

**Observing the Architectural Stigma of the Ugliness
The Cases of Albania and Galicia**

Novas Ferradás, María; Pllumbi, Dorina

Publication date

2021

Document Version

Final published version

Published in

The Observers Observed: Architectural Uses of Ethnography

Citation (APA)

Novas Ferradás, M., & Pllumbi, D. (2021). Observing the Architectural Stigma of the Ugliness: The Cases of Albania and Galicia. In D. van den Heuvel, F. Tanis, & S. A. Hwang (Eds.), *The Observers Observed: Architectural Uses of Ethnography: Proceedings of the 8th Annual Conference of the Jaap Bakema Study Centre* (pp. 114-120). TU Delft and Het Nieuwe Instituut.

Important note

To cite this publication, please use the final published version (if applicable).
Please check the document version above.

Copyright

Other than for strictly personal use, it is not permitted to download, forward or distribute the text or part of it, without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license such as Creative Commons.

Takedown policy

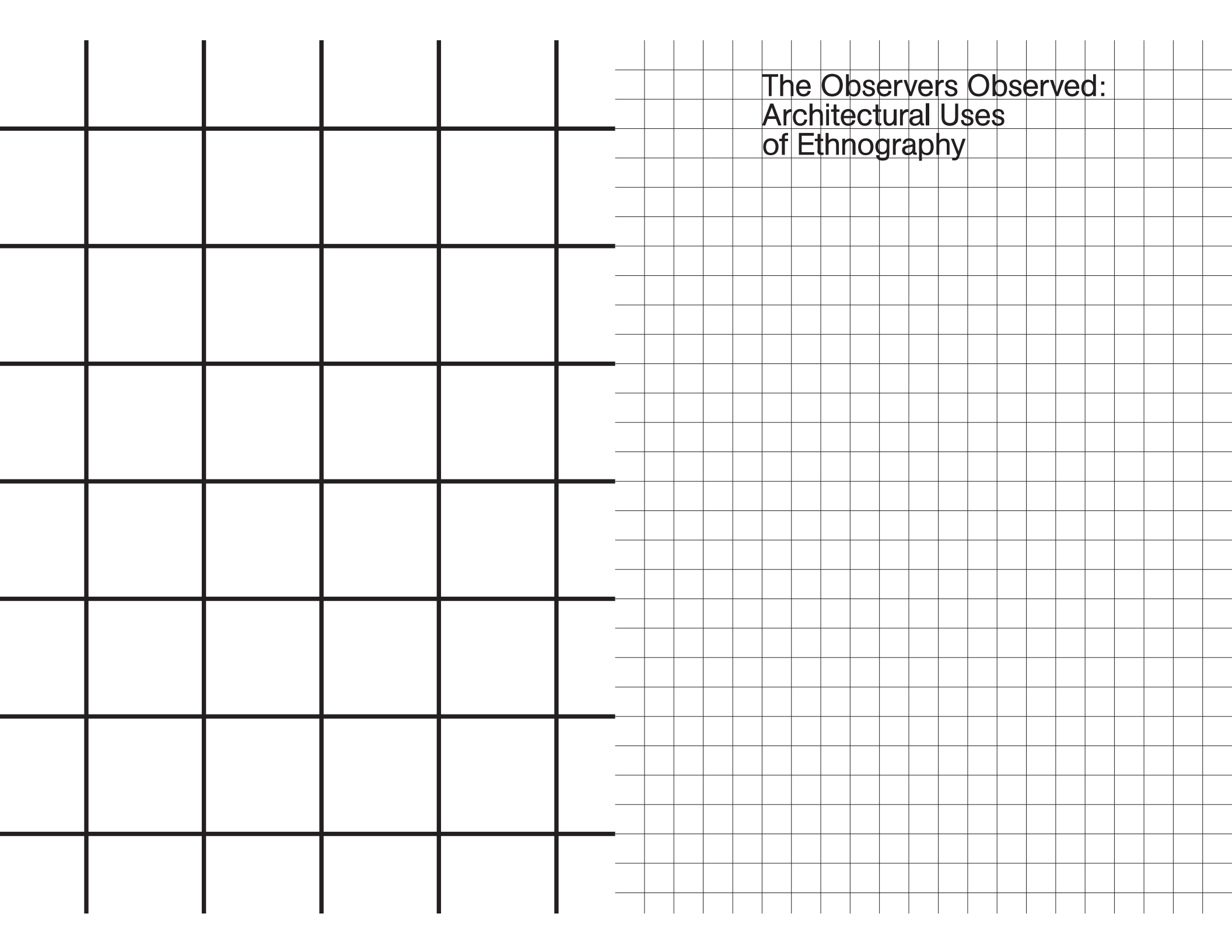
Please contact us and provide details if you believe this document breaches copyrights.
We will remove access to the work immediately and investigate your claim.

Jaap Bakema Study Centre

THE OBSERVERS
OBSERVED:

Architectural Uses
of Ethnography

Eighth Annual Conference
November 2021



The Observers Observed:
Architectural Uses
of Ethnography

Introduction 9

**Ethnographic Methods
in Architecture** 13

*Redeeming Ethnography by Enshrining the Philosophy of Ubuntu
in the Study of Batswana Indigenous Architecture* 15
George Sedupane (North West University)
and Simeon Materechera (Indigenous Knowledge Systems Centre)

*Companion Practices:
Interpreting Sites of Troubled Histories through Architecture
and Ethnography* 21
Shanti Sumartojo and Naomi Stead (Monash University)

*Building on Ethnography, for Architecture:
Private Hospitality and the Making of a 'Home' (France, 2019–2021)* 29
Stéphanie Dadour
(École Nationale Supérieure d'Architecture Paris-Malaquais)

*Reversing Ethnography:
Decolonising Methodologies for the Observer* 37
Yue Mao (Leibniz-Institute for Regional Geography)

Dwelling and Patterns of Habitation 45

*Urbanism Justice as a Research Agenda:
A Positioning on Critical Ethnography
and Emancipatory Architecture* 47
Jeroen Stevens (KU Leuven)

*Architectural Ethnography and Pragmatic Alliances
with the Yanomami People* 55
Thiago Magri Benucci (Associação Escola da Cidade)

*Architecture in the Service of Ethnography:
Habitation, Ethnography, and the Region (France 1941–1945)* 63
Gregory Elias Cartelli (Princeton University)

Listening to Corridor Chatters in High-Rise Social Housing 71
Claire Bosmans (KU Leuven)

Material Culture	79	Architecture and Activism	149
<i>Place-Based Pedagogies and Participatory Action Research at Former Second World War Confinement (Internment) Landscapes</i> Desiree Valadares (UC Berkeley)	81	<i>A Guide for 'Stand-up' Activism: Performing a Counter-Mapped Isometric Drawing</i> Socrates Stratis (University of Cyprus)	151
<i>Manifestation of Socio-Cultural Identities in the Architectural Vocabulary of Assam's Tea Landscape</i> Barsha Amarendra (Indian Institute of Technology)	89	<i>Neither Planning nor Improvising: Articulação Territorial as a Mode of Producing and Caring for the City</i> Bruna Ferreira Montuori (Royal College of Arts)	157
<i>Making the Self through Mud: An Ethnography of Training in Stabilised Mud Construction in South India</i> Curt Gambetta (Cornell University)	97	<i>Connecting to the Archive of Weeksville: The Pratt Weeksville Archive</i> Jeffrey Hogrefe and Scott Ruff (Pratt Institute)	165
<i>Insider Ethnography: Research Methods for Engaging with Soft Spatial Practices</i> Amina Kaskar (University of the Witwatersrand)	105	<i>'Asked (Rather than Observed)': Relocating Agency in and through Ethnography</i> Ignacio G. Galán (Barnard College)	171
(Re-)Claiming the City	113	<i>Building Ethnographies: Towards a Decolonial Study of Architectures of Indigenous Autonomy</i> Tania Gutierrez-Monroy (McGill University)	173
<i>Observing the Architectural Stigma of Ugliness: The cases of Albania and Galicia</i> Maria Novas (Universidad de Sevilla), and Dorina Plumbi (TU Delft)	115	Architectural Representation	177
<i>Julian Beinart's 'Patterns of the Street' and Pancho Guedes's '1001 Doors of Caniços': Icono-Ethnography in Architectural and Urban Research from 1960s Africa</i> Silvia Balzan (University of Basel)	123	<i>Re-enchantment of the World Soviet Modernisms and Durabilities of Colonial Pasts</i> Oxana Gourinovitch (RWTH Aachen University)	179
<i>Bridging to Disrupt: On Transformative Dialogues and Exchanges of Site-Based Interactions</i> Aina Landsverk Hagen (Oslo Metropolitan University) and Jenny Osuldsen (Norwegian University of Life Sciences)	133	<i>Santiago Babylon: Spaces of Immigration and Sex Work in Downtown Santiago de Chile</i> José Abasalo Llarra (Universidad Politécnica de Madrid), and Félix Reigada (Universidad de las Américas)	187
<i>Displaying the Event: The Architectures of Pop-Up Urbanisms</i> Pedro Pitarch (Polytechnic University of Madrid)	141	<i>Popular Refractions: Lina Bo Bardi and Marilena Chaui at the Crisis of the National-Popular in the Re-democratisation of Brazil</i> Frederico Vergueiro Costa (University of Campinas)	195
		<i>Of Tuna and Men: Ethnography, Fishing and Architecture</i> Diego Inglez de Souza (University of São Paulo)	203

BK Talks on Ethnography in Architectural Education

211

*The Observers Observed:
Ethnography in Architectural Education*
Moderated by Vanessa Grossman and Nelson Mota (TU Delft)

213

Performance Lecture

217

(Resequencing) The Logic of the Tillema Collection
Paoletta Holst and Paolo Patelli
(Research Centre for Material Culture, Leiden)

219

Keynote Lectures

227

Ethnography in the Hands of Architects
Marie Stender (Aalborg University)

229

*The Vernacular as Counterimage:
Why Modernism Needed Ethnography*
Hilde Heynen (KU Leuven)

235

Appendix

237

Original Call for Papers:
The Observers Observed

239

Biographies

243

Conference Schedule

261



Albania or Galicia? Photograph by Maria Novas and Dorina Pllumbi, 2020.

