

AGENCEMENTS PLANÉTAIRES

— PLANETARY ASSEMBLAGES

Séminaire international Phyllis Lambert *International Seminar*

2021.12.04

Université 
de Montréal

Conception et organisation : Alessandra Ponte

Agencements planétaires

Le globe, à mon avis, est une construction humano-centrique; la planète, ou le système Terre, décentre l'humain.

—Dipesh Chakrabarty, *The Climate of History in a Planetary Age*, 2021.

Nous avons pour tâche d'analyser des états mixtes, des agencements, ce que Foucault appelait des dispositifs. Il fallait, non pas remonter à des points, mais suivre et dé-mêler des lignes : une cartographie, qui impliquait une micro-analyse (ce que Foucault appelait microphysique du pouvoir et Guattari micro-politique du désir).

—Gilles Deleuze, *Pourparlers*, 1990.

Au cours des deux premières décennies du XXI^e siècle, de plus en plus et inexorablement, nous avons été confrontés à la prise de conscience inquiétante de la profonde altérité de la planète et de son indifférence aux préoccupations humaines. La prise de conscience de l'incommensurabilité des échelles et des processus séparant l'histoire géo-biologique planétaire et l'histoire humaine a progressivement imprégné et transformé les débats philosophiques, anthropologiques et politiques, refondant de manière dramatique notre réflexion sur la nature, la technologie et les relations entre la vie humaine et non-humaine sur la planète Terre.

Exprimant leur inquiétude face à la gouvernance de phénomènes mondiaux tels que les changements climatiques, les pandémies, la pollution des océans, les extinctions d'espèces ou la dynamique imprudente de l'extraction de matériaux, des économistes politiques, des militants, des politiciens et d'autres intellectuels préconisent actuellement de nouvelles formes d'élaboration de politiques à l'échelle planétaire. Compte tenu de l'incapacité flagrante des États-nations à répondre aux défis urgents d'aujourd'hui, ce qui est maintenant projeté sont des systèmes de gouvernance planétaire en réseau impliquant de multiples acteurs à différentes échelles (gouvernement infranational, entreprises, société civile, organisations internationales et États-nations), ou du polylatéralisme (agents de la société civile mondiale avec le gouvernement infranational lorsque les États-nations vacillent).

À l'ère de la raison planétaire, les nouveaux assemblages proposés d'acteurs responsables de la gouvernance des défis mondiaux, ainsi que la réévaluation de leur autorité et de leur légitimité technoscientifique, suggèrent de manière convaincante la revalorisation de l'opérativité de l'idée foucauldienne de dispositif avec le concept d'agencement développé par Gilles Deleuze et Félix Guattari. Selon Foucault, comme il l'expliquait dans un texte de 1977, le dispositif est en premier lieu « ...un ensemble résolument hétérogène comportant des discours, des institutions, des aménagements architecturaux, des décisions réglementaires, des lois, des mesures administratives, des énoncés scientifiques, des

propositions philosophiques, morales, philanthropiques, bref : du dit aussi bien que du non-dit, voilà les éléments du dispositif. Le dispositif lui-même c'est le réseau qu'on établit entre ces éléments [...]. Par dispositif, j'entends une sorte – disons – de formation qui à un moment donné a eu pour fonction majeure de répondre à une urgence. Le dispositif a donc une fonction stratégique dominante. »

Élaborés par Deleuze et Guattari avec Claire Parnet au cours des années 1970, les concepts d'agencement et de diagramme (également définis comme machine concrète et abstraite) ont répondu au défi de penser la transformation des structures historiques dépassant les limites des interprétations dominantes du structuralisme et du marxisme. L'agencement est alors conçu en fonction d'un processus de fonctionnement et non de production. Comme l'écrivent Deleuze et Parnet dans *Dialogues* (1977) : « Qu'est-ce qu'un agencement ? C'est une multiplicité qui comporte beaucoup de termes hétérogènes, et qui établit des liaisons, des relations entre eux [...]. Aussi la seule unité de l'agencement est de co-fonctionnement ». Il s'agit alors de tracer les variations et intensités traversant l'agencement et de définir les coefficients de stabilisation ou de devenir. De telles variations et intensités composent le diagramme de l'agencement qui permet de démêler et de penser de nouveaux potentiels créatifs (ou destructeurs).

