: A Theory of Imagination* (Routledge 2017); *InterVIEWS: Insights and Introspection in Doctoral Research in Architecture* (Routledge 2019), and the co-edited *Ceilings and Dreams: The Architecture of Levity* (Routledge 2019). She is the editor of *And Yet It Moves: Ethics, Power, and Politics in the Stories of Collecting, Archiving and Displaying Drawings and Models* (2021). She holds a Dottore in Architettura from the University of Genoa, Italy. She is a licensed architect in Italy.

CRIPTIC Coordinators

Isabel Potworowski is a PhD Candidate at Carleton University’s ASAU (2020–present). She completed her Bachelor’s in Architecture at McGill University (2011), her professional Master’s in Architecture at TU Delft (2015) and obtained a Master’s in Architectural History + Theory at McGill (2020). In the Netherlands, she worked at Barcode Architects, the International New Town Institute, and Mecanoo Architecten. She has been a contributing editor for the international architecture magazine C3 (2015–2018). Her research interests revolve around the spiritual dimension of architecture and its capacity to communicate meaning through atmosphere and aesthetic experience.

Kristin Washco is a PhD Candidate at the ASAU, Carleton University, where she has been a Sessional Instructor. She is currently teaching at Virginia Tech in the School of Architecture. She received her Master’s in Architectural History and Theory from McGill University and her professional degree in Architecture from Virginia Tech. Kristin is a Registered Architect in New York and practiced professionally in New York City before relocating to Canada. Her professional work with NOROOF Architects, DXA Studio and MADERA has won multiple awards, including the AIA Award of Excellence. Her research interests are centred around the synesthetic experience of architecture, methods of architectural representation, and the translation from page to built work.

Workshop Co-Curators

Dr. Sheryl Boyle is Associate Professor at the Azrieli School of Architecture and Urbanism at Carleton University in Ottawa and is Director of the Carleton Sensory Architecture and Liminal Technologies lab which explores materiality through hands-on research and projects that work with historical artifacts and industry partners. Sheryl and her lab collaborators work with a variety of craftspeople including cooks, masons, carpenters and 3D printing experts, embracing the knowledge of craft in works that aims to expand to sensory dimensions of construction and architecture. Her artistic work uses discarded and collected materials from her surroundings to reformulate sensory narratives which participate in daily life. Sheryl completed her professional architecture degree at Carleton University, her post-professional Master of Architecture at McGill University in the History and Theory program studying under Alberto Perez-Gomez, and her PhD, entitled “Fragrant Walls and the Table of Delight: *Sensory (re)construction as a way of knowing, the case of Thornbury Castle 1508-21*,” at Concordia University (2020) in the Humanities under supervisor David Howes, and minor supervisors Rod Phillips and Cynthia Imogen-Hammond.

Dr. Suzanne Harris-Brandts is an Assistant Professor of Architecture & Urbanism, and Faculty Associate at the Institute of European, Russian and Eurasian Studies (EURUS), Carleton University. She teaches in the graduate and undergraduate programs, including graduate supervising. Suzanne is also a licensed architect (OAA), certified LEED AP BD+C, and founding partner of *Collective Domain*, a practice for spatial analysis, urban activism, architecture, and media in the public interest. Her research brings together design and the social sciences to explore issues of power, equity, and collective identity in the built environment, focusing primarily on the geography of post-socialist Eurasia. It covers topics as broad spanning as iconic city building, contested place meanings, and design’s relationship to conflict, often foregrounding the role of designer agency. Suzanne holds a PhD in Urban and Regional Studies from MIT and a Master of Architecture from the University of Waterloo.

Dr. Jesse Stewart is an Associate Professor of Music at Carleton University School for Studies in Art and Culture (SSAC) in Ottawa, Canada. He is an award-winning composer, percussionist and visual artist. He participated in over 20 exhibitions in public art galleries. He is a founder of “We Are All Musicians,” through which he conducted hundreds of inclusive music workshops. He developed a variety of adaptive and assistive technologies enabling people with disabilities to make music.

Ryan Stec is an artist/designer/producer working with texts, organizations and things. He is currently the Artistic Director of the art and technology center, Artengine and a part-time professor in the Visual Arts Department at University of Ottawa, where he helps undergraduate students develop their technological imaginations.

Moderators

Dr. Anne Bordeleau is the Director of the ASAU. She is an architectural historian and a registered architect in Quebec (OAQ). She was awarded a PhD from the Bartlett School of Graduate Studies (University College London, UK) after receiving her professional degree and Masters in the history and theory of architecture from McGill University (Montreal, Canada). Her publications include writings on the temporal and mnemonic dimensions of materials, drawings, maps, buildings, and architecture. She is the author of *Charles Robert Cockerell, Architect in Time: Reflections around Anachronistic Drawings* and co-author of the book and exhibition *The Evidence Room*, presented at the 15th Venice Biennale, Royal Ontario Museum (Toronto) and Hirshhorn Museum (Washington, DC).

Dr. Pallavi Swaranjali is a program coordinator and professor in the Bachelor of Interior Design Program, Algonquin College, Ottawa. She has a B.A. in Architecture, M.Design in Industrial Design from India, and a PhD in Architecture from the Azrieli School of Architecture and Urbanism, Carleton University, Ottawa. She is presently an intern architect with the Ontario Association of Architects, Canada. Her research centers on the relationship between architecture and storytelling, looking at non-conventional modes of architectural representation that combine the normative and the fantastical, and the ways in which they meaningfully transform architectural making and experience. She is one of the founder members of Canadian Centre for Mindful Habitats (mindfulhabitats.ca).

Dr. Jodi La Coe is a registered architect and an Associate Professor in the School of Architecture at Marywood University in Scranton, Pennsylvania. She earned a PhD in Architecture and Design Research from the Washington-Alexandria Architecture Center of Virginia Tech and a Master of Architecture in the History and Theory of Architecture from McGill University. Her research interests bridge the art and science of historical visualizations of space – the connections, interactions and inspirations informing the relationship between the architectural imagination and cultural histories. Her dissertation on *Constructing Vision: László Moholy-Nagy’s Partiturskizze zu einer mechanischen Exzentrik, Experiments in Higher Dimensions* examines synaesthetic spatial-temporal representations.

Dr. Lisa Moffitt is an Associate Professor of Architecture at Carleton University. From 2010-2020, she was a Senior Lecturer at the University of Edinburgh, where she also completed her PhD in Architecture by Design. She founded Studio Moffitt, a design practice with a portfolio of speculative and built projects. Lisa was Washington University’s Fitzgibbon Scholar, RISD’s AIA Henry Adams Gold Medal Recipient, and received the University of Edinburgh’s David Willis prize for doctoral research. Lisa’s book *Architecture’s Model Environments* was published as part of UCL Press’s Design Research in Architecture series in 2023.

Dr. Marc Neveu is the co-Founding Director of the Center of Building Innovation (CoBI) at Arizona State University. In that role, he is helping to imagine what it means to be an architecture program within the model of the New American University. Neveu’s research explores the role of storytelling – both in pedagogy and practice. He is currently working on a digital archive of the work of the rhetorical architect Douglas Darden. He is the past Executive Editor of the biannual peer-reviewed *Journal of Architectural Education*.

Friday September 22, 2023

WELCOME

8:30am Registration & Coffee
9:00am Opening remarks and land acknowledgement

(Un)Common Intentions: the anti-precedent
Moderator: Lisa Moffitt

9:30 - 9:50am “Encountering History: Precedent Avoidance at the Bauhaus and its Legacy”
Jodi La Coe, Assistant Professor, Maywood University
9:50 - 10:10am “Uses and Abuses of Precedent Manuals”
Berrin Terim, Assistant Professor, Clemson University
10:10 - 10:30am “The Necessary Failure of Precedent”
Donald Kunze, Emeritus Professor, University of Pennsylvania
10:30 - 10:45am Discussion

(Un)Common Intentions: twisting precedents
Moderator: Federica Goffi

10:55 - 11:15am “Dis/continuous Genealogies”
Marc Neveu, Professor, Arizona State University
11:15 - 11:35am “Precedent as Strange Tool”
Peter Olshavsky IV, Associate Professor, University of Nebraska-Lincoln
11:35 - 11:55am “A Return to the Primal: Le Corbusier and the Flesh of Matter”
Maria João Moreira Soares, Assistant Prof., Lusíada University of Lisbon & João Miguel Couto Duarte, Assistant Prof., Lusíada University of Lisbon
11:55 - 12:15pm “Without Walls: Excavating Site of Inheritance Beyond ‘Parallel of Life and Art.’”
Ashley Mason, Research Associate, Newcastle University
12:15 - 12:30pm Discussion

BREAK

12:30 - 1:30pm Lunch break

KEYNOTE

1:30 - 1:45pm Introduction, Isabel Potworowski
1:45 - 2:15pm “Writing as a Mode of Investigation.”
Klaske Havik, Professor, TU Delft
2:15 - 2:25pm Questions

(Un)Common Media: memory and language
Moderator: Pallavi Swaranjali

2:25 - 2:45pm “Precedents as Spoken Constructions: Imagining through Shared Recollections in Architects’ Design Conversations”
Naomi Gibson, Lecturer, University of Greenwich
2:45 - 3:05pm “If, I Would (A House in Tulkarem)”
Rasha Saffarini, Architect, Dubai
3:05 - 3:25pm “Poetic Language as a Thinking with Things: Storytelling and the Imagination of Matter in Bruno Schulz’s Mythization”
Anca Matyiku, Assistant Professor, University of Cincinnati
3:25 - 3:40pm Discussion

BREAK

3:40 - 3:55pm Coffee break

(Un)Common References: re-examining typologies
Moderator: Jodi La Coe

3:55 - 4:15pm “The Small, Seasonal Cottage: A Formal Study of an Informal Building Type”
Stephanie Davidson, Assistant Professor, Toronto Metropolitan University
4:15 - 4:35pm “Visualizing the Invisible: Observation, Documentation, and Imagined Situations of Life”
Yoonchun Jung, Assistant Professor, Hongik University
4:35 - 4:55pm “Replacement and Reexamination of the Idea of Housing in Crisis”
Izumi Kuroishi, Professor, Aoyama Gakuin University
4:55 - 5:15pm “Southern Architecture, Post-Apartheid, and Situated Practice”
Jhono Bennett, PhD candidate, The Bartlett UCL
5:15 - 5:35pm “The Asklepien and Epicurean Commune as Precedents for Today’s University Campus”
Phillip Mead, Associate Professor, University of Idaho
5:35 - 5:55pm Discussion

DINNER

7:30 - 9:30pm Speakers’ Dinner

Saturday September 23, 2023

WELCOME

8:30am Registration & Coffee

KEYNOTE

9:00 - 9:15am Introduction, Kristin Washco
9:15 - 9:45am “Thinking Gastronomically Across Many Media”
Ken Albala, Professor, University of the Pacific
9:45 - 9:55am Question period

(Un)Common Media: the sensorium

Moderator: Kristin Washco

9:55 - 10:15am “Gastronomy as Architectural Precedent”
Jorge Mejia Hernandez, Assistant Professor, TU Delft
10:15 - 10:35am “Deafening Architecture - Re-Centering the Work of Adolf
Loos”
Nina Vollenbroeker, Associate Professor, The Bartlett UCL
10:35 - 10:55am “Architecture’s Acoustic Shadow: Infrastructures of
Orientation and Sonic Belonging.”
Jonathan Tyrrell, PhD student, The Bartlett UCL
10:55 - 11:15am “Film Writing Architecture”
Thi Phuong-Trâm Nguyen, PhD candidate, The Bartlett UCL
11:15 - 11:35am “Incisions: The power of Cutting in Gordon Matta-Clark’s
Splitting (1974) as an architectural reference”
Camila Mancilla Vera, PhD student, WAAC, and Adjunct
Instructor, Southern University of Chile
11:35 - 11:55am “Architectural Rehearsal: Unearthing Embodied Architectural
Precedents”
Aurélien Dupuis, PhD student, EPFL Lausanne
11:55 - 12:15 pm Discussion

BREAK

12:15 - 1:15pm Lunch break

KEYNOTE

1:15 - 1:20pm Introduction, Anne Bordeleau
1:20 - 1:50pm “An Architect’s Address Book.”
Robert Lemon, Architect
1:50 - 2:00pm Question period

(Un)Common Transmedia: drawing and pedagogy

Moderator: Isabel Potworowski

2:00 - 2:20pm “(Un)common Ways of Seeing and Making the World: The
Sketch as a Dialogue with the World in the Work of Álvaro
Siza”
Bruno Silvestre, Course Leader, Kingston University, PhD
Candidate, University College Dublin
2:20 - 2:40pm “Drawing as a Metaphoric Act”
Pari Riahi, Associate Professor, University of Massachusetts
Amherst
2:40 - 3:00pm “Architects in the Arbor: Tale-Telling Trees”
Janine Debanné, Associate Professor, ASAU
3:00 - 3:20pm “An Introduction to History as an Object for Early Design
Students”
Hala Barakat, Assistant Professor, University of Idaho
3:20 - 3:40pm “Standard Time and Imperial Precedents Out-of-Context:
Constructing Boundaries in Settler-Colonial Canada”
Émélie Desrochers-Turgeon, PhD candidate, ASAU
3:40 - 4:00pm Discussion

BREAK

4:00 - 4:15pm Coffee break

CRITICAL RESPONSES

Moderator: Suzy Harris-Brandts

4:15 - 4:55pm Critical Responses to the Workshops
Klaske Havik, Ken Albala, Robert Lemon and Jesse Stewart

Sunday September 24, 2023

WELCOME

8:45am Registration & Coffee

(Un)Common References: the divergence of precedents
Moderator: Marc Neveu

9:00 - 9:20am “The Immanent Collapse as Precedent - Chronopathological Compulsions”

Claudio Sgarbi, Adjunct Professor, ASAU; Talia Trainin, PhD, Artist, Independent Researcher

9:20 - 9:40am “Is There a Way to Reconstruct a Building That is No Longer There through the Objects It Housed?”

Maria Elisa Navarro Morales, Assistant Professor, Trinity College Dublin

9:40 - 10:00am “Defamiliarization in Architectural Theory and Praxis through Literary Precedents: Joyce’s Epiphanies and Bakhtin’s Chronotopes”

Talia Trainin, PhD, Artist, Independent Researcher. Daniel Mintz, Senior Staff Member, Bezalel Academy of Arts, Jerusalem

10:00 - 10:20am “Being in the Precedent.”

Marian Macken, Senior Lecturer, Waipapa Taumata Rau University of Auckland

10:20 - 10:40 am “Provocative Proportions”

Qi Zhu, Associate Professor, Diablo Valley College

10:40 - 11:00am Discussion

BREAK

11:00 – 11:20am Coffee break

KEYNOTE

11:20 - 11:35pm Introduction, Federica Goffi

11:35 - 12:05pm “Liquid Architecture – Frozen Music: On the relationship between Music and Architecture.”

Jesse Stewart, Associate Professor, Carleton University

12:05 - 12:20pm Question period

(Un)Common Building 22: sounding the precedent

12:20 - 12:40pm Musical performance by Carleton Architecture and Music students



Carleton Research | Practice of Teaching | Collaborative

CR|PT|C Collaborative | is formed by PhD Candidates, PhD students, Post-Professional Master students, and faculty of the Azrieli School of Architecture & Urbanism at Carleton University, Ottawa, Canada. The Collaborative founded by its active members in 2019 pursues research in the humanities with a diverse research agenda that reflects the interests of the collaborators through the Practice of Teaching in academic settings in architecture.

CR|PT|C activities | are collaborative in nature and include research, publications, symposia, performances, and exhibits.

CR|PT|C works | transmediate between the written word and epistemic constructions.