Maria Novas (Universidad de Sevilla)
Dorina Pllumbi (TU Delft)

Observing the Architectural Stigma of *Ugliness*: The Cases of Albania and Galicia

INTRODUCTION: A POINT OF DEPARTURE

Albania, located in the Western Balkans, and Galicia, in North-Western Spain, share striking territorial and social similarities. They have a similar surface area (around 28,000 km²) and population (roughly 2.8 million people), a peripheral position in Europe (southwest/southeast), a history of isolation due to their rugged geography and lack of efficient mobility networks. Politically speaking, both realities have experienced dictatorships, although they were ideologically rooted into opposing political poles: Galicia, as part of the Spanish State, was under a far right-wing dictatorship, whereas Albania was under a state-socialist one. In both places, emigration brings a decline of the younger population and, at the same time, outsider economic inputs have played a key role in boosting investments and shaping the built environment. Also, both territories have a unique landscape where mountains and rivers meet the sea. And finally, both places share the phenomenon of a widespread self-built built scene, all too often indicated as architectural *ugliness* in the everyday language.

Galicia, as part of Spain, is inside the European Union but still receives funds aimed to correct economic and social imbalances between the EU regions. Albania, in the Western Balkans,¹ is a candidate country 'working hard' politically and economically to show progress to be accepted as an EU member. Both territories have gone through a transitional period where the change of regimes and the absence of the role of the state in territorial management has resulted in the unfolding of the architecture of *laissez-faire*, when small scale self-building initiatives occupied the territory in a frenetic way. Construction companies, with their big-scale speculative developments, became the strongest influencers of building policies. Galicia and Albania, both transitioned from a centrally controlled situation to developmentalist and progress-oriented economies that influenced legal and illegal building practices.

Shëmti and *feísmo* are the two names given respectively in the Albanian and Galician languages to stigmatise this unruly built environment: It is considered a material expression of both constructed and internalised myth of being the underdeveloped peoples in the European periphery.

This paper aims to explore how this stigmatisation has been constructed and materialised in the built environment and the political and professional discourse. The paper presents a situational but also comparative analysis

of Albanian and Galician realities, drawing similarities and different local perspectives present in academia, media, politics and architectural circles. This multi-layered and hybrid observation seeks to further explore the relational, ethnographic narratives of resistance, that subverts the myth of what is commonly understood as ugliness. Did the media or the political rhetoric of beautification have had an impact over the years? Did the depreciation or demolition of heritage play a role in the production of identitarian stigmas? Are self-building practices at the root of this understanding of ugliness? We aim to see these architectural expressions differently, as playing a paradigmatic role in disrupting the hygienist industrialised models of European cities that are extensively promoted as the only way of designing the built environment.

GALICIA: AN INDUCED POLITICAL DEBATE

'*Feísmo*' (or *ugliness*) is the term used to identify a phenomenon highly mediated in Galicia—mainly by *La Voz de Galicia*, the most read Galician newspaper—that started to take shape in the architectural public debate since the first decade of the 21st century. As pointed out by the Galician professor of sociology Manuel García Docampo, in 2007 Google data proved that 65% of references to *feísmo* were created since 2000, most of them after 2005, highlighting the role of *La Voz de Galicia* in which the word was used 300 times more than in any other media. The headlines from May 20, 2001 '*El feísmo urbanístico la agonía del paisaje gallego*' (Urban ugliness the agony of the Galician landscape) and the extensive press report on the inside pages, seem to constitute the starting point of a series of surveys and opinion articles which had a considerable impact on Galician society and, consequently, in the political debate.² Years later, as an attempt to address the issue, Galician institutions, scholars and architects initiated an in-depth conversation in the first and the second International Forum on Ugliness that took place in 2004 and 2007.³ In many cases, the adjective ugliness has been used to stigmatise the architectural productions of the people, who build themselves their own houses, sheds or closures, in some cases recycling or reusing materials. The stigma reinforces the disrespect for popular culture and its inherent practice of self-building. Nowadays, concepts like contemporary Galician architecture, vernacular or ordinary patterns, gained strength in the academic debate.⁴

2 Docampo argues that the term was introduced through the media due to the political interests of the Galician Counselor of Public Works and had effects in the following Galician elections. Universidade de Vigo, "II Foro Internacional del Feísmo. Construir un País: La rehumanización del territorio", 2007, <https://tv.uvigo.es/series/5b5b3dab8f4208ae7f5a1916>.

3 Two years later in 2006, the proceedings were published thanks to the funding of public and private institutions—including the Galician government, the Galician Association of Architects (COAG), and the building company Otero Pombo. Xavier Paz (ed.), *Feísmo? Destruir un país. A fin do territorio humanizado: un novo intracolonialismo* (Ourense: Difusora de Letras Artes e Ideas, 2006).

4 The Galician Contemporary house has been studied by Plácido Lizáncos Mora. Please see: Plácido Lizáncos Mora, *A casa contemporánea en Galicia* (Vigo: A Nosa Terra, 2006). In the second Forum in 2007, he focused on the Galician rural sphere explaining that a total of 240,000 houses were built in the space of a generation, most of them allegedly ugly. The shelter and its parcels have been the most valuable material goods that Galicians could bequeath to future generations. See also works in process by David Pereira Martínez.

Yet, over the years, we can recognise a turning moment in the understanding of the ethics and aesthetics of these practices that indicates a potential to encompass a positive appropriation of a defiant way of proceeding. In Galicia, the independent collective of architects Ergoesfera has been pioneering the resignification of the concept itself. Already in 2011, they claimed 'Yes, I do want ugliness in my landscape', stating that there are qualities in the so-called *feísmo* that should be preserved. Among those, the promotion of reuse procedures, its incrementalism and uniqueness, the self-replication as opposed to hyper-consumerism, the material representation of citizenship in public space, or the relevance of the different degrees of manipulation in material outcomes.⁵

Meanwhile, in Galicia, cultural diglossia and identitarian stigmas continue to operate.⁶ A governmental campaign released in the media in 2014 promoted the practices of beautification—interestingly paid with public funding to the same Galician media, *La Voz de Galicia*. Through visual collages and a short message, the campaign directly addressed to the audience: 'we do not want to see it like this,' and then on the following page, 'we want to see it like this,' accompanied by the slogan 'Galicia, the right way'. In the following years, the Galician government has approved different guides, plans and laws, including a new Land Law in 2016. In present times, self-built structures are often considered outside regulation but not actively erased, even when not validated by the new municipal master plan (PXOM). As a result, demolition only occurs in exceptional cases; governmental institutions do not take formal action unless there are complaints or denunciations, after a long judicialisation process. Demolition is costly, and it would not be affordable for public institutions to take formal action. Meanwhile, the term *ugliness* continues to emerge in the media every now and then; a non-fortuitous word that perfectly describes the subjectivities behind a negative discourse of the Galician architectural past, which keeps haunting its present and future times.

ALBANIA: A RHETORIC OF BEAUTIFICATION

In Albania, the collapse of the regime in the 1990s was associated with a massive demographic movement towards the capital city and coastal areas. What followed was anarchy, a weak state unable to safeguard the public interest, and a run towards *westernisation*.⁷ Self-building practices flourished; detached houses were rapidly constructed in the peri-urban territories, just as extensions of apartments and small business spaces in urbanised areas.⁸ Although initially tolerated as a phenomenon, when state institutions were reconsolidated, self-building was banned, and a policy of legalisation

5 The image of the Bed Frame *Villa in Covas (Viveiro)* (*Villa somier, or metálico*, in the Galician language), became one of the most known examples of the virtues of ugliness. Bed frames (a usually reused 'building' material in Galicia) are often used to construct closures. Ergoesfera, *Eu si quero feísmo na miña paisaxe!*, 2017, http://ergoesfera.org/archivo/eu_si_quero_feismo_na_miña_paisaxe.html.

7 'We want Albania like the rest of Europe!', is the call that drove the students' protests that toppled the totalitarian regime in 1991, implying embracement of westernisation.

8 Manfredo di Robilant, Gjergji Islami and Denada Veizaj, "*Shtesa, Tirana: An investigation of spontaneous elements of architecture*", <https://www.cca.qc.ca/en/articles/issues/22/ideas-of-living/57488/shtesa-tirana>.

came into being, a process that still continues nowadays.⁹ A considerable number of fortunate families could legalise their constructions, while many others experienced demolition of their buildings to make room for new infrastructure projects, or as part of campaigns to clean up these unruly constructions.¹⁰

There was a common belief that the phenomenon bears in itself chaos, un-organisation, un-regulation, and was aesthetically damaging. Meanwhile, the builder-inhabitants, especially of the houses in peri-urban areas, were convinced of the beauty of their own constructions. While these paradoxical subjectivities co-exist in the same space and shape collective aesthetical understanding, the common perception of ugliness was instrumentalised politically to introduce the notion of beautification. The current politicians in power declared war on so-called informality. A key figure in this process is the prime minister, Edi Rama, elected in 2013 and still in power, a renowned artist, and the former mayor of Tirana.¹¹ Right after he took office, he held a conference with celebrity architects in Tirana entitled 'Next Generation Albania'.¹² The word beautification entered the political vocabulary as a keyword, while a new aesthetic for an Urban Renaissance was propagated. *Rilindja Urbane* (Urban Renaissance) was a state project implemented in many urban centres in Albania with the narrative of change, of development and progress, of giving the cities a much wanted European image.¹³

While self-building was flourishing, local architects did not participate in the erection of these commonly considered ugly structures. This was seen as a phenomenon happening outside the architectural profession and even offensive to it.¹⁴ In 2016, when the phenomenon expanded significantly with up to 400.000 self-built structures all over Albania, a first discussion on the topic unfolded within the elitist professional circles, which was concluded with an exhibition entitled 'Evoked'.¹⁵ Facade intervention proposals by Italian and Albanian architects would be placed next to one another, forming *architectural diptychs*.¹⁶ The main concern was to fix the assumed ugly look

9 In 2006 ALUIZNI – the Agency for Legalisation, Urbanisation and Integration of Areas and Informal Constructions – was created to manage this construction capital, mainly with the purpose of legalising buildings where they did not show hazard to public interest and when they were not placed in territories at high environmental risk.

10 There is a common belief that the process of legalisation was used politically. Waves of legalisation would happen during electoral campaigns, whereas usually right after elections several demolition actions would be undertaken: <https://www.reporter.al/nga-fushata-ne-fushate-saga-e-legalizimeve-mban-ne-pasiguri-mijera-familje-ne-shqiperi/>

11 Rama built his political career substantially on the project of beautification and development, as a way to feed the demand to 'have Albania like the rest of Europe'. As mayor of Tirana he became famous with the project 'Dammi i color' where he engaged artists to paint facades of the grey socialist era in colours.

12 Star-architects have been invited to join his project in beautifying Albania: among others Stefano Boeri, BIG, Archea Associati, MVRDV, 51N4E.

13 *Rilindja* (Renaissance), is the political platform through which the Socialist Party came to power in 2013. Although it proclaims to be left wing, the party is actually implementing policies of a neoliberal line, which are reflected in the approach towards the city as well.

14 Co-Plan is a non-profit organisation operated by urban planning professionals that have worked extensively with these deemed informal areas, while in other professional circles this has been seen as a peripheral issue. See Domenico Pastore, *Evoked: Architectural Diptychs* (Bari: Edizioni Giuseppe Laterza, 2016).

16 The idea was to pose next to each other the Italian, – therefore European, – and the Albanian approach. A form of a complex of inferiority is manifested here as well, where there is a concern to be accepted and validated by a western eye.

of the facades into something more aesthetically pleasing. Proposals ranged from adding mirror facades to reflect the surrounding landscape, – erasing this way the 'ugliness' and the human-material practice that shaped it, – to transfiguring the facade substantially, – to the point of no recognition, – up to a positive subversion of the narrative of ugliness, – where the architects elaborated on the idea of the unfinished.

In Tirana, the physical demolition of self-built structures fits a larger pattern of hygienic policies: several actions have been taken by the local authorities towards the so-called informal, social-spatial practices, – like street vending, small manufacturing, and even rebellion underground street art, – with the purpose of 'cleaning the streets'.¹⁷ Here we see how ugliness is associated with economic precariousness, which takes the form of the poor and unkept.¹⁸ Natural disasters, like the earthquake of November 2019 and the Covid-19 pandemic, have been once again used as political opportunities to continue with even stronger demolition actions, and violence towards the existing city. At this point, beautification has become an empty buzzword to justify the bulldozers' actions and hygienic cultural engineering policies that aim to facilitate big developments that change the face of Albania.¹⁹

CONCLUSION: A JOURNEY

In both realities, narratives of resistance found opportunities in ugliness to subvert the myth of underdevelopment, up to the point of celebrating it, calling for recognition of the value of so-called architectural ugliness, advocating the need to be open to change our value system. In Galicia, the discussion on ugliness happened explicitly, and politics and media played a major role in its unfolding. Here we have observed a swing in the perception and aesthetical language. In Albania, a rhetoric of beautification was deployed by the state to justify demolition campaigns, generated as high pressure from external investors, as physical violence exercised towards the city. In the realm of the local architectural discourse, after decades of stigmatising and ignoring it, several voices have articulated the request for a renewed valuation of the assumed ugliness. In both realities, the stigma of ugliness was exhibited explicitly, but it was also challenged at the same time.

In this journey from stigmatisation to celebration, unfinished houses and incremental refurbishments may become important historical references.

17 Although self-building has been banned, softer deemed informal social-spatial activities still resist the city's hygienic policies. Although a survival source, they are persistently being expelled, through the confiscation of the merchandise, fines and expulsion of street vendors.

18 Artan Rama, "Battle for the Tirana Streets," 2016, accessed 1 September 2021, <https://kosovotwopointzero.com/en/battle-for-the-tirana-streets/>.

19 Construction developments are currently substituting Tirana's old town with apartment buildings, and business high rises. The National Theatre is the emblematic heritage building, which, after more than two years of collective resistance to save it, was demolished with the aim of public land grab while allegedly propagating the need for a new theatre (2/3 of the theatre land, as per BIG's masterplan, would go for the construction of high rises). Business towers are being erected in the city centre of Tirana, including the new Football Arena which has a tower as part of the new structure. All these investments are propagated as bringing about progress in the city, while there are voices that allude to their speculative character.

Although today self-building is officially illegal, the experience of how entire territories came into being through these practices in transitional times can be valued as an open process that can produce knowledge in the architecture field. It can well be related to burning questions that the discipline currently faces, like the incorporation of intuition, tacit making and user-oriented design processes.

Through close observation, these open self-built structures help us to describe the Albanian and Galician architectural cultures; they can be a heritage of situated knowledge that proposes a retreat from form-oriented design, the closed-circuit that has dominated the discipline of architecture from its very formation. In both cases, when discussing ugliness we seek possibilities for reconsideration, for an awareness of the need to expand the understanding of aesthetics. In this process, the stigma and the ugliness myth shall come to an end, but also its celebration shall not take the form of euphoria, of self-rediscovery, or even hipsterisation of a coolness that these structures would only be damaged from. They need to be recognised for what they are, for how they came into life, as being shaped by the sheer need of their human creators, as simple accommodators of struggles for a better life. As rewards to human work and desires.

As utmost aspirations for dignity.

Appendix

The Observers Observed: Architectural Uses of Ethnography

This year's conference of the Jaap Bakema Study Centre investigates the many ways architecture has taken an interest in ethnography to realign and expand its disciplinary scope and societal roles. Historically, ethnography is not an innocent discipline though, as it is firmly embedded in colonial and capitalist logics and their eurocentric knowledge production. At the same time, ethnography provided, and offers still, new insights and inspiration to help improve people's everyday lives, and to innovate planning practice for the benefit of the greatest number. To paraphrase James Clifford's words, ethnography today also offers the conceptual tools to break up and redistribute colonial power, to expand communication and intercultural exchange, to embrace ambiguity, diversity and multi-vocality. Between architecture and ethnography, what might be the lessons from the past and for today?

Ethnography, and its related fields of archaeology, anthropology and sociology, have consistently accompanied the development of modern architecture, its manifold re-conceptualisations and its innovations, from the days of the Grand Tour to Gottfried Semper's Caribbean Hut, to the interest in street life in the work of Alison and Peter Smithson, the playgrounds of Aldo van Eyck or Lina Bo Bardi's interest in folk arts. Today, ethnography is part and parcel of architectural thinking as we can witness from design and teaching approaches to thematic books, journals, conferences, exhibitions and international architecture Biennales, including, more recently, the São Paulo Biennale of 2019 dedicated to the theme of the Everyday, and the 2021 Venice international architecture exhibition devoted to the question 'How will we live together?'.

The consistent interest of architects in ethnography comes with a taste for exploring new media and methods for visual communication and representation. Especially, the proliferation of new drawing methods is striking, as exemplified by the work of Atelier Bow-Wow and their proposition for an Architectural Behavioriology. On the other hand, the Office for Political Innovation of Andrés Jaque pioneers social media to understand the emergence of new sexual-social configurations and the coexistence with other living beings in different environments. In the meantime, photography of urban scenes and domestic interiors, and the deep mapping of territories belong to the standard tool box used in architectural research and design.

Ethnography is deployed to understand emerging patterns of appropriation and use, and configurations of social and symbolic meaning, to understand others and differences, while it simultaneously produces others and

differences. The ethnographic methodology is also turned around, and works as a mirror for self-reflection and transformation. As a reflective and exploitative practice, ethnography disrupts and expands architecture, as so many fields of knowledge outside of the architectural discipline.

For this conference, we seek contributions that highlight the transformative power of observational and participatory research in architectural design and its education. We are interested in contributions that look at new interdisciplinary methodologies building on ethnography and anthropology, which highlight such disruption and expansion, to move beyond universalist abstraction and essentialisms, to make visible the polyphony of practices that make up the everyday fabric of our multiplicitous lives.

To open up our conversations on ethnography and architecture, and its potentials, we suggest the following directions to explore by prospective conference participants:

- Ethnography and ecology, beyond the human, post-human, more-than-human
- Ethnography and polyphony, intersectional approaches, feminist, queer, and criping
- Ethnographies of care
- Urban ethnographies, the festival and the everyday
- Relational ethnography and dynamic communities of change
- Migrants, colonial histories, Black criticism and interrogations of whiteness
- Ethnography and the impact of technology, especially social media
- Ethnography and the decolonisation of the architectural curriculum
- And in a Latourian turn, the ethnography of ethnography, the observers observed

Where is architecture in this broad and multi-layered field, as a designed space or gesture, intervening, generating, interacting, regenerating, hybridizing, conditioning, still accommodating? As a discipline of othering, control and surveillance, as a regime of hygiene, but also as a gesture of care and repair, as a tool for economic redistribution of opportunity and emancipation of the people, as an environment for chance encounter and a playground or stage for socializing, as a transformative practice creating communities that may thrive and grow? And most importantly, to once again reference Aldo van Eyck: for whom and by whom?

Biographies

AINA LANDSVERK HAGEN

Aina Landsverk Hagen, Senior Researcher, Work Research Institute, Oslo Metropolitan University. Ph.D. in social anthropology from the University of Oslo on collaborative creativity among architects in Oslo and New York. She researches topics like urban development, youth participation, freedom of speech, innovation and idea development, and is the co-editor of *Media management and Digital transformation* (2019) and, *Architectural Anthropology: Exploring lived space* (2021).

ALEJANDRO CAMPOS URIBE

Alejandro Campos is an Architect (TU Valencia + TU Eindhoven, 2013), Ph.D. in Architecture (Awarded *Summa Cum Laude*, TU Valencia, 2018) and a student of B.Phil in Philosophy (UNED Spain). He is currently a Marie Skłodowska-Curie Individual Fellow (Postdoctoral Researcher) at the Department of Architecture, Delft University of Technology (Netherlands) and Research Associate at the Research Centre for Material Culture (Netherlands), where he works on his project *Multiculturalism in the work of Aldo and Hannie van Eyck. Rethinking universalist notions in architecture*. He is also a Lecturer at Escuela de Arquitectura FAD, Universidad Finis Terrae (Chile) where he teaches History of Postwar Architecture, and Visiting Researcher at Het Nieuwe Instituut, Rotterdam. His research focuses in the history of post-war architecture, particularly the work of Team 10 and Aldo van Eyck, while his most important contribution to the field is his Ph.D., *Aldo van Eyck: le Musée Imaginaire*, an exercise of architectural anthropology that explores the Van Eycks family house in the Netherlands.

AMINA KASKAR

Amina Kaskar is a South African architect, having obtained a Masters in Architecture from the University of the Witwatersrand in 2014 and completed a Masters in Human Settlements in 2018. She was awarded the Global Minds scholarship in 2020 to complete a Ph.D. research at KU Leuven. Her proposed Ph.D. is entitled *Afro-Indo Agendas: South Asian female migration to South Africa and the shaping of urban space*. Her work is predominantly formed with ideas towards gender and migration, exploring new categories in which the city can be investigated. She co-founded Counterspace, a collaborative architectural studio dedicated to architectural projects, exhibition design, art installations, public events curation, and urban design. During her time at Counterspace, 2014–2020, Counterspace was commissioned to design the Serpentine Pavilion 2020 and was listed in the top 100 architecture firms in the world by Domus Magazine.

AURÉLIE GRIVEAUX

Aurelie is a French Architect, she completed her masters in Architecture at the TU Delft in January 2020. Her academic work focused on gender concerns in India. After graduating, she co-founded MOR studio, an architecture and engineering office focused on sustainable architecture. As an architect, Aurelie focuses on user-centred design, inclusivity and on the power of sketching as design and communication tool.

BARSHA AMARENDRA

Barsha Amarendra is a Doctoral Candidate at the Department of Design in the Indian Institute of Technology, Guwahati. For her doctoral studies, she is working on the project of *Creating a strategic framework for the development of heritage-based tourism in the tea landscapes of Assam*. Her interest in the project stems from her previous experience of working with heritage estates during her graduation thesis under the Chair of Landscape Architecture at the Delft University of Technology, the Netherlands. Her research seeks to unveil the making of Northeast India's diverse cultural landscapes and the built heritage therein, focusing on aspects of lived experiences in spaces and architectural vocabulary creation through ethnographic engagement. Notable amongst her previous work is the publication 'Role of cultural sustainability of a tribe in developing a timeless cultural landscape: a case study of the Apatani tribe' in the *Archaeologica Hereditas Journal*.

BRUNA MONTUORI

Bruna Montuori is designer and Ph.D. Candidate at the School of Architecture, Royal College of Arts. She holds a Master degree at Faculdade de Arquitetura e Urbanismo da Universidade de São Paulo. Bruna is postgraduate research at the Participatory Geographies Research Group and is co-founder of the research group Por um design relacional at FAU-USP. She currently works as a designer for the organisation Redes da Maré in Rio de Janeiro. Her recent publications are *Decolonial Perspectives for a Pluriversal Design* (2021) and *Towards Relational Practices in Design* (2019). Her work engages with decolonial and feminist theories in relation to design, social movements, insurgent planning and representation.

CLAIRE BOSMANS

Claire Bosmans is a PhD Candidate at the OSA urbanism and architecture research group, International Centre of Urbanism. As part of her interdisciplinary research, she is affiliated to both the Department of Architecture and the Department of Anthropology of KU Leuven. She holds a Master's in Architecture from the Brussels based LOCI Faculty of UCLouvain and a post-Master's in Urbanism and Strategic Planning

from KU Leuven. Under the co-supervision of Viviana d'Auria, Bruno de Meulder (OSA, Department of Architecture) and Ching Lin Pang (IMMRC, Department of Anthropology), her research focuses on post-war social housing estates in central Brussels and the lived experience of their residents in the context of urban renovation, combining architecture, urbanism and ethnography through visualisation methods.

CURT GAMBETTA

Curt Gambetta is a historian and designer. He is currently a Visiting Critic at Cornell University and is completing his dissertation at Princeton University, *Mold House, Mud House, Marble House: an anthropology of substitution in postcolonial India*. Synthesising ethnography and historical research, the project considers how material substitutes have been used to translate new social and technical ideals about the modern home to situations of technological delay and economic constraint in India. In parallel to this project, he is writing a book about histories fieldwork in architecture, *Fieldwork After Modernism*, which considers different examples of fieldwork in the Global South and de-industrialising North during the 1970s and 80s. Prior to joining the Ph.D. program at Princeton, he was the Peter Reynier Banham Fellow at the University at Buffalo School of Architecture and Planning and a teaching fellow at Woodbury University in Los Angeles. Curt is co-editor of *Attention Audio Journal*.

DESIRÉE VALADARES

Desiree Valadares is a researcher and heritage practitioner trained in landscape architecture and architectural history. She writes about land, territoriality, and empire in Canada and the US. with a focus on the aftermath of Asian migration (wartime forced relocation) and indigenous intersections in the Pacific. Valadares is a Ph.D. Candidate in the Architecture: History, Theory and Society Program at UC Berkeley. Her dissertation was awarded the 2019 Carter Manny Citation of Special Recognition in the Research Category from the Graham Foundation for Advanced Studies in the Fine Arts. From 2019–20, Valadares was a Guest Editor at *The Avery Review* and her writings appear in *The Funambulist*, *Places Journal*, *The Avery Review*, and *Aggregate: Architectural History Collaborative*. Valadares is an incoming Assistant Professor of Geographies of Settler Colonial Canada and an Affiliate Faculty in Asian Canadian and Asian Migration Studies at the University of British Columbia.

DIEGO INGLESZ DE SOUZA

Diego Inglez de Souza (São Paulo, 1978) is an architect and urban planner by the Faculty of Architecture and Urbanism of University of São Paulo

(2003), Ph.D. in History and Architecture by the same institution in cotutelle with the Université Paris 1 Panthéon Sorbonne (2014). Assistant curator of the X International Architecture Biennial of São Paulo (2013) and of the exhibitions Infinite Span – 80 years of Brazilian architecture (Casa da arquitetura, Matosinhos, 2018–19 and SESC 24 de Maio, São Paulo, 2021) and The sea is our land, (Garagem Sul/ Centro Cultural de Belém, Lisbon, 2020–21). Teacher of Catholic University of Pernambuco between 2015 and 2019, fellow researcher at Laboratory of Landscape, Heritage and Territory (Lab2PT) of the University of Minho (2019–21), working on the *The Sea and the Shore, Architecture and Marine Biology: The Impact of Sea Life on the Built Environment* research project, coordinated by André Tavares. Author of the book *Reconstruindo Cajueiro Seco: arquitetura, cultura popular e política social em Pernambuco* (1960–64), published by FAPESP/ Annablume (2010), chapters of books and several articles and papers published on Brazilian, European and American journals, magazines and exhibition catalogues.

DIRK VAN DEN HEUVEL

Dirk van den Heuvel is an associate professor at Delft University of Technology, and co-founder and head of the Jaap Bakema Study Centre at Het Nieuwe Instituut in Rotterdam. Van den Heuvel received a Richard Rogers Fellowship from Harvard University in 2017, and was a Visiting Scholar at Monash University in 2019. He was curator of the Dutch national pavilion for the Venice Architecture Biennale in 2014. Other exhibitions include *Changing Ideals. Rethinking the House* (Bureau Europa, 2008), *Structuralism* (HNI 2014, with H. Hertzberger), and *Art on Display 1949–69* (Calouste Gulbenkian Museum 2019, with P. Curtis). Publications include *Habitat: Ecology Thinking in Architecture* (2020, with J. Martens and V. Sanz), *Jaap Bakema and the Open Society* (2018), *Architecture and the Welfare State* (2015, with M. Swenarton and T. Avermaete), *Team 10: In Search of a Utopia of the Present 1953–1981* (2005, with M. Risselada), *Alison and Peter Smithson: From the House of the Future to a House of Today* (2004, with M. Risselada).

DORINA PLLUMBI

Dorina Plumbi practices postcolonial and feminist thinking in relation to the field of architecture. In her doctoral studies at the Faculty of Architecture, at TU Delft, she explores the theme of collectivity as material and spatial engagement in realities of political transition. Her aim is the learning from non-canonical realities and discourses, starting from her lived experience as born and raised in a country going through drastic transformation like Albania. Her writings have appeared in several Albanian press and cultural journals, at the Danish journal *Politiken*, and at the *Architectural Review*, and at the peer reviewed journal *Architecture and Culture*. In press is a critical article to the coming issue of *Architectural Design*, and her forthcoming chapter contribution at the book *Design Commons: Practices, Processes and Crossovers* (2021).

FATMA TANIS

Fatma Tanis (Dalyan, 1990) is a Ph.D. candidate and tutor at TU Delft and the coordinator of Jaap Bakema Study Centre at Het Nieuwe Instituut, Rotterdam. Tanis trained as an architect in Istanbul and Stuttgart. She holds Master's degrees in Architectural History (ITU) and Conservation and Restoration of Cultural Heritage (MSGSU). After living in Bodrum, Izmir, Porto, and Free and Hanseatic City of Hamburg, where she deepened her interest in port cities, she has started her doctoral research on port city culture in Izmir at the Department of Architecture, TU Delft. Tanis has been a guest editor of *Spool*, the journal for Architecture and the Built Environment. Her publications include 'Space, Representation, and Practice in the Formation of Izmir during the Long Nineteenth Century,' (with C. Hein) in *Migrants and the Making of the Urban-Maritime World: Agency and Mobility in Port Cities, c. 1570–1940*, eds. Christina Reimann, Martin Öhman (New York, London: Routledge, 2020); and a themed Issue "Narratives# 1: Mediterranean and Atlantic cities" (2021, with F. van der Hoeven and L. Schrijver).

FÉLIX REIGADA

Félix Reigada (1972) Architect, Universidad Central (2016), Master in Urbanism Universidad de Chile (2021). In 2010 he was co-founder of ariztiaLAB in Santiago de Chile, developing various investigations and exhibition. He is co-author of the books *Neoliberalism and Urban Development in Latin América* (London, 2017) and *SANTIAGO BABYLON Inmigración: espacio, prácticas y representación* (Santiago, 2017). *REATICULATED DIASPORA. Power, Economy & Politics. 13th Biennale Cairo "Eyes East Bound"* (Cairo, 2019). *Otrxs Fronterxs – Histories of migration, racism and (dis) rootedness, Museum of Memory and Human Rights*, (Santiago 2019–2020) He is currently a teacher at Universidad de Las Américas, in Santiago de Chile. He is also part of the consulting team in the *Study of Night Dynamics of the Matta-Madrid polygon* in the city of Santiago. Belonging to the Neighbourhood Revitalisation Program and Emblematic Heritage Infrastructure (PRBIPE) – Inter-American Development Bank.

FREDERICO VERGUEIRO COSTA

Frederico Costa is an architect and doctoral candidate at the University of Campinas (UNICAMP) in Brazil. Master from the University of São Paulo (USP), with research in the areas of theory, history and criticism of architecture and urbanism. He has worked in cultural institutions in architectural events and curation activities.

GEORGE SEDUPANE

George Sedupane is a PhD candidate at the North West University studying Batswana Indigenous Architecture. He has a BSc in Complementary Health Sciences, Bachelor of Phytotherapy and a Masters in Child and Family Studies. George also lectures in the Indigenous Knowledge System Centre.

GREGORY ELIAS CARTELLI

Gregory Cartelli is a researcher and PhD Candidate in the History and Theory of Architecture at Princeton University and a consultant-at-large for the design firm Studio Ghraoui. He holds a Certificate in the History of Science from Princeton University, a Masters of Environmental Design from Yale School of Architecture, a BA in Photography from Bard College, and is based in Princeton, NJ and New York City. He works at the intersection of the histories of architecture, media, and the human sciences. His dissertation, *Disarticulations: Architecture, Technique, and the Ethnography of Habitation: 1941–1955* examines the architectural consequences of methodological and discursive practices of analysis developed between architects, designers, and ethnographers in mid-century France.

HILDE HEYNEN

Hilde Heynen is a professor of architectural theory at the University of Leuven, Belgium. Her research focuses on issues of modernity, modernism and gender in architecture. In *Architecture and Modernity: A Critique* (MIT Press, 1999) she investigated the relationship between architecture, modernity, and dwelling. She also engaged with the intersection between architecture and gender studies, resulting in the volume *Negotiating Domesticity* (co-edited with Gulsum Baydar, Routledge, 2005). She co-edited the 2012 Sage Handbook of Architectural Theory (with Greig Crysler and Stephen Cairns). More recently she published an intellectual biography of Sibyl Moholy-Nagy (Bloomsbury, 2019; Sandstein, 2019).

IGNACIO G. GALÁN

Ignacio G. Galán is a New York-based architect and historian. He works as Assistant Professor at Barnard College, Columbia University. His scholarship addresses the relationship between architecture, politics, and media, with a particular focus on nationalism, colonialism, and migration as well as questions of diversity and access in design practice and education. He has published in the *Journal of the Society of Architectural Historians*, *The Journal of Architecture*, and *Architectural Review among others* and has co-edited the volumes *After Belonging* (Lars Müller, 2016) and *Radical Pedagogies* (MITP forthcoming). His work expands the reach of architectural history through diverse media and collaborative platforms, and has resulted in

installations at the Venice Biennale 2014 and 2021, the Lisbon Triennale 2013, and the Centre for Architecture in New York in addition to co-curating the Oslo Triennale 2016. His work as a designer is part of the permanent collection of the Pompidou Centre.

JEFFREY HOGREFE

Jeffrey Hogrefe is Professor of Humanities and Media Studies, the co-founder of the Architecture Writing Program and In Search of African American and Indigenous Space Research Collective, and Affiliate Faculty in the Graduate Program in Performance Studies at Pratt Institute in Brooklyn, N.Y.. As an Oglala Lakota Sundance person and a transdisciplinary scholar and creative practitioner, he works on a collective pedagogy in aesthetics and politics in emerging, discrete communities. With Scott Ruff, he is the co-editor of *In Search of African American Space Redressing Racism* (Lars Müller, 2020) and he is the co-creator of *The Abolitionist Landscape Project*, a cultural remapping of the Potomac River Valley that reveals the memory of the African and Indigenous diaspora.

JENNY B. OSULDSEN

Jenny B. Osuldsen, Landscape Architect, Partner in the architectural firm Snøhetta, Professor of Landscape Architecture, Norwegian University of Life Sciences. She is a Guest Professor at the Sustainable Urban Design Program at LTH, Lund University. Her practice, research and teaching focus are on the intersection of landscape architecture, urbanism and architecture looking for strong concepts in conversation with humans, context, and environment.

JEROEN STEVENS

Jeroen Stevens is an architect and urbanist, currently engaged as a post-doctoral researcher in the OSA Research Group at KU Leuven and as Fulbright & BAEF Visiting Scholar at the GSAPP of Columbia University, New York. He holds a PhD in architecture and urbanism from the KU Leuven and the Mackenzie University in São Paulo. His research sounds out the particular agency of myriad and miscellaneous urban movements, as they drive the worldwide quest for more socially just cities. Drawing from active engagement in complex and challenging metropolitan environments, his work dwells on the theoretical and methodological nexus of urbanism and urban anthropology and is contingent on close collaboration with social movements, cultural collectives, human rights associations and governmental as well as academic institutions. Jeroen teaches courses in Urban Studies, Crisis & Urbanism and Architectural Theory at the KU Leuven, and his work has been published in edited book volumes and journals, including the *Radical Housing Journal*, *GeoForum*, *Journal of Urbanism* and the *Routledge Handbook on Informal Urbanisation*.

JOSÉ ABÁSOLO LLARÍA

José Abásole Llaría (1975) Master in Architecture ETSAB (2006), and PhD candidate in Advanced Architectural Projects program Escuela Técnica Superior de Arquitectura de Madrid, Universidad Politécnica de Madrid. From its beginnings in 2008 to 2012 it was part of URBZ with research in São Paulo, Rio de Janeiro and Mumbai. In 2010 he founded ariztiaLAB in Santiago de Chile, developing various investigations and events. He is co-author of the books *Neoliberalism and Urban Development in Latin América* (London, 2017) and *SANTIAGO BABYLON Inmigración: espacio, prácticas y representación* (Santiago, 2017). His latest article is titled *The Architect as an ethnographer. Fieldwork and representation in Kon Wajiro's research, 1917–31*. He is currently Associate Professor and researcher, at the Universidad de las Américas, Chile, where he organizes Arquitectura & Etnografía Seminar.

KLASKE HAVIK

Klaske Havik is Professor of *Methods of Analysis and Imagination* at Delft University of Technology. In her book *Urban Literacy. Reading and Writing Architecture* (2014), she related architectural and urban questions about the use, experience and imagination of place to literary language. In recent years, Klaske Havik has worked with her students on social-spatial topics such as the commons and urban narratives in both European and Latin-American contexts. Her editorial work includes the books *Writingplace, Investigations in Architecture and Literature* (2016) and *Architectural Positions: Architecture, Modernity and the Public Sphere* (2009) and multiple issues of architecture journal OASE, such as *OASE#98 Narrating Urban Landscapes* (2018), *OASE#91 Building Atmosphere* (2013), and *OASE#85 Productive Uncertainty* (2011). Klaske Havik initiated the Writingplace Journal for Architecture and Literature, and is chair of the EU Cost Action Writing Urban Places.

LEEKE REINDERS

Leeke Reinders is an anthropologist who explores ways of thinking, sensing and doing the city. In his research, writing and education he focuses on the intersections between ethnographic fieldwork and practices of urban and architectural design. His primary interests lie in the anthropology of urban space as it relates to meanings of home and community, narrative cartography, the architecture of everyday life, and notions of re-use and bricolage. Reinders works at the Chair of Urban Architecture of TU Delft. He teaches design studios at KU Leuven in Brussels and Ghent, Design Academy in Eindhoven, Royal Academy of Art in The Hague, and the Rotterdam Academy of Architecture. He is currently preparing the book *Mapping the City* (on fieldwork, notation and visual storytelling) and on the (extra)ordinary of Coney Island. His recent publications are on visual anthropology (*Het gemankeerde (t)huis, Homing the Dutch and Hard city, soft city*).

MARÍA NOVAS FERRADÁS

María Novas Ferradás is a Galician doctoral researcher in History of Architecture and Architectural Theory at Universidad de Sevilla, a lecturer and guest researcher at the History of Architecture and Urban Planning Research Group at TU Delft, and a senior lecturer at the Academy of Architecture, Tilburg. She holds an MSc in architecture from the Universidade da Coruña in Galicia, Spain. In addition, Novas holds post-master's degrees in Applied Research in Feminist Studies (UJI) and Urban Regeneration (USC). Novas has experience in publishing and editing, as well as teaching architectural history seminars (master history thesis), and research and critical thinking courses in architecture at Dutch and other international universities. She has been invited lecturer in Argentina (UBA, UNT), Brazil (UFBA), and Spain.

MARIE STENDER

Marie Stender is an anthropologist and senior researcher in the Department of the Built Environment at Aalborg University, Denmark. She is the head of the research group Transformation of Housing and Places, the Vice Chairman of the Board at the Danish Town Planning Institute and the founder and project manager of the Nordic Research Network for Architectural Anthropology. Her research focus on architectural anthropology, disadvantaged neighborhoods, urban life, place-making, social sustainability, and the relationship between social life and built environments. Stender has organised PhD courses in Architectural Anthropology and she has edited the new Routledge anthology *Architectural Anthropology – Exploring Lived Space*. The book prompts architects and anthropologists to think and act together and includes a broad range of examples on how the two disciplines can be combined in new and productive ways.

NAOMI STEAD

Naomi Stead is a Professor of Architecture at Monash University, Australia. She is an award-winning and widely-published architecture critic, presently architecture critic for *The Saturday Paper*. Her recent co-edited books include with Janina Gosseye and Deborah van der Plaats, *Speaking of Buildings: Oral History in Architectural Research* (Princeton Architectural Press, 2019); with H el ene Frichot, *Writing Architectures: Fictocritical Approaches* (Bloomsbury, 2020); and with Tom Lee, Ewan McEoin, and Megan Patty, *After The Australian Ugliness* (National Gallery of Victoria and Thames & Hudson, Melbourne, 2021). She was the leader of the Australian Research Council funded project *Equity and Diversity in the Australian Architecture Profession: Women, Work and Leadership*, which led to the co-founding (with Justine Clark and others) of Parlour, an activist group advocating for greater gender equity in architecture. Her current research explores the work-related wellbeing of architects and architecture students,

under the title *Architectural Work Cultures: professional identity, education and wellbeing*.

NELSON MOTA

Nelson Mota is associate professor at the Department of Architecture of Delft University of Technology, where he coordinates the Global Housing educational program and research group. His current pedagogical and research interests are focused on the reproduction of vernacular social and spatial practices in housing design and architectural education. He has been editing and publishing on history and theory of housing design, architecture education and visual ethnography in several formats and media outlets, including the books *A Arqitectura do Quotidiano* (2010), *Global Housing: Dwelling in Addis Ababa* (2020), the doctoral dissertation *An Archaeology of the Ordinary* (2014), *Footprint, The Journal of the Society of Architectural Historians*, *The Journal of Architecture*, and *Urban Planning* among others. He is production editor and a member of the editorial board of the journal *Footprint* and the book series *DASH*.

OXANA GOURINOVITCH

Oxana Gourinovitch, PhD, is an architectural historian, architect and curator; currently a senior researcher at the RWTH Aachen University. Trained as architect at the University of Arts in Berlin, she worked in Rotterdam, Amsterdam and Berlin; often in cooperation with artists, she contributed to exhibits, among others, at the Rotterdam Biennale and Witte de With Museum, Schering Stiftung in Berlin, Zacheta National Art Gallery in Warsaw, Contemporary Art Centre in Vilnius, and at the Biennale in Shanghai and Karachi. She conducted her PhD-research as a fellow of the Graduiertenkolleg *Identity and Heritage* at the TU Berlin and the Bauhaus-University in Weimar. Her book *National Theatre: Architecture of Soviet Modernism and Nation Building* is currently in preparation with Spector Books.

PAOLETTA HOLST

Paoletta Holst is an artist, architectural researcher and writer based in Brussels. She investigates the social, historical and political dimension of architecture and the urban environment. In 2016–2017 she was a Jan van Eyck participant. In 2019 she participated in the 900mdpl biennale in Kaliurang (Yogyakarta, Indonesia). Recently she published together with Mira Asringtyas and Brigita Murti the book *What Bungalows Can Tell* (Onomatopee, 2021). She teaches history and theory of architecture and urbanism at the Rotterdam Academy of Architecture and works part time as editor for *Archined*. Paoletta Holst and Paolo Patelli are both Research Associates at the Research Centre for Material Culture (Leiden). Together, they are working on an independent artistic research project, whose

outcome will be an essay documentary as a refraction of the Tillema Collection, explored through the use of digital methods in participatory settings, to be released in 2022.

PAOLO PATELLI

Paolo Patelli works at the intersections of spatial practice and artistic research. He holds a PhD in Architecture from Politecnico di Milano. His work is research-based, empirically scaffolded in ethnographic observations, media excavations and archival mediations. He is a 2020/2021 Fellow at the Akademie Schloss Solitude; he was a Research Fellow at Het Nieuwe Instituut in 2019/20 and artist-in-residence at the Jan van Eyck Academie in 2017–2018. He teaches at the Design Academy Eindhoven and at the Sandberg Instituut.

PEDRO PITARCH

Pedro Pitarch, is architect (ETSAM, UPM) and contemporary musician (COM Caceres). He has been Steedman Fellow (Washington University, St Louis, 2017), Extraordinary Honour End of Studies Prize at the ETSAM (UPM, 2014), Archiprix International (Hunter- Douglas Award 2015) and Superscape - Future Urban Living Award (Wien, 2016). He is currently Associate Teacher at the Architecture Faculty of the Polytechnic University of Madrid (ETSAM-UPM). He has been a Teaching Fellow in Architectural Design at the Bartlett School of Architecture (University College of London). He has also given lectures at different universities in USA, UK Spain and Austria. His work has been exhibited at the 17th and 16th Venice Architecture Biennale, Seoul Biennale 2021, 2020 Triennale of Milan, 4th Lisbon Architecture Triennale, Architectus Omnibus, 9th EME3 and 2016 Vienna Design Week. He has received Prizes in several Architectural Competitions such as First Prize for the Restoration of the Central Cinema of Cartagena (Spain, 2020), Fifth Prize in 'Berlin Brandenburg 2070 – 100 Years of GrossBerlin' (Germany, 2020), Second Prize in 'Dom Competition' (Russia, 2018), Second Prize for 'New Cyprus Museum' (Cyprus, 2017), First Prize for Clesa Building Restoration (Madrid, 2015). He has been shortlisted for the Debut Award of the IV Lisbon Triennale of Architecture.

In 2015 he founded Pedro Pitarch Architectures & Urbanisms, an architectural office based in Madrid. He previously worked for OMA, Federico Soriano (S&Aa) and Burgos+Garrido. His projects and writings have been published in several magazines and platforms such as *Monu*, *e-Flux*, *Domus*, *Arquitectura Viva*, *Pasajes*, *El País*, *Archdaily* or *Bartlebooth*. He wanders in a somewhat tangential position to architectural practice, focusing on the interrelations between contemporary culture production and the construction of societies.

ROHAN VARMA

Rohan Varma is an architect, tutor, and researcher based both in Mumbai and Amsterdam. He studied at the KRVI, Mumbai, and worked for Charles Correa before receiving his Master's in Architecture with honourable mention from the TU Delft as a Tata and Mahindra Scholar. Currently, Varma divides his time as the Principal Architect of REP with his work at the TU Delft where his doctoral research and teaching activities focus on affordable housing design in the rapidly urbanising cities of South Asia. He regularly engages with both academic and public writing and has contributed papers and essays to a variety of publications such as *Learning from Mumbai* (2013), *Delft Architecture Studies on Housing* (2015), *Archdaily* (2016) and *The Routledge Handbook on Informal Urbanization* (2018). In 2018 he co-authored the book *Living Ideals* and co-curated an international travelling exhibition on the housing designs of the Indian architect and activist Charles Correa.

SASCHA ROESLER

Prof. Dr. Sascha Roesler is an architect and theorist, working at the intersection of architecture, ethnography, and science and technology studies. Since 2016, he is the Swiss National Science Foundation Professor for Architecture and Theory at the Academy of Architecture in Mendrisio, Switzerland (Università della Svizzera Italiana). Roesler was appointed by SNSF to set up a new special research field on "architecture and urban climates;" within that framework, he leads a group of doctoral and postdoctoral researchers.

Roesler, who holds a doctorate from the ETH Zurich, has published widely on issues of global architecture, sustainability, and relocation. His articles have appeared both in international and national journals such as *Architectural Theory Review*, *Candide – Journal for Architectural Knowledge*, *ABE Journal – Architecture Beyond Europe*, *Les Cahiers de la recherche architecturale urbaine et paysagère*, *Future Cities Magazine*, *arch+*, *Stadtbauwelt*, *Forum Stadt*, *tec21*, *werk bauen + wohnen*, *archithese*, *Kunst + Architektur in der Schweiz*, and *NZZ*. His books comprise the first global history of architectural ethnography: "Weltkonstruktion" (Berlin 2013), and "Habitat Marocain Documents" (Zurich 2015), a volume on the transformation of a colonial settlement in Casablanca.

SCOTT RUFF

Scott Ruff is Adjunct Professor of Architecture at Pratt Institute in Brooklyn, NY, and has held academic positions at Syracuse University, Tulane University, Yale University, and Cornell University, among others. His scholarly work has been supported by grants from the Graham Foundation for Advanced Studies in the Fine Arts, and he has received awards for diversity, inclusion and community outreach from the American Institute

of Architects and Association for Collegiate Schools of Architecture. Ruff's articles include "Signifying: An African American Language to Landscape," and "Spatial 'wRapping': A Speculation on Men's Hip-Hop Fashion," and "Creative Practices in Afrosurrealism." He is the co-editor of *In Search of African American Space Redressing Racism* (Lars Müller, 2020).

SHANTI SUMARTOJO

Shanti Sumartojo is Associate Professor of Design Research in the Faculty of Art, Design and Architecture at Monash University (Australia), and a member of the Emerging Technologies Research Lab. Grounded in human geography, and with a strong commitment to interdisciplinary and collaborative scholarship, her research explores the entanglements of the spatial, digital, sensory and affective in people's experiential worlds. This includes investigations of how people experience various forms of design and technology in their surroundings, particularly in shared, public spaces and events. She has published and taught on digital, visual, sensory and design ethnographic methodologies, approaches that she uses in her research. Her recent books include *Geographies of Commemoration in a Digital World: Anzac@100* (With Danielle Drozdowski and Emma Waterton, 2021), *Atmospheres and the Experiential World* (with Sarah Pink, 2018) and *Uncertainty and Possibility: New Approaches to Future-Making in Design Anthropology* (with Yoko Akama and Sarah Pink, 2018).

SILVIA BALZAN

Silvia Balzan is an architect, designer, and Ph.D. candidate at the Institute of Social Anthropology at the University of Basel. She was part of the SNSF-funded research project *Visual Communication in Urban Planning Processes* (2018–2021). She is co-founder of CIELab: a collaborative research and action lab focused on critical icono-ethnography.

Silvia holds a MA in Architecture from IUAV University of Venice, Italy, TU Delft, Netherlands, and an MA in Visual Communication and Iconic Research from Basel HGK FHNW, Switzerland. She was recently a research assistant for teaching institutions such as HGK FHNW and ETH Zurich, Chair of Architecture and Urban Design.

Silvia's current research focuses on analysing the social, cultural, and political aspects of the built environment as conceived during colonial modernity and today's role of this legacy through the disciplinary lens of architecture history and theory, and visual anthropology. Her current regional focus is Mozambique, Africa.

SIMEON MATERECHER

Simeon Materechera is a Professor at the Indigenous Knowledge Systems (IKS) Centre, involved in teaching and learning of IKS. His research interests include the use of Indigenous epistemologies in research and the integration of African Indigenous and Western knowledge systems. Simeon has various publications in the agriculture, soil sciences, climate change and indigenous knowledge systems.

SOCRATES STRATIS

Socrates Stratis is a Ph.D. architect, urbanist, and activist for the urban commons, Associate Professor, at the Department of Architecture, University of Cyprus. He is a Fulbright Visiting Scholar at Parsons, New School of Design for the Fall 2021. His research focuses on the political agencies of architecture and urban design. He studies the strategic value of urban design, as well as the social dimensions of architecture plus, the ways they both transform into critical urban practices. He oscillates between diffractive practice and practice-based research, thanks to entanglements between teaching, practicing, curating, and writing. He enriches his research by operating in a highly contested territory, such as the Cypriot one, plus by having an active contribution to the becoming of young European urban design practices through my scientific position in EUROPAN Europe. He is one of the main founders of the critical urban practice agency AA & U, Cyprus. The *Guide to Common Urban Imaginaries in Contested Spaces*, jovic, 2016 is one of his main editorial works. His curatorial and activist work involves the Cyprus participation in the 15th Venice Biennale of Architecture, (www.contestedfronts.org), as well as the *Hands-on Famagusta* project (www.handsonfamagusta.org).

STÉPHANIE DADOUR

Stéphanie Dadour is an associate professor at the ENSA Paris-Malaquais. She is a member of the Architecture Culture Society (XIXth-XXIst centuries) laboratory at Ensa Paris-Malaquais and fellow at the French Collaborative Institute on Migrations. She is a member of the editorial team of *Métropolitiques*. In 2018, she co-founded Dadour de Pous architecture. Interested in domestic space and the societal projections associated with it, her early research allowed her to historicise the intersections between feminism and architecture. More recently, she mobilises feminist theories and epistemologies in her work, thus taking a critical look at architecture and its systems of ideas: histories, canonical texts and theories. Her publications include *Des voix s'élèvent : les féministes s'expriment* (Éditions de la Villette, 2021), *The Housing Project. Discourses, ideals, models and politics in 20th century exhibitions* (with G. Caramellino, Leuven University Press, 2020), and *Le Pôle Molière aux Mureaux*, (Archibooks, 2015).

TANIA GUTIÉRREZ MONROY

Tania Gutierrez-Monroy is an architectural historian who recently completed a Ph.D. in architecture at McGill University (Montreal). Her research interests include spatial negotiations of identity, intersectionality in architecture, ephemeral architectures during conflict, and landscapes of Indigenous resistance. Gutierrez-Monroy's dissertation, *Domestic Landscapes at War: Women Transforming Space during the Mexican Revolution, 1910–1917*, examines how women of diverse social strata inscribed their active roles in the Mexican Revolution in the overlap between domestic and war spheres.

Gutierrez-Monroy received an Honors Bachelor of Architecture from Universidad Nacional Autónoma de México and a post-professional Master from McGill University. She is currently a Scholar-in-Residence (Emerging Scholar Fellow) at the University of Houston Gerald D. Hines College of Architecture and Design. Gutierrez-Monroy has practiced as an architect in Mexico and has taught architectural history, theory, design, and research methods at the University of Houston, the University of British Columbia, Louisiana State University, and Université Laval.

THIAGO MAGRI BENUCCI

Thiago Magri Benucci is an architect and anthropologist working on architecture's intersections with indigenous knowledge and social anthropology. He is a professor at the Faculty of Architecture and Urbanism at the Associação Escola da Cidade (São Paulo, Brazil) and holds a Master's degree in Social Anthropology from the University of São Paulo. Benucci has published in *Thresholds* (MIT Press Journals), *Piseagrama* (Belo Horizonte, Brazil) and *Cadernos de Campo* (University of São Paulo, Brazil).

VANESSA GROSSMAN

Vanessa Grossman, is Assistant Professor with the Chair of Architecture & Dwelling at TU Delft Faculty of Architecture and the Built Environment. She is an architect, a historian of modern and contemporary architecture, and a curator whose research focuses on architecture's intersections with ideology, power, housing, and governance, with a special focus on global practices in Cold War era Europe and Latin America. Her forthcoming book with Yale University Press, entitled *A Concrete Alliance: Communism and Modern Architecture in Postwar France*, examines the remarkable burst of architectural activity that resulted when the French Communist Party (PCF) became a patron for the designs, discourses, and organisational efforts of a distinguished circle of modern architects, which found their most fertile terrain in the formerly industrial peripheries of France's major cities, the banlieue. Prior to TU Delft, Grossman was a postdoctoral research fellow at ETH Zürich's Centre for Advanced Studies in Architecture. Grossman holds a Ph.D. in History and Theory of Architecture from Princeton University.

YUE MAO

Yue Mao is a doctoral researcher at CORAL- ITN, a Marie Skłodowska Curie Innovative Training Network (2021–2024), hosted by Leibniz Institute for Regional Geography in Leipzig, Germany. CORAL aims to unpack latent dynamics and impacts of collaborative workspaces in rural and peripheral areas in Europe, while her contribution focuses on new imaginations of the rural with cases in Central and Eastern Europe.

Prior to this, she obtained a Master in Urbanism from Delft University of Technology in 2018. Between 2019 and 2021, she initiated a multidisciplinary Dutch-Russian research collective Nomaos to explore how artistic narratives can inform more inclusive urban development in Russia and beyond. Their project “What Do Landscapes Say?” is supported by Creative Industries Fund NL, resulted in exhibitions and seminar with Het Nieuwe Instituut, Na Peschanoy Gallery Moscow, Moscow School of Architecture, and is awarded a fellowship from Future Architecture Platform, co-funded by the Creative Europe Programme.

Programme

24.11.2021
Het Vakwerkhuis

*Reversing Ethnography:
Decolonising Methodologies
for the Observer*
Yue Ma
(Leibniz-Institute for Regional
Geography)

15.00–15.30
Coffee Break

24.11.2021
Oostserre/
Orange Hall,
TU Delft

10.00
Doors open

12.30–13.30
Lunch

15.30–17.00
Material Culture
Moderated by Fatma Tanis
(TU Delft, Het Nieuwe Instituut)

17.30–18.00
Drinks

10.30
Opening words
Dirk van den Heuvel
(TU Delft, Het Nieuwe Instituut)

13.30–15.00
Dwelling
and Patterns
of Habitation

*Place-Based Pedagogies and
Participatory Action Research
at Former Second World War
Confinement (Internment) Landscapes*
Desirée Valadares
(UC Berkeley)

18.00–19.30
BK Talks on
Ethnography and
Architectural
Education

10.45–12.30
Ethnographic
Methods
in Architecture
Moderated by Alejandro Campos Uribe
(TU Delft)

Moderated by Nelson Mota
(TU Delft)
*Urbanism Justice as a Research
Agenda:
A Positioning on Critical Ethnography
and Emancipatory Architecture*
Jeroen Stevens
(KU Leuven)

*Manifestation of Socio-Cultural
Identities in the Architectural
Vocabulary of Assam's Tea Landscape*
Barsha Amarendra
(Indian Institute of Technology)

Chaired by Nelson Mota and Vanessa
Grossman (TU Delft)

*Redeeming Ethnography by Enshrining
the Philosophy of Ubuntu in the Study of
Batswana Indigenous Architecture*
George Sedupane
(North West University)
and Simeon Materechera
(Indigenous Knowledge Systems Centre)

*Architectural Ethnography
and Pragmatic Alliances with the
Yanomami People*
Thiago Magri Benucci
(Associação Escola da Cidade)

*Making the Self through Mud:
An Ethnography of Training in Stabilised
Mud Construction in South India*
Curt Gambetta
(Cornell University)

With Dick van Gameren (TU Delft),
Stéphanie Dadour (École nationale
supérieure d'architecture Paris-
Malaquais), Aina Landsverk Hagen
(Oslo Metropolitan University),
Klaske Havik (TU Delft), Leeke
Reinders (TU Delft), Aurélie Griveaux,
and Sascha Roesler (Università della
Svizzera Italiana)

*Companion Practices: Interpreting
Sites of Troubled Histories through
Architecture and Ethnography*
Shanti Sumartojo and Naomi Stead
(Monash University)

*Architecture in the Service
of Ethnography:
Habitation, Ethnography, and
the Region (France 1941–1945)*
Gregory Elias Cartelli
(Princeton University)

*Insider Ethnography:
Research Methods for Engaging
with Soft Spatial Practices*
Amina Kaskar
(University of the Witwatersrand)

*Building on Ethnography, for
Architecture: Private Hospitality
and the Making of a 'Home'*
(France, 2019–2021)
Stéphanie Dadour
(École Nationale Supérieure
d'Architecture Paris-Malaquais)

*Listening to Corridor Chatters
in High-Rise Social Housing*
Claire Bosmans
(KU Leuven)

25.11.2021
Het Nieuwe
Intituut

09.30
Doors open

09.45–11.15
(Re-)Claiming
the City

Moderated by Dirk van den Heuvel
(TU Delft, Het Nieuwe Instituut)

*Observing the Architectural Stigma
of Ugliness:
The cases of Albania and Galicia*
Maria Novas
(Universidad de Sevilla)
and Dorina Pllumbi
(TU Delft)

*Julian Beinart's 'Patterns of the Street'
and Pancho Guedes's '1001 Doors
of Caniços':
Icono-Ethnography in Architectural and
Urban Research from 1960s Africa*
Silvia Balzan
(University of Basel)

*Bridging to Disrupt:
On Transformative Dialogues and
Exchanges of Site-Based Interactions*
Aina Landsverk Hagen
(Oslo Metropolitan University)
and Jenny Osuldsen
(Norwegian University of Life Sciences)

*Displaying the Event:
The Architectures of Pop-Up Urbanisms*
Pedro Pitarch
(Polytechnic University of Madrid)

11.15–11.30
Coffee Break

11.30–12.30
Intermezzo:
Archival
Interactions

*(Resequencing) The Logic of the
Tillema Collection*
Paoletta Holst and Paolo Patelli
(Research Centre for Material Culture,
Leiden)

Selections from the Collection
Alejandro Campos Uribe (TU Delft)
and Suzanne Mulder
(Het Nieuwe Instituut)

12.30–13.30
Lunch

13.30–15.30
Architecture
and Activism

Moderated by Rohan Varma
(TU Delft)

*A Guide for 'Stand-up' Activism:
Performing a Counter-Mapped
Isometric Drawing*
Socrates Stratis
(University of Cyprus)

*Neither Planning nor Improvising:
Articulação Territorial as a Mode
of Producing and Caring for the City*
Bruna Ferreira Montuori
(Royal College of Arts)

*Connecting to the Archive of
Weeksville:
The Pratt Weeksville Archive*
Jeffrey Hogrefe and Scott Ruff
(Pratt Institute)

*'Asked (Rather than Observed):
Relocating Agency in and through
Ethnography*
Ignacio G. Galán (Barnard College)

*Building Ethnographies:
Towards a Decolonial Study of
Architectures of Indigenous Autonomy*
Tania Gutierrez-Monroy
(McGill University)

15.30–16.00
Coffee Break

16.00–17.30
Architectural
Representation
Moderated by Vanessa Grossman
(TU Delft)

*Re-enchantment of the World
Soviet Modernisms and Durabilities
of Colonial Pasts*
Oxana Gourinovitch
(RWTH Aachen University)

*Santiago Babylon:
Spaces of Immigration and Sex Work
in Downtown Santiago de Chile*
José Abasalo Llarra
(Universidad Politécnica de Madrid)
and Félix Reigada
(Universidad de las Américas)

*Popular Refractions:
Lina Bo Bardi and Marilena Chaui
at the Crisis of the National-Popular
in the Re-democratisation of Brazil*
Frederico Vergueiro Costa
(University of Campinas)

*Of Tuna and Men:
Ethnography, Fishing and Architecture*
Diego Inglez de Souza
(University of São Paulo)

18.00–19.30
Buffet

19.30–21.00
Keynote Lectures
Moderated by Dirk van den Heuvel
(TU Delft, Het Nieuwe Instituut)

*Ethnography in the Hands
of Architects*
Marie Stender (Aalborg University)

*The Vernacular as Counterimage:
Why Modernism Needed Ethnography*
Hilde Heynen (KU Leuven)

CONFERENCE

Conference team:

Dirk van den Heuvel (convenor of the conference, and head of the Jaap Bakema Study Centre)
Fatma Tanis (coordinator of the Jaap Bakema Study Centre)
Sun Ah Hwang, student-assistant (TU Delft)

Organising committee TU Delft:

Alejandro Campos Uribe
Nelsson Mota
Rohan Varma
Vanessa Grossman

Academic advisory board:

Tom Avbrmaetd (ETH Zurich)
Hetty Berens (Het Nieuwe Instituut)
Maristella Casclato (Getty Research Institute)
Carola Hein (TU Delft)
Georg Vrachliotis (TU Delft)

PROCEEDINGS

Editorial team:

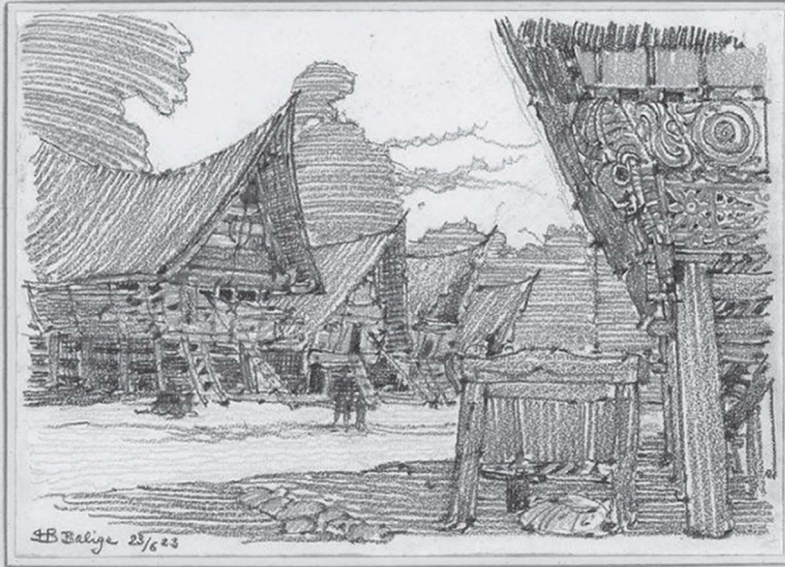
Dirk van den Heuvel
Fatma Tanis
Sun Ah Hwang

Graphic design:

Ronja Andersen

Published by TU Delft and Het Nieuwe Instituut, Rotterdam, November 2021.

Copyright is with TU Delft, Het Nieuwe Instituut and the individual authors.



95.

200

Het Nieuwe
Instituut

architecture
design
digital culture

 **TU Delft**
BK Bouwkunde