The globe, I argue, is a humancentric construction; the planet or the Earth system, decen
ters the human.

Our task was to analyze mixed states, assemblages [agencements], what Foucault called devices [dispositifs]. It was necessary, not to go back to points, but to follow and disentangle lines: a cartography, which involved a micro-analysis (what Foucault called micro-physics of power and Guattari micro-politics of desire).

During the first two decades of the twenty-first century, increasingly and inexorably, we have been confronted by the ominous realization of the profound alterity of the planet and of its indifference to human concerns. The awareness of the incommensurability of scales and processes separating planetary geo-biological history and human history has progressively permeated and transformed philosophical, anthropological, and political discourses, dramatically recasting our thinking about nature, technology and the relations between human and non-human life on planet Earth.

Voicing alarm about the governance of worldwide phenomena as climate change, pandemics, oceans pollutions, species extinction, or reckless dynamics of materials extraction, political economists, activists, politicians and other intellectuals are currently advocating novel forms of policymaking addressing the planetary scale. Given nation-states blatant failure to respond to present-day urgent challenges, what is now being
projected are networked planetary governance systems involving multiple actors at different scales (subnational government, business, civil society, international organizations and nation-states) or forms of polylateralism (agents of global civil society together with subnational government intervening when nation-states falter).

In the age of planetary reason, the proposed novel assemblages of governing actors together with the reassessment of their agency, techno-scientific authority and legitimacy compellingly suggest the reappraisal of the operativity of the Foucauldian idea of *dispositif* together with concept of *agencement* developed by Deleuze and Guattari.

The term *dispositif*, translated in English as “apparatus” or “deployment” defines a configuration or arrangement of elements and forces, practices and discourses, power and knowledge that is both strategical and technical. In Foucault’s words “[dispositifs] is a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions—in short, the said as much as the unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements”.

*Agencement* from the French *agencer* “to organize, arrange, lay out, piece together, match”, does not have proper equivalents in English. Translated as “assemblage” it loses the connotation of process to signify instead an outcome, while in the translation “arrangement” the idea of agency is lost. In *Dialogues* Gilles Deleuze and Claire Parnet, (1977) define the *agencement* as , “.. a multiplicity which is made up of many heterogenous terms and which establishes liaisons, relations between them, across ages, sexes and reigns – different natures. Thus the assemblage’s only unity is that of co-functioning: it is a symbiosis a sympathy. It is never filiations which are important, but alliances, alloys …An animal is defined less by its genus, its organs, and its functions, than by the assemblages into which it enters.”

For the 2021 edition of the Phyllis Lambert international seminar, that will take place on December 4, the proposal is to bring together designers, architects, landscapers and scholars to reflect on the creative, operational and political potential of re-thinking design as form of multi-scalar planetary assemblage of humans, non-humans, technologies and resources.

**Speakers:**

*Andrés Jaque*, Office for Political Innovation, New York, Advanced Architecture Design Program at Columbia University GSAPP
*Being Silica*

*Kabage Karanja, Stella Mutegi*, Cave_bureau, Nairobi
*Tales from the Anthropocene Museum*

*Elise Misao Hunchuck*, MLA, Bartlett School of Architecture, UCL, London
*Landscapes After Nature*
Fadi Masoud, John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto  
*Terra-Sorta-Firma and the Littoral Archeosphere*

Amaia Sánchez-Velasco, Jorge Valiente Oriol, GRANDEZA, University of Technology Sydney  
*Seven Allegorical Micro-Fictions for the Pilbara*

Jeffrey S. Nesbit, Texas Tech University, Lubbock  
*The Invisible Wilderness for Departing Earth*

Karen Lee Bar-Sinai, Aaron Sprecher, Technion, Israel Institute of Technology, Haifa  
*Territorial Potentials in Robotic Fabrication*

Giovanni Bellotti, Alessandra Covini, Studio Ossidiana, Rotterdam  
*The Design of the Encounter*

Dorothee Brantz, TU Berlin, Ignacio Farias HU Berlin, Sandra Jasper HU Berlin, Laura Kemmer TU Berlin, Jörg Stollmann, TU Berlin  
*Re-scaling Global Health. Human Health and Multispecies Cohabitation on an Urban Planet*

Marco Ferrari, Studio Folder, Milan  
*Cartographic Inquiries*

**Moderators:**

- Christina Contandriopoulos, Département d'histoire de l'art, UQAM
- Alice Covatta, École d'architecture, Université de Montréal
- Salmaan Craig, Peter Guo-hua Fu School of Architecture, McGill University
- Albert Ferré, CCA, Montréal
- Thomas-Bernard Kenniff, Design de l'environnement, École de design, UQAM
- Theodora Vardouli, Peter Guo-hua Fu School of Architecture, McGill University

9:30 – 18:00, via Zoom or Room 1120

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Short bio of participants

**Marco Ferrari** is an architect and codirector of Studio Folder, a design and research studio based in Milan. His research centers on the relationship between cartography, visual representation, and politics, working across a diverse range of outcomes and research methodologies.

**Elise Hunchuck** is a Berlin-based landscape researcher, editor, and educator trained in landscape architecture, philosophy, and geography.

**Jörg Stollman** is a German architect, currently the Chair for Urban Design & Architecture at TU Berlin's Institut für Architektur. **Ignacio Farias** is professor of urban anthropology at HU Berlin. His most recent work explores the politics of urban disruptions (and waves!), from tsunamis over heat to noise. He is interested experimenting with anthropology as a form of urbanism, refiguring ethnography as a form of city making performed with others (designers, initiatives, concerned groups, policy makers) and by other means (moving from textual to material productions).

**Amaia Sánchez-Velasco** is Lecturer at the University of Technology Sydney, Faculty of Design Architecture and Building. Together with **Jorge Valiente Oriol** she is a founding members of **Grandeza Studio** a collective that studies late-capitalist spaces and narratives to identify – through critical analysis – and neutralize – through political imagination – the mechanisms that veil and normalize neoliberal violence. Their work, *Teatro Della Terra Alienata*, for the XXII Triennale di Milano (2019) received the Golden Bee Award.

**Andrés Jaque** is an architect, writer and curator. His work explores the role architecture plays in the making of societies. In 2003, he founded the Office for Political Innovation, a transdisciplinary agency working in the intersection of design, research and environmental activism.

**Fadi Masoud** is an Assistant Professor of Landscape Architecture and Urbanism at the Daniels Faculty. Masoud’s research and design work engages the landscape and its underlying environmental systems as operational forces in shaping urbanism. His current work focuses on establishing relationships between large-scale dynamic environmental systems, design, and the instrumentality of planning frameworks, policies, and codes.

**Cave_Bureau**, is a Nairobi based bureau of architects and researchers charting explorations into architecture and urbanism within nature. Their work addresses the anthropological and geological context of the African city as a means to confront the complexities of our contemporary rural and urban lives.

**Jeffrey S Nesbit** recently received a PhD from Harvard University Graduate School of Design. His work focuses on processes of urbanization, infrastructure, and the evolution of “technical lands”. He has written several journals article and book chapters on infrastructure, urbanization and the history of technology, including co-editor of New Geographies 11 Extraterrestrial (Actar 2019).
Karen Lee Bar-Sinai is an architect, urban designer and an Azrieli Fellow PhD candidate at the Technion IIT Faculty of Architecture. Her research focuses on the ways technology can reshape the approach to built environments and infrastructure; and how digital fabrication could be applied at a large scale to create intelligent and responsive built fabrics. Aaron Sprecher is Associate Professor at the Technion Faculty of Architecture and Town Planning. He co-leads the Material Topology Research Laboratory at the Faculty of Architecture. In parallel, he is co-founder and partner of the award-winning practice Open Source Architecture, a collaborative research group that brings together international researchers in the fields of design, architecture, engineering, and media research.

Studio Ossidiana is an award-winning practice in architecture, design, and research led by Alessandra Covini and Giovanni Bellotti. Founded in 2015, Studio Ossidiana is always searching for new material expressions to translate visions into engaging spaces and objects. Stories are told, and objects are brought to life through materials and spaces that call for action, discovery, and wonder. Working across multiple scales, Studio Ossidiana blurs the boundary between architecture, design, art, landscape, and urban strategies.