Pour l'édition 2021 du séminaire international Phyllis Lambert, qui aura lieu le 4 décembre, la proposition est de réunir designers, architectes, paysagistes et universitaires pour réfléchir au potentiel créatif, opérationnel et politique de repenser le design comme agencement planétaire des humains, non humains, technologies et ressources.

Amphithéâtre 1120 / Zoom

École d'architecture, Faculté de l'aménagement, Université de Montréal
2940 chemin de la Côte-Sainte-Catherine, Montréal QC H3T 1B9

AGENCEMENTS PLANÉTAIRES

— PLANETARY ASSEMBLAGES

Séminaire international Phyllis Lambert International Seminar

2021.12.04

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de Montréal

Conception and organization: Alessandra Ponte

Planetary Assemblages

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

—Dipesh Chakrabarty, *The Climate of History in a Planetary Age*, 2021.

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).

—Gilles Deleuze, *Pourparlers*, 1990.

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 polyateralism (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.

Amphitheater 1120 / Zoom

École d’architecture, Faculté de l’aménagement, Université de Montréal
2940 chemin de la Côte-Sainte-Catherine, Montréal QC H3T 1B9

Programme/program

9:30 **Izabel Amaral**, École d’architecture, Université de Montréal
Mot de bienvenue/Opening remarks

9:40 **Alessandra Ponte**, École d’architecture, Université de Montréal
Introduction

Première séance/ First Session 10:00 - 11:50

10:00 - 10:20 **Giovanni Bellotti, Alessandra Covini**, Studio Ossidiana, Rotterdam
The Design of the Encounter

10:20 - 10:40 **Dorothee Brantz**, TU Berlin, **Ignacio Farías**, HU Berlin, **Sandra Jasper**, HU Berlin, **Laura Kemmer**, TU Berlin, **Jörg Stollmann**, TU Berlin, **Jamie Scott Baxter**, TU Berlin
Re-scaling Global Health. Human Health and Multispecies Cohabitation on an Urban Planet

10:40 - 11:00 **Kabage Karanja, Stella Mutegi**, Cave_bureau, Nairobi
Tales from the Anthropocene Museum

11:00 - 11:20 **Elise Misao Hunchuck**, MLA, Bartlett School of Architecture, UCL, London
Landscapes After Nature

Respondents/Modérateurs

- **Christina Contandriopoulos**, Département d’histoire de l’art, UQAM
- **Salmaan Craig**, Peter Guo-hua Fu School of Architecture, McGill University

Round Table/Table Ronde : 11:20 - 11:50

Deuxième séance/Second Session 13:30 - 15:00

13:30 - 13:50 **Andrés Jaque**, Office for Political Innovation, New York, Advanced Architecture Design Program at Columbia University GSAPP
Being Silica

13:50 - 14:10 **Marco Ferrari**, Studio Folder, Milan
Cartographic Inquiries

14:10 - 14:30 **Jeffrey S. Nesbit**, Texas Tech University, Lubbock
The Invisible Wilderness for Departing Earth

Modérateurs/Respondents

- **Albert Ferré**, CCA, Montréal.
- **Theodora Vardouli**, Peter Guo-hua Fu School of Architecture, McGill University

Round Table/Table Ronde 14:30 - 15:00

Troisième séance/Third Session 15:45 - 17:15

15:45 - 16:05 **Fadi Masoud**, John H. Daniels Faculty of Architecture, Landscape and Design, U. of Toronto
Terra-Sorta-Firma and the Littoral Archeosphere

16:05 - 16:25 **Karen Lee Bar-Sinai, Aaron Sprecher**, Technion, Israel Institute of Technology, Haifa
Territorial Potentials in Robotic Fabrication

16:25 - 16:45 **Amaia Sánchez-Velasco, Jorge Valiente Oriol**, GRANDEZA, University of Technology Sydney
Seven Allegorical Micro-Fictions for the Pilbara (a research project by GRANDEZA in collaboration with Bajeza)

Modérateurs/ Respondents

- **Alice Covatta**, École d'architecture, Université de Montréal
- **Thomas-Bernard Kenniff**, École de design, UQAM

Round Table/Table Ronde 16:45 - 17:15

Biographies

Conception et organisation : Alessandra Ponte

Alessandra Ponte est professeure titulaire à l'École d'architecture de l'Université de Montréal. Elle a également enseigné à l'École d'architecture de l'Université de Princeton, à l'Université de Cornell, à l'Institut Pratt de Brooklyn, à l'ETH de Zurich, ainsi qu'à l'Institut Universitaire d'Architecture de Venise. Depuis 2008, elle est responsable de la conception et de l'organisation du Séminaire Phyllis Lambert, événement annuel (biennuel depuis 2016) sur les thèmes du paysage et de l'architecture. Elle a aussi été commissaire de l'exposition *Environnement Total : Montréal 1965-1975* (Centre Canadien d'Architecture, Montréal, 2009). En outre, elle a collaboré (avec Laurent Stadler et Thomas Weaver) à la préparation de l'exposition et du catalogue *God & Co: François Dallegret, Beyond the Bubble* (Architectural Association School of Architecture, Londres, 2011; ETH, Zurich 2012). Elle a publié une collection d'essais sur les paysages extrêmes de l'Amérique du Nord intitulé, *The House of Light and Entropy* (London : AA Publications, 2014). Elle a collaboré aux projets pour le Pavillon canadien d'architecture de la Biennale de Venise en 2014, *Arctic Adaptations*, et en 2016, *Extraction*. Depuis la session d'hiver 2017, en collaboration avec les étudiants de maîtrise et des collaborateurs, elle a entamé une nouvelle recherche sur le thème « Architecture et information 2.0 ». Les recherches menées en 2017, 2018 et 2020 ont été publiées dans trois volumes collectifs sous ce même titre. Elle travaille présentement sur un projet de recherche en collaboration avec les étudiants à la maîtrise de l'UdeM, ainsi qu'avec des universitaires et des scientifiques de l'Université Concordia et de l'UQAT sur la « région ressource » de l'Abitibi-Témiscamingue. Les résultats de l'enquête ont été publiés dans un volume collectif : *Architecture/ Territoire/ Information 4.0. Abitibi-Témiscamingue Trois Écologies*. École d'architecture UdeM, Alessandra Ponte, s.l.d., Montréal 2021. <https://papyrus.bib.umontreal.ca/xmlui/handle/1866/25656>

Première séance/ First Session 10:00 - 11:50

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

Studio Ossidiana is an award winning practice in architecture, design and research led by Alessandra Covini and Giovanni Bellotti. Working across scales, Studio Ossidiana blurs the boundary between architecture, design, art, landscape, and urban strategies. Studio Ossidiana's work has been exhibited at La Biennale di Venezia 2021, Istanbul Design Biennial 2020-21, Chicago Architecture Biennial 2021, ArkDes and Het Nieuwe Instituut. **Alessandra Covini** received her master's degree in Architecture at the University of Technology in Delft (NL). Alessandra is the winner of the Prix de Rome Architecture 2018. Alessandra has taught and lectured at TU Delft, Rotterdam Academie van Bouwkunst, Piet Zwart Institute, KABK Den Haag, Rietveld Academy, Design Academy Eindhoven. **Giovanni Bellotti** received his master's degree in Architecture from IUAV University of Venice (IT), and a postgraduate degree from MIT (US) in Architecture and Urbanism. Giovanni is a Fulbright fellow and Miguel Vinciguerra award recipient. He worked as a researcher for TU Delft's The Why Factory and MIT's Center for Advanced Urbanism. Giovanni teaches at Rotterdam's Piet Zwart Institute and at the Design Academy Eindhoven.

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

Dorothee Brantz is professor and Director of the Center for Metropolitan Studies at Technische Universität Berlin. Her recent research fields encompass urban environmental history, human-animal studies, history of medicine, and multi-species urbanism. With Avi Sharma, she has recently published "Urban Resilience in a Global Context: Actors, Narratives, Temporalities" (Transcript, 2020).

Ignacio Farías 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 experiment-

ing 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).

Sandra Jasper is Assistant Professor for Geography of Gender in Human-Environment-Systems at the Humboldt-Universität zu Berlin. Her research interests are in urban nature, soundscapes, and feminist theory. She is co-editor of *The Botanical City* (jovis, 2020) and is currently completing a monograph on the experimental spaces of West Berlin for which she received a Graham Foundation grant.

Laura Kemmer is an urban researcher and a postdoc at the Geography Department, HU Berlin and at the Center for Metropolitan Studies, TU Berlin. Her research is about infrastructure, affect and the emergence of urban collectivities, with recent projects looking into the relations between the city and its soils, and the ways in which nonhuman urban agents become a promise or a threat for human-environment relations.

Jörg Stollmann is an architect and urban researcher and Professor for Urban Design and Urbanization at Technische Universität Berlin. His work focuses on cooperative and collaborative design tools, on meditation and digitalization of planning and urban everyday life, and on the urban as a common good. He is currently part of the Collaborative Research Centre "Refiguration of Spaces" (DFG), working on everyday spaces in Smart Cities.

Jamie Scott Baxter is an architect and spatial scientist. Between 2017-2020, Jamie was a Marie Skłodowska-Curie Fellow on the EU Horizon2020 MSCA project "RurAction: Social Entrepreneurship in Structurally Weak Rural Regions". He is a PhD candidate at TU Berlin at the chair for Urban Design and Urbanization. Additionally, he is a research associate at the SFB 1265 "Re-figurations of Spaces", TU Berlin, and an associate at the Leibniz Institute for Research of Society and Space.

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

Cave_bureau is a Nairobi-based bureau of architects and researchers charting explorations into architecture and urbanism within nature. Our work addresses and works to decode both anthropological and geological contexts of the postcolonial African city, explored through drawing, storytelling, construction, and the curation of performative events of resistance. The bureau is driven to develop systems and structures that improve the human condition, without negatively impacting the natural environment and social fabric of communities. By conducting playful and intensive research studies into caves within and around Nairobi, we aim to navigate a return to the limitless curiosity of our early ancestors while confronting the challenges of contemporary rural and urban living. **Kabage Karanja** is an architect and spelunker. He founded Cave_bureau in 2014 alongside Stella Mutegi. A natural environment enthusiast, he leads the bureau's geological and anthropological investigations into architecture and nature, which includes orchestrating expeditions and surveys into caves within the Great Rift Valley. He is a serial sketcher and storyteller, driven to script and communicate cave thinking in relation to both built and natural environments. Recent exhibitions of Cave_bureau's work include: 17th International Architecture Exhibition, Venice 2021, Awarded a Special Mention for the installation titled "Obsidian Rain"; The World Around Summit, Guggenheim Museum, 2021; Cooper Hewitt Design Triennial, 2019-20; London Festival of Architecture, 2018. Karanja lives and works in Nairobi. **Stella Mutegi** is an architect and spelunker. She founded Cave_bureau in 2014 alongside Kabage Karanja. She is known in the bureau as the problem slayer of all design issues, heading up the technical department and orchestrating the seamless coordination of ideas into built form. She partakes in all Cave_bureau expeditions and surveys into caves within the Great Rift Valley, later steering those geological and anthropological investigations towards a unique architectural product. Recent exