

THE POWER OF SOURCES

in Architecture Research and Practice

8th Forum
Architekturwissenschaft

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Olivier Prisset, Helene Romakin, Constanze Röhl, Maryia Rusak
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INTRO

The Power of Sources in Architecture Research and Practice

Access to sources, knowledge, and information is going through fundamental changes as globalisation and digitalisation evolve. The same changes apply to the process of gaining new academic insights. As the amount of sources increases (as well as their diversity and general distribution), there are still fundamental differences in accessibility, depending on one's geographic and economic position. What role do economic and social factors play in a researcher's possibility to visit an archive, or simply to make due with a curated and digitalised selection of sources? In this conference, matters of usage, reception, archivisation, and hierarchical structure of sources are questioned. This also applies to architecture as a globalised and digitalised academic discipline and practice - an issue that architecture must address. The 8th Forum of Architectural Science will examine the power of sources in three thematic aspects: "Agency and Politics", "Data and Media", and "Canon and Episteme".

Agency and Politics

Sources are subject to the prerogative of interpretation. They can unearth as well as conceal power relations, and transfer bias. One could use the source easily for one

argument, whereas for another it could show resistance or even contradiction. The agency of the source is dependent on the institutions of archivisation and indexation: Who gathers the material? Which part of it is made accessible and when? Which criteria are in place when parts of archives are disposed, organised, and catalogued? What would subsequently be digitised, in which quality, and through which medium made accessible? In the process of archivisation, finances, special interests, and technical abilities always play a significant role. Collectors, research institutions, and the distributors of funding decide which kinds of source accessibility is created; that is, which source would actually be read and academically addressed, and which would not. This vast array of factors, social actors and interests, which dictate whether or not a source would be made accessible, makes the question of agency and politics behind the source an acute one. What do sources tempt us to do? What resistances do they unleash? To what extent does our understanding of a source change as the number of interpretations significantly increases, and as we uproot the source from the context of its creation and allow it to circulate globally?

Data and Media

As a multidisciplinary science, architecture produces and refers to a large variety of sources: buildings, sketches, models, texts, photos, material samples, standardised construction parts, critiques, movies, and even everyday communication. How to approach such a diverse spectrum of sources is an ambivalent matter both in practice and in academia. While some scholars tend to focus on one kind of source (for example early modern treatises or contemporary databases), some studies require a broader variety of sources. It is, by now, common practice to treat oral histories and subjective accounts of individuals as acceptable contributions to scientific discourse. Moreover, the understanding of sources has already extended to digital material such as emails, tweets or posts. Within a few decades large parts of traditional archives have been changed, and taken the form of digital multimedia archives. What changes does this hold for the work of architecture scholars, as well as for archivists and curators? Other instances such as privacy laws and copyrights also limit the accessibility of sources. Furthermore, the constant changes in technical standards make archiving, access, and legibility of digital sources

difficult. Other relevant questions are ones of objectivity, authenticity, and trustworthiness (for example, how can one prevent the forging of documents and the instrumentalization of sources?). How does this digital transformation affect the way different sources convey knowledge?

Canon and Episteme

Since the emergence of the disciplines of architecture and art history, sources have been linked to the question of canon formation, because knowledge hierarchies and evaluation paradigms are established for a certain period of time, e.g. the Eurocentric perspective. However, canonical knowledge, such as stylistic formulas and motifs, change or are repeatedly criticised. As we can observe today with the questioning of simplistic polar models of knowledge such as north-south, east-west, centre-periphery, or gender-binarity, the polaric interpretation of knowledge is being received with increasing criticism. But even an supposedly unbiased approach could be critically questioned if it amounts to the establishment of a "world canon" - for can there be such a thing at all and would it be desirable? At best, a global history of architecture looks at the origins and mobility

of sources, forms, practices, materials, labour, etc., but with regard to architectural studies, the question arises, to what extent can the integration of different subject cultures lead to open/diverse or to specific/focused canons? For example, do we still need supposedly universal anthologies of architectural theory, or does the sum of specific readers on feminist, postcolonial, Marxist, etc. architectural theories reflect the plurality of the discipline?

PROGRAMME

Wednesday
March 9 2022

Agency and Politics

Session I

Informal Warm-Up Meeting 1:00 pm

Introduction Forum and Section 1:30 pm

Case Study Peter Zumthor:
Private Archives and
Speculative Sources 2:00 pm
Helene Romakin

Unpredictable Sources: Social
Media and its Value as
Protagonist and Method in
Architecture Research 2:30 pm
Contribution in German
Sabrina Flörke

- Break - 3:00 pm

Ethnographies of Colonialism:
Architecture Photography as a
Source for Architecture History 3:30 pm
in Colonial Cameroon
Cornelia Escher

Digitised Ignorance. Building-
related Information in
Ethnographic Image Databases 4:00 pm
Beate Löffler

Between Enrichment and Unavail-
ability - A Socio-economic
Interpretation of Private
Ownership of Historically
Relevant Sources 4:30 pm
Constanze Röhl, Peter I. Schneider

Roundtable 5:15 pm

Counter Archives

6:30 pm

„Hot Questions, Cold Storage“
at Architekturzentrum Wien
(Monika Platzer)

Women Writing Architecture
(Helen Thomas, Emilie Appercé,
Barbara Thüler)

Center for Documentary
Architecture (Anna Luise
Schubert, Ines Weizman)

Thursday
March 10 2022

Session II

Data and Media

1:15 pm

Introduction Section

1:30 pm

Home Extensions in the UK:
Using Planning Applications
to Explore Housing Design
Preferences
Seyithan Özer

2:00 pm

Data Not Publicly Available Due
to Privacy Reasons. Complex
Sources in Science
Chris Dähne, Andreas Noback
Roger Winkler

2:30 pm

- Break -

The Archaeology of an
Architecture Exhibition:
“Portrait of Flemish Biotopes”
in deSingel’s Archives
Alice Haddad

3:00 pm

Narrative Arts as Sources
of Creative Disruptions in
Architecture and Urbanism
Christos Papastergiou

3:30 pm

Instagram as a Source of
Architecture Analysis: The Case
of Robin Hood Gardens
Beatriz Coeffé Boitano

4:00 pm

- Break -

4:30 pm

“We had more than enough
material without them...”
Studying Dynasties of Common
Architects, Reconsidering
Anonymous Works Through the
Sources
Olivier Prisset

5:00 pm

Exploration of a Company
Archive: Between the Poles
of Scientific Evaluation and
Marketing
Contribution in German
Rouven Grom

5:30 pm

Fractured Archives of the
Ordinary
Maryia Rusak

6:00 pm

Roundtable

6:45 pm

Friday
March 11 2022

Session III Canon and Episteme

- 1:15 pm Introduction Section
- 1:30 pm The Byggesager Archive at Det Danske Institut i Rom: How Losses in Translation Were Able to Retain Plurality
Angela Gigliotti
- 2:00 pm Hacking “Global” History & Inequitable “World Canons”: Or, Architecture under Diasporic Pluriversal Prisms
Matthew Jordan Miller
- 2:30 pm - Break -
- 3:00 pm Feminist Archaeo-geologies: Retrieving Alexandrine Sureda from Eugène Viollet-le-Duc’s Mont Blanc Archives
Aisling O’Carroll
- 3:30 pm International Canon and its National Paraphrases. Common Architectural Design Language of Historicism and the National Styles in Central Europe
Contribution in German
Gábor György Papp
- 4:00 pm A Plagiarist from New Jersey and the Removal of Prussia from the American Architectural Canon
Serena Newmark
- 4:30 pm Roundtable
- Followed by: Resumé of the Conference
Daniela Ortiz dos Santos

ABSTRACTS

Case Study Peter Zumthor: Private Archives and Speculative Sources

For my position as a PhD candidate at the Department of Architecture at ETH Zurich, chair Prof. Dr. Philip Ursprung, I was invited to work with the archive of Peter Zumthor. The architect himself had announced years earlier that he would donate the archive to ETH. Many preparations were made to move the archive from his studio in Haldenstein to Zurich, including the creation of positions, for me as a PhD student as well as another postdoc position. A year into my PhD, the donation contract has not yet been signed, and the archive remained in Zumthor's studio. After a few visits to the studio, access was then denied altogether. One and a half years into my PhD, I was left without any source material. In this paper I would like to describe research based on sources from private archives using this concrete example. In addition, I will present speculative strategies that show alternatives to source work in scientific-academic research, such as the introduction of artistic interventions in the doctoral thesis.

**Helene Romakin
(ETH Zurich)**

is a cultural scientist and independent curator. She is co-founder and curator of several collaborative contemporary art projects such as LET THERE BE_ in Berlin and -tilde in Zurich. She is currently pursuing her PhD at the Chair of History of Art and Architecture at ETH Zurich on the topic of visual culture and material strategies in the post-Holocene era.

Unpredictable Sources: Social Media and its Value as Protagonist and Method in Architecture Research

Social Media has become a prevalent part in everyday life and also in science it gains more and more importance. It increases the visibility of science projects and research findings, and its significance for communication and networking within the scientific community is beyond question. Until now little attention has been paid to the role of Social Media as protagonist and method in Architecture research - and yet Social Media offers great opportunity to contribute and uncover new sources.

individual interests of these descendants to provide their sources as research material are very diverse. With just one search term, for example the name of an architect or building address, Social Media can make it possible to find not only people and other scientists connected to the search item but to detect unforeseen research material. Regarding that the material has undergone preselection processes by the descendants, the findings can lead to new interpretations but also to dependencies on the source owners.

The output of three individual case studies demonstrate how Social Media can contribute to scientific research especially in detecting unpublished and not registered sources of private owners. This methodology seems to be in opposition to the main purpose and use of Social Media as means for engagement and the raise of visibility of people and projects. In this lecture, Social Media is introduced as an instrument not only to find new documents but to find those people who might provide information and new sources for one's research question, but who would never share those information on the internet and therefore not on Social Media. This lecture presents three cases of successful contacting of descendants of architects and building owners by the use of Social Media. The

**Sabrina Flörke
(University of Siegen)**

is an academic member at the University of Siegen, Chair of History of Architecture. She is a doctoral researcher and member of the DFG-Research Training Group 1913 “Cultural and Technological Significance of Historic Buildings” at the BTU Cottbus – Senftenberg.

Ethnographies of Colonialism: Architecture Photography as a Source for Architecture History in Colonial Cameroon

Photography is of central importance for the history of architecture in the German colonies in West Africa. Historically, the phase of colonization coincides with the spread of photography as a popular medium; cameras were part of the standard equipment of ethnographers, missionaries, colonial travelers, and professional photo studios. Photographs of interiors, architecture, or city views make up a decisive part of the surviving photographic production.

These photographic artifacts cannot be considered beyond colonial power structures and asymmetries. Particularly within colonial propaganda, photographic architectural images fueled colonial notions of domination. The spatial distance of colony and metropolis and interventions of image editing, montage, and captioning led to a relative decoupling of emerging architectural imagery from its place of origin. On the other hand, the photographs also offer possible correctives of dominant imaginaries. Due to the increasing "democratization" of the medium, alternative perspectives can also be traced in the photographs, such as those of African photographers and political elites, who also used photographic media for their own purposes. In addition, images contain elements of randomness that run counter to intended narratives and statements. As a source, photographs also offer access to the use and perception

of colonial buildings that is not readily available in alternative source genres.

The contribution focusses on a photographic series of a building process in Cameroon in 1911. Departing from this series, it sets the photographs in relation to architectural production in colonial Cameroon and explores potential ways of interpretation. Since the series was acquired by the ethnological museum in Berlin, ethnographic imagery of building processes is tested as a comparative context.

**Cornelia Escher
(Kunstakademie Düsseldorf)**

teaches History and Theory of Architecture at the Kunstakademie Düsseldorf. Her research and publications focus on the history and theory of architecture in the 19th and 20th century, architecture and its media, the global history of architecture and architecture and sociology.

Digitised Ignorance. Building-related Information in Ethnographic Image Databases

When the digitisation of visual collection holdings became a feasible and fundable topic in the 1990s, the initial aim was to enable access to important source materials and to facilitate exchange in teaching and research. With the further development of digital storage possibilities, digital photography and Web 2.0 et seq., the framework conditions changed considerably and the available material grew exponentially. Today, we live in a paradise of architecture-related image materials. It has never been so easy to follow planning and building processes, to "visit" structures on the other side of the world and to reconstruct historical processes of the built environment by visual means.

This solved some of the problems that previously stood in the way of telling a global architectural history. At the same time, it became evident that general accessibility does not necessarily go hand in hand with the immediate usability of image sources. Many of the sources that are now available for research in architectural history originate from ethnographic or ethnologic contexts. This applies both to vernacular Europe and to large parts of non-Western architectural traditions. For both technical and historical reasons, those holdings hardly have any

architecture-related keywords, location information and/or dating that would make them findable in general research, and are thus often only findable through targeted access to specific collection holdings. The lecture builds on many years of architectural research as well as work experience in the context of image databases and discusses the possibilities and limitations of using ethnological image archives for architectural research. It ultimately pleads for a targeted engagement with these holdings and the successive integration of their materials into the source corpora of architectural history.

**Beate Löffler
(TU Dortmund)**

architect, art historian and historian, worked in Tokyo and completed her doctorate in 2009 with a study on Christian church building in Japan. She researches architecture-related cultural transfer between Japan and Europe and on the role of sacred space for modern societies. In 2020, she received the *venia legendi* for architectural history and theory.

Between Enrichment and Unavailability - A Socio-economic Interpretation of Private Ownership of Historically Relevant Sources

Ad fontes - for building research and archaeology alike, this implies first and foremost having to investigate the respective building fabric as an artifact! Within this approach though, key aspects are missing - architectural considerations, histories of construction and use as well as changing attributions of meaning to a building structure need to be reconstructed beforehand. Eventually, also the process of (archaeological) reconstruction requires dealing with these potential "blind spots".

This thought also forms the basis for the investigation of "Fertigungshalle 1/F1", an industrial building constructed between 1939 and 1943 on the Baltic Sea island of Usedom as part of the "Heeresversuchsanstalt Peenemünde". Already in 2013, Uta Mense and Leo Schmidt had highlighted the outstanding potential of F1 in their Conservation Management Plan for Peenemünde. As a factory hall which had incorporated a concentration camp, "Karlshagen II", directly into the production facility for A4-rockets as part of the German rearmament program, the site can convey the controversial history of Peenemünde and aid in questioning a narrative of scientific progress often associated with it. Accordingly, the ruin has been investigated

archaeologically and architecturally since 2019.

Corresponding to the practices of archaeological building research, the Holocaust historian Raoul Hilberg had outlined a comprehensive corpus of sources, merging two-dimensional written and pictorial testimonies as well as eye-witness accounts with the three-dimensional sources of spaces, buildings and artifacts.

However, as the investigation of F1 has shown, the need for an extensive and varied range of sources is very often countered by their "Unverfügbarkeit/unavailability", a term coined by Hartmut Rosa. This unavailability poses a particular problem when it stems from a restriction of access through privatisation. In these cases, the concept of "unavailability" can be related to "Bereicherung/enrichment", a term by Luc Boltanski and Arnaud

Esquerre which also addresses the problem of (private) ownership of specific documents for purposes of personal distinction. Both - the consequences of "unavailability" and "enrichment" - must be interpreted within the context of modern societies and questioned regarding their implications for public access to knowledge; ultimately therefore also when they pertain to aspects related to (the history of) architecture.

Constanze Röhl
(BTU Cottbus Senftenberg)

Dr. phil., studied Archaeology of the Roman Provinces, Prehistory and Classical Archaeology at the University of Cologne and

Peter I. Schneider
(BTU Cottbus Senftenberg)

Dr.-Ing., studied Architecture at BTU Cottbus, the Escuela Technica Superior de Valladolid and the University of Stuttgart.

Their current research addresses:
“Die baugeschichtliche Erforschung der F1 in Peenemünde als Beitrag zur archäologischen Erschließung materieller Hinterlassenschaften an kontaminierten Kulturerbestätten“, a DFG-Project at BTU Cottbus - Senftenberg.

COUNTER ARCHIVES

„Hot Questions, Cold Storage“ at Architekturzentrum Wien

The Architekturzentrum Wien opens its new permanent exhibition in February 2022, providing insights into the most significant and extensive collection on Austrian architecture of the 20th and 21st centuries. This exhibition re-contextualizes items - some of them high-profile, others lesser known - from our collections. Seven “Hot Questions” bring the “Cold Storage” to life. (Monika Platzer)

Women Writing Architecture

www.womenwritingarchitecture.org is a project in perpetual development, an annotated bibliography of writing by women about architecture. This publicly accessible web-based open access resource became live in June 2021, and much work is going on behind the scenes to amass a wide, but not comprehensive, and deep, interconnected list of citations. This is being collected in two ways - through invited contributors from across the world and with diverse perspectives who suggest citations and annotate them, and by amassing collections drawn from syllabi, libraries and online archives,

events and other resources. Through this process a convivial and generous community can emerge, and histories previously autonomous can be thoroughly entangled.

(Emilie Appercé, Helen Thomas, Barbara Thüler)

Center for Documentary Architecture

Centre for Documentary Architecture (CDA), founded in 2015, conducts interdisciplinary collaborations of architects, filmmakers, artists, historians and theorists who undertake a number of collective and individual research projects in contested areas or historical periods where architecture and the city could be understood as a registrar of political relations and transformations. (Anna Luise Schubert, Ines Weizman)

Monika Platzer
(Architekturzentrum Wien)

is an art historian and has worked as curator and collection manager at Architekturzentrum Wien since 1998. She teaches at the University of Vienna and the Vienna University of Technology. In 2014 she was a Visiting Scholar at the Center for European Studies at Harvard University.

Barbara Thüler
(ETH Zurich)

is an architect trained at EPFL, the Royal Danish Academy of Fine Arts and ETH. She worked for Caruso St John Architects and Conen Sigl Architekten before establishing her own architectural practice, and is assistant at the Chair of Adam Caruso, ETH.

Emilie Appercé
(ETH Zurich)

is an architect, trained at EAVT Paris-Est, and Accademia di Architettura, Mendrisio. Having worked for Miller Maranta, Francesca Torzo and Caruso St John, since 2020 she has been exploring collaborative architectural practice in Switzerland and France, and is assistant at the Chair of Adam Caruso, ETH.

Anna Luise Schubert
(TU Darmstadt)

is a research associate at the chair of Architecture Theory and Science at the Technical University of Darmstadt and a researcher at the Centre for Documentary Architecture with which she collaborates on several film, exhibition and publication projects. She holds a degree in architecture from the Bauhaus-Universität in Weimar.

Helen Thomas
(London, Zurich)

is an architect, writer and publisher. Alone and in collaborations including Drawing Matter, muf, and TACK, recent projects and publications include: The Hybrid Practitioner (2022); Source Material I (2022); Drawing Matter Reviews (since 2021); Women Writing Architecture (founded 2021); Architecture through Drawing (2020); Drawing Architecture (2019); morethanone(fragile)thingatime (2016).

Ines Weizmann
(Royal College of Art,
London)

is Head of the PhD program at the School of Architecture, Royal College of Art (RCA) in London and Director of the Centre for Documentary Architecture (CDA). With the CDA she curated the exhibition The Matter of Data. Tracing the Materiality of "Bauhaus-Modernism" which was shown in Weimar, Tel Aviv and Berlin.

Home Extensions in the UK: Using Planning Applications to Explore Housing Design Preferences

In this paper, I reflect on the findings of an ongoing research into extensions and conversions in terraced houses, which are ubiquitous in London. In the past century, many terraced houses, the standard housing typology of the late 19th and early 20th centuries, were extended and converted, their interiors were remodelled in response to the changing user needs and housing shortage. The spatial changes in the older terraced houses offer, potentially, a valuable insight into the spatial needs and preferences at home. They were built for a different type of society, technologies, and domestic practices. The changes made in terraced houses - what rooms are eliminated, kept, and transformed and how - contribute to the understanding of the way we live now. This research studied the floor plans of 480 houses in London that are collected from online planning applications using both quantitative and qualitative methods. The highly standardized nature of terraced houses allowed the changes to be consistently compared to their original and to one another. In this paper, my reflection centres on the question of what kind of judgment and generalization can be made from floor plans collected from online planning application databases? Instead of recognizing what

is included and excluded in the planning applications as a limitation of the research, I argue that recognizing the nature of the source helps construct the evidence for a more specific, economic, social, and cultural housing context. Evaluating the changes made in terraced houses in light of the questions such as what requires a planning application and what applications are digitized, I discuss the terraced house conversions in relation to the owner-occupier, a specific subject that emerges in London's housing context.

Seyithan Özer
(Royal College of Art,
London)

is a Postdoctoral Research Associate at the Royal College of Art, School of Architecture. His research interests are housing, governance of architectural and urban design and the methodologies and methods for architectural and urban knowledge. His doctoral thesis entitled "Interior Complex" analysed housing design and production in London in relation to regulatory, market-driven, and user-driven standardisation processes.

Data Not Publicly Available Due to Privacy Reasons. Complex Sources in Science

Source materials in architecture research have changed fundamentally in the digital age. Heterogeneous media and networked information are used as an integral part of interdisciplinary and collaborative projects. Planning requirements have become too complex to be addressed by purely intuitive methods and require ever-increasing data for deriving possible solutions. This insight originated in the early 1970s at research institutions such as the HfG Ulm (Günther Domenig) and the University of Berkeley (Christopher Alexander), where experiments in the early computer-aided design led to the collection, hierarchization, evaluation, and storage of data in databases. Variables or factors closely linked to a decision chain and criteria of rationality should eventually lead to a solution based on traceable sources.

In this work, we present a case study from the field of urban planning to illustrate how such a planning and decision-making process with heterogeneous data is designed today and can become a complex scientific source. In a data-driven method developed by the Institute for Sustainable Urbanism (TU Braunschweig), residential buildings in the context of different urban settlement types are evaluated and quantified based on

their carbon footprint and land consumption in order to identify approaches for sustainable development in the urban-rural regions. The methods involving the processing and generation of data through digital technologies are often explained and presented in publications under terms such as digital process chain or data processing chain in both written and graphical form. In order to use their data as a citable source, an understanding of the context and processes involved in generating and processing research data is essential. In addition, the data processing chain with its linked data and sources must be examined and evaluated for its potentials and obstacles as an information medium. The case study further serves as a foundation for research data in a way that it is findable, accessible, interoperable, and reusable (FAIR) for both humans and machines. To transform such an "input" into a researchable, citable and permanently accessible "output" for science is the task of the DFG-funded Specialised Information Service (FID) BAUdigital, which started in 2020.

**Chris Dähne
(TU Darmstadt)**

is an architect and researcher in the interdisciplinary LOEWE cluster “Architectures of Order. Practices and Discourses between Design and Knowledge” at Goethe University Frankfurt a.M. and in the DFG-funded FID BAUdigital at TU Darmstadt.

**Andreas Noback
(TU Darmstadt)**

has studied architecture at TU Darmstadt and is entrusted with faculties IT-department since 2002. He has worked as senior research associate at Lucerne University of Applied Sciences and Arts and has done his PhD on daylight simulation and digital reconstruction. He is currently working for the specialised information service BAUdigital.

**Roger Winkler
(TU Darmstadt)**

is currently working for the DFG-funded FID BAUdigital. He studied architecture at TU Darmstadt and was subsequently a research associate at the Digital Design Unit and co-founder of the start-up FloorPlanMatch. His research interests include computational design tools, digital fabrication technologies and digital process chains.

The Archaeology of an Architecture Exhibition: “Portrait of Flemish Biotopes” in deSingel’s Archives

How can exhibitions not only inform us of, but also contribute to shape, the societal and environmental context in which architecture is embedded? This question is guiding my research into the social, conceptual, and material function of architecture exhibitions in Flanders during the 1990s–2000s – a period of major institutional shifts in spatial governance in Flanders, as well as of growing interests in the practice of curating architecture. Exhibitions stand as ephemeral markers of time. Most often produced with the support of institutional spheres, an essential function of these events is to serve as public platform and media. In the field of architecture, they have become a significant source for gaining historical and theoretical knowledge. They are relevant as complex objects of research and for the cultural meaning they collectively generate over time (Arrhenius, 2014). They may also contribute to a “conception of architecture as not primarily concerned with objects in the built environment but as a way of thinking about living in the world” (Blau, 1998).

If the impetus of institution building is a change of value, I aim to examine how architecture exhibitions register and may contribute to this change. Hence, in this paper, I expose the findings of my research into one case study: the exhibition “Portrait of Flemish biotopes. The photography

commission of the Flemish Government Architect” curated by Moritz Küng in collaboration with Katrien Vandermarliere in 2002/03. It was shown at the arts centre deSingel, in Antwerp, as part of its architecture programme.

A series of archival documents will serve to identify curatorial choices and the tensions that they unravel between various institutional stakeholders, narratives, sites, and objects, which I perceive as indicative of institutional change.

The endurance of architecture exhibition’s documentary remains poses, however, a major challenge. It generally depends on an array of material linked to the original event retrieved from public or private archives and collections – the findings, in this case, are mostly retrieved from the administrative archives of deSingel. Reconstructing an exhibition is constitutive of an archaeology of knowledge (Foucault, 1969). Recovering the archives of exhibitions can thus be seen as entangled in a double bind: they describe the enunciative function of the curatorial practice (What was said and how?) and of the archival system to which it belongs (How is it remembered?).

**Alice Haddad
(Ghent University)**

is a PhD candidate at the Dep. of Architecture and Urban Planning/ Ghent University. Her research focuses on architecture exhibitions as vehicles for spatial culture in Flanders. She graduated from ISACF La Cambre and ULB in Brussels and worked on curatorial projects a.o. with the Canadian Centre for Architecture, Perhaps It Is High Time For A Xeno-Architecture To Match, and Architecture Workroom Brussels.

Narrative Arts as Sources of Creative Disruptions in Architecture and Urbanism

This paper will discuss alternative sources of information about urban and architectural conditions, sources that form "creative disruptions" of our usual and stereotypical interpretations of these conditions. These creative disruptions can be discovered in the work of non-architects and non-urbanists, such as film-makers and writers that use narrative as a technique to unveil hidden realities in the city. The paper will argue that narrative arts can be a fruitful research field in architecture and urbanism, as they are able to produce alternative information and interpretations where the usual sources of architecture and urban practice are not able to reach.

The paper will focus on the effect that this kind of sources had in my research into the urban phenomenon of the leftover sites in western post-industrial cities, which mainly developed during the last three decades of the 20th century. I will argue how narrative artistic practices, such as cinematography and literature can be essential in the process of uncovering the peculiarity of leftover sites, by acknowledging and documenting their presence in the city. I will specifically refer to three works: a film by Wim Wenders, a film by Jim Jarmusch and a novel by J.G. Ballard, which have

acted as sources of information about the phenomenon of the leftover sites that other more conventional sources could not offer. Based on Henri Lefebvre's research on everyday life (*The Urban Revolution*, 2003) the architect and academic Francois Penz mentions that films and literature can be used as a source for investigating the extraordinariness of ordinary daily life, or what is "extraordinary within the ordinary". (*Cinematic Aided Design*, 2017, p. 39) Narrative artistic practices and especially films become the means to document such sites and preserve them in history as cultural products of the city.

The paper will conclude by arguing that the relation between narrative practices and leftover sites is an area that transcends the role of their documentation. Beyond a mere source of knowledge narrative practices can provide a source for a critical practice that can be developed for understanding and re-incorporating them in the life of the city as a parallel condition. Architecture and urban design can benefit from the critical tools and the concepts and techniques that the narrative artistic practices, such as cinematography and literature use to describe such sites. Brunson has called it filmic "hesitation" while

Christos Papastergiou
(University of Nicosia)

Wenders has called it filmic “pause”. Both conceptions are narrative techniques that in the films about leftover sites are practiced as disruptions in the flow of the film. The disruption of the film’s narrative and its sequence of images allow the production of a space where the viewer can reflect on the films “reality” and perceive the possibilities of this peculiar kind of urban site. The aim of the paper is to open a discussion about whether architecture and urban design can benefit from these narrative techniques in the understanding of these sites and their role in the city, and ask whether these narrative techniques can provide critical reflection for a contemporary architectural and urban design practice.

holds a Diploma in Architecture, an MSc in Architectural Design and Theory from the NTUA School of Architecture and a PhD in Architectural Design from the Bartlett School of Architecture, UCL (with a scholarship from the Greek Republic). He is partner and co-founder of draftworks architects and adjunct lecturer at the School of Architecture, UCy and UNic, teaching design studio and theory.

Instagram as a Source of Architecture Analysis: The Case of Robin Hood Gardens

How to analyze architecture through social networks and not die trying? Given the emergence and consolidation of diverse digital sources of architecture dissemination, this paper proposes the inclusion of these in the study of buildings and projects. The use of a methodology based on visual and textual analysis content collaborates in the understanding of architecture as a media construction in which representations and interpretations directly influence how we appreciate and value the built environment. This research tool was used to study one of the best-known buildings of Alison & Peter Smithson, the Robin Hood Gardens Housing Complex. While the research took place amid the resurgence of brutalism, the project was instead in its demolition process, after a long period of sudden popularity.

In this sense, the study tried to understand the different narratives that originate through this case, analysing the expressions of the general public through publications made on the social network Instagram. The thesis was based on the concepts of collective and individual memory, urban memory and nostalgia, associating them with the media - traditional and new - to understand the phenomenon of the brutal. Through a mixed methodology that included quantitative

content analysis and qualitative discourse analysis, findings reveal how images and comments of anonymous authors intersect with the historical and theoretical realities around Brutalism.

This analysis also shows that media largely determine the discourses in their content and format. New media and social networks such as Facebook, Pinterest, Instagram and YouTube, not only support collective spaces where representations of buildings are constructed, but also facilitate nostalgic expressions of architecture. The findings suggest that discourses on Robin Hood Gardens emphasize the architectural values over those that are related to the fundamental function of "inhabiting", the representations and opinions of the residents are left out, as well as, memories and experiences. Thus, the fundamental doubt raised by Reyner Banham reappears, is Brutalism ethic or aesthetic?

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“We had more than enough material without them...”. Studying Dynasties of Common Architects, Reconsidering Anonymous Works Through the Sources

Usually, who is willing to study the career of an architect of the 19th century has to take interest into schools, masters and even spiritual fathers of the artist he studies. If this one came from a family of architectural tradition, the research can be coupled with a more biographical study and our understanding of the training of these architects then becomes a tenuous balance to be found between learning within families and workshops.

Identified sources, marked historiography and notable scientific publications can facilitate the work of the researcher when it comes to renowned architects with recognized projects. But, for little-known practitioners with more ordinary and daily activity, such a study becomes possible only with the help of coherent but rarely invested private archival funds. However, despite innocuous appearances, these archives sometimes constitute rich sets of promising subjects.

This paper will focus on the case of the dynasty formed by Alfred, Henry and Louis Dauvergne between 1824 and 1937. These three architects trained at the École des Beaux-arts de Paris as well as within their family, made rich careers with numerous public, religious and private productions. This plethora practice is mainly

documented by former files of the Dauvergne agency, kept by the Archives départementales de l'Indre (France).

The examination of these sources, led to the rediscovery of nearly two thousand building sites spread across Berry, Paris, France and Europe. But above all, beyond the formal analysis of buildings, these sources are helping us to understand the functioning of the architectural order, the maintaining of customers networks as well as the professional competition which have made the prosperity of the Dauvergne agency during late 19th century.

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has a PhD in contemporary art history and is lecturer in art history at the Université de Tours (France). In addition to studying the modifications applied to the castles of the Loire Valley since the 18th century, he studied the Dauvergne family. Through this subject, he specialized in the analysis of commercial strategies developed by dynastic architectural firms.

Exploration of a Company Archive: Between the Poles of Scientific Evaluation and Marketing

For decades, the company Josef Gartner from Gundelfingen on the Danube has been one of the world's leading manufacturers of high-quality facade constructions. Gartner facades cover an almost incalculable number of architectural icons of the second half of the 20th century, the company was responsible for some of the most important technological developments. The exploration of the company archives enables an architectural-historical re-evaluation of the relationship between designers, planners and executors. After 150 years of company history, Gartner has an almost unmanageable and spatially distributed, cast-off archive stock of highly diverse historical documents. Exceptional are the company-own advertising calendars, which combine high-quality architectural photographs with detailed drawings and descriptions of execution.

With the support of the Wüstenrot Foundation, initial access to the vast number of realized objects in form of a repertory took place via the digitalized calendars. It aimed to develop a chronological and geo-referenced overview of all facade constructions made by Gartner in Germany from the 1950s to the 1980s, supplemented by data on the conservation status. Based on this project, the company's plan archive is currently being viewed and processed. Ten thousand of microfiches are to be sighted. The article addresses the question of whether and in what way this

large number of unexplored sources can be objectively and effectively assessed for historic research. In doing so, the contradictions between self-representation in the company's own advertising calendars and historic evaluation through the plan archive will be discussed.

The extent of preserved material in this company archive is unique, but also its constantly changing nature, as the company is still making use of it for the renovation of its facades. Accordingly, the architectural and building historical investigation stands in constant tension with the legitimate interest of Gartner to retain the authority to the prerogative of interpretation of its own history.

**Rouven Grom
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M.A., studied architecture at the h_da Darmstadt and TU Munich. Since 2019 he has been working as a research associate at the professorship of Recent Building Heritage Conservation. Based on his research project "Findbuch Josef Gartner 1955 bis 1985", he is currently working on his dissertation on aluminum curtain walls in the post-war period. His research has been supported by a research fellowship of the Wüstenrot Foundation.

Fractured Archives of the Ordinary

Studying the ordinary requires extraordinary effort. This is often the case for architecture historians that venture outside of conventional canon, for example those interested in construction companies, little-known architects, industrial or material producers. These actors and their projects rarely make it to the pages of architectural history books and professional magazines. In turn, their archives are often incomplete, contingent on the political, social and technological forces that condition what is worth being preserved and what is to be excluded from the historical record. Thus, historians interested in architecture of the everyday often find themselves performing a version of archaeological research, stitching together "imprints, tracks and trails of a once-living thing."

Based on research for a doctoral dissertation on a Norwegian construction company Moelven Brug, this paper proposes to discuss methodological problems that arise when dealing with archival fractures. For example, Moelven archive is an eclectic collection that had been extensively pre-mediated: while financial documents, stock returns and yearly board-meeting notes were deemed particularly interesting to future researchers, the archive holds no drawings or any of projects

documentation. In addition, entire parts of the archive had been shredded in 2006 due to the lack of space; the same fate encountered collections of Moelven collaborators, architects and housing collectives. To counteract these gaps, historians of the everyday turn into bricoleurs and mobilise a variety of strategies from different disciplines, including those offered by recent technological developments. In the case of Moelven, a scanned OCR collection of most Norwegian newspapers, books and technical reports published in the last 100 years made this inquiry into this ordinary architecture possible. However, digitalised collections introduce new problems of scope, search bias, reliability and critical reading: who curated those press appearances and to what ends? Interested in these affordances and resistances, this paper argues, that fractures in archives of industrial building actors offer an opportunity to write a new, interdisciplinary architectural history of the ordinary. If approached critically, developments in digitalisation harbour a promise to democratise architectural history and to counteract the canon with the history of everyday.

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is a PhD fellow at the Oslo School of Architecture and Design, working on topics within post-war Norwegian and Nordic architecture. She focuses on histories of everyday objects, webs of bureaucratic institutions, obscure intricacies of architectural production and in general, how things are made. Maryia holds a BA in Architecture from Princeton and a MSc degree in Urban Planning from KTH, Stockholm.

The Byggesager Archive at Det Danske Institut i Rom: How Losses in Translation Were Able to Retain Plurality

The question of canon has been widely debated in architectural discipline, with scholars that continuously add external figures to the canon, following diverse perspectives, all aimed to dismantle, expose, and even reassemble the structure of dominant historiographies. These perspectives have often been intertwined with the issue of archivistisation and the origin of sources.

A niche that this paper aims to tackle is the one in relation to diplomatic architecture, where the canon formation is at stake especially in connection to the urgent post-colonial re-considerations in progress. An example of diplomatic architecture is Det Danske Institut i Rome. Such architectural project has been studied by scholars from as many fields as those covered by its mission (archeology-architecture-art-history-literature-music-philology). Nonetheless, few are the threads mainly addressed: the building as the œuvre by the Danish architect Kay Fisker in Italy; various typological and stylistic studies in relation to modern architecture; and the Danish artistic production on-site related to the Italian one. Instead, such a building has not yet been considered in relation to a dismantling of its canonical architectural authorship.

This paper, based on my post-doc research, interprets some paradigmatic archival documents collected at the Institute itself along a so far archival reconstruction of 800 documents that the research is operating, the Byggesager Dossier (the Building Site Dossier). Among those: bilateral agreements, building site minutes, correspondences, specifications, drawings' annotations, complaints, and tender contracts. Such sources are aimed specifically to consider the construction of such cultural diplomatic premise abroad highlighting the losses in translation in the managing of the building site. This paper argues that the building site entailed bilateral cooperation between Danish and Italian actors. Moreover, it demanded strong interpretations by the local Italian receptors of foreign Danish building instructions and vice-versa, which consequentially affected how the building was built in the 1960s. Put differently, such loss in translation has had so far a negative connotation for a building that has been narrated in light of its dominant mono-authorial perspective. Instead, these misinterpretations represented today the traces to follow for unveiling the multi-foci, diverse and collective labours behind the canonical depiction of Kay Fisker's work.

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is an educator, architect, and researcher. Her current Postdoc project “Unheard workers: behind a foreign diplomatic architecture of the 1960s in Rome” is awarded by Carlsbergfondet (2021-2023). Her focus is on the history and theory of architecture, specifically on the history of architectural practices, labour, cross-border conditions, and the Danish Welfare State.

Hacking “Global” History & Inequitable “World Canons”: Or, Architecture under Diasporic Pluriversal Prisms

Architectural history has repeatedly earned critique about its monocentric canonization of precedent, perpetually frozen in particularly hegemonic spaces and times: the Global North and the 19th century reproduction of these Eurocentric perspectives into future generations of learners. To navigate that, I ask, “Where are the global origin stories of architecture?” and what is an architect’s role in ushering in a “multipolar” and “pluriversal” world where no group dominates and every form of expression belongs in our profession? Between June and October 2021, I fashioned an architectural history survey course themed “Origin Stories” to explore this with graduate students and a coalition of area studies/art history librarians in two ways. First, the course deputized 23 second-year graduate students as collaborative researchers tasked with “hacking” assembled archives in historically diasporic zones. In a six-week editorial process, my student researchers uncovered and analyzed nearly 80 unique sources from university collections. Secondly, the hackathon primed students to become public intellectuals themselves through Wikipedia’s Student Assignment Program. Using my roster of nearly 100 “eligible articles” needing improvements, they contributed 76 sources in

180 individual edit sessions with over 8,000 words added to five articles. Despite limitations (i.e. language, citation policies), this integrative epistemology illustrates the emergent value of participatory research to help address knowledge inequities in canons that we teach our increasingly non-White, non-American, and mobile students.

This paper also offers my pedagogical insights by reflecting on “constructivist methods” of teaching, how the project evinces analytical skills around communication processes, and exploring “narrativity” (Whyte, 1987; Osman and Abramson, 2017; Jarzombek, 2015). While some frame the global histories of architecture as “successive” change (Ching et al., 2017), I challenge architectural educators to unsettle, resist, and counter any static or linear narratives around beauty and design traditions. Our pedagogy can decolonize architecture through various routes of non-linear discovery: quantum thinking and pluriversality (Mignolo, 2018). Our pedagogy invents more horizontal modes of study that traverse vertical boundaries of imperial civilizations to value diasporas (Jayasuriya 2008; Aman 2016). Architectural discourse urgently needs to light this path where all belong.

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PhD, he is a lecturer at the Department of Architecture, and the Director of Justice x Belonging (JxB) Initiatives, University of Pennsylvania Weitzman School of Design, Philadelphia, PA. His research and teaching interests are black diasporic heritage (diaspora studies, Afrofuturism), urban design (public space, placemaking), digital humanities (worldbuilding, spatial media).

Feminist Archaeo-geologies: Retrieving Alexandrine Sureda from Eugène Viollet-le-Duc's Mont Blanc Archives

Through an examination of various documents and omissions in the Fonds Viollet-le-Duc, housed at the Médiathèque de l'architecture et patrimoine, this paper will present the retrieval of lost voices in French architect Eugène Viollet-le-Duc's (1814-1879) study of Mont Blanc. This examination and recovery recasts a canonical biography and demonstrates the power inherent in archival material, its selection and acquisition, and its retrieval, reconfiguration, and transcription. This power is applied by the keepers of archival documents (here, the Viollet-le-Duc family and the institutional body) as well as their users (the researcher, historian, designer) to construct, establish, and destabilise historical narratives. Viollet-le-Duc's Mont Blanc investigation (1868-1876) presents itself as the work of a sole male genius. In reality, this work circulated through and was shaped by different voices, including those of mountain guides, locals, naturalists, and others largely absent from the archive and historical accounts. Archival practices from architecture and geology will be re-applied through a feminist reading to restore the "clutter and mess" (Frichot, 2019) of the "others", drawing on Donna Haraway's prompt that

"redistributing the narrative field by telling another version of a crucial myth is a major process in crafting new meanings." (Haraway, 1984)

This research uncovers traces of these different contributors, with particular attention to Alexandrine Sureda, Viollet-le-Duc's secretary and companion on his Alpine excursions. Mme Sureda was all but erased from Viollet-le-Duc's archive by the architect's family - an intentional act that both silences her and reveals her significance. Despite this attempted erasure, the field notes, architectural plans, drawings, and correspondence contained in the archive nevertheless bear witness to her intimate relationship with the architect and her close involvement in his Mont Blanc study. By reading across documents and omissions, Mme Sureda (and others) can be retrieved and reconstructed, destabilising the architect-geologist's icon by demonstrating the influence that another pair of hands (notably female) played in the Alpine investigation.

Experimenting with a composite method of words, drawings, and other representations, Mme Sureda's voice will be excavated and restored, in the process becoming intermingled with my own voice. In restoring this erased voice, the polyphonic nature of this collaborative

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history will challenge the authority of canonical histories, offering the possibility of alternative narratives.

is a researcher and designer. Her work addresses relationships between history, narrative, and representation in architecture, landscape, and geology. She is completing her PhD at The Bartlett School of Architecture, where she is Year Coordinator on the Landscape Architecture programme. She is co-founder and co-editor in chief of The Site Magazine.

International Canon and its National Paraphrases. Common Architectural Design Language of Historicism and the National Styles in Central Europe

During historicism in architecture, historical styles were accepted as sources of historicized buildings across Europe. From the middle of the 19th century, in many Central European states, the claim was formulated to form their own national style. In these countries, a "new" patriotic canon was conceived, which would originate within the historical narrative and design language of historicism. The sources of this new canon were local architectural monuments and memorials of the past. Using these elements and the language of historical neo-styles, national architectural styles were created.

Therefore, architects and theoreticians in Hungary during the competition of the Palace of the Academy of Sciences called the Gothic style identical with the native character. Moreover, when the Czech architects Ignac Ullmann and Antonín Wiehl formulated a true Czech architectural feature to the German architects, instead of the Neo-Renaissance, the style of the German-Czech clubhouses, they chose the so-called Czech Renaissance as a native architectural form. The Central European late Renaissance played one of the most interesting roles in the process of forming the national architectural style. Since the 1880s, Polish and Hungarian scholars have

been citing this Renaissance stylistic variant as the ideal source of their own national style.

In my lecture, I would like to point out the limits of efforts to formulate a new national architecture with the witnesses of neo-styles. Those contemporaries who talked about the paradox of establishing a national architecture from historical forms of common European architecture also pointed to these limits and problems.

In examining these parallel phenomena, I would like to ask what the term "source" meant for architects of historicism in Europe and for founders of national styles in Central Europe. How can we describe today the "national" relationships to the past in historicism, according to which principles these architects chose from the stylistic epochs of European architecture? In the course of examining these phenomena, one must claim, that this attempt to re-canonize the sources and the architecture, was the first stage in a process of depicting national identity. Only when architects moved away from historicism in the direction of Art Nouveau, could a meaningful answer to the question of national architecture be given.

**Gábor György Papp
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PhD, art historian at the Research Institute for Art History, Budapest. He deals with architectural history of the 19th century in Central Europe, with a special focus on Hungary and German-Hungarian architectural relations. His current project is about the emergence of the national idea in the architecture of Hungary as compared to Central Europe.

A Plagiarist from New Jersey and the Removal of Prussia from the American Architectural Canon

Minard Lafever (1798-1854), a New Jersey born carpenter, is largely credited with furthering the popularity of the Greek Revival Style in North America during the mid 19th century. Lafever began calling himself an architect early in his career, and he designed a number of significant structures in the Greek, Gothic, and Egyptian revival styles. He is best known, however, for the influential books on the practice of architecture and construction that bear his name, "The Young Builder's General Instructor" (1829), "The Modern Builder's Guide" (1833), "The Beauties of Modern Architecture" (1935), "The Modern Practice of Stairway Construction" (1838), and "The Architectural Instructor" (1856).

Architectural design guides of the 18th and 19th centuries, written by authors from many nations, featured illustrations of elevations and details of design elements from ancient Greek and Roman sculptures. Armed with classical design guides, builders would then be able to recreate forms from antiquity. Lafever's design books provide clear illustrations of the designs of the ancient Mediterranean for the use of his contemporaries. However, there is no evidence that Lafever ever traveled to Greece or Italy, and the illustrations he published virtually all seem to

be drawn from previously published design guides.

In both "The Modern Builder's Guide" and "The Beauties of Modern Architecture", Lafever concedes that he borrowed from the 18th century architectural design classic, "The Antiquities of Athens and Other Monuments of Greece", by British authors James Stuart and Nicholas Revett. The borrowing, in practice, amounted to copying several images directly without attribution. Architectural historians have also noted that Lafever's text was often lifted from various dictionaries and encyclopedias. This paper aims to add the name Karl Friedrich Schinkel and his work "Vorbilder für Fabrikanten und Handwerker" (1821) to the list of authors and works from which Lafever borrowed without credit. Numerous images from Lafever's work appear to be copies from Schinkel's illustrations or are amalgamations of designs by Schinkel mixed with those by Stuart and Revett. The addition of Schinkel as a potential source for Lafever's influential design guides is important to the further understanding of 19th century American cityscapes, as many structures created by German immigrants that were built after the style of Schinkel have been incorrectly described as being after the designs of Lafever.

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RESUMÉ OF THE CONFERENCE

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NOTES

8th Forum Architekturwissenschaft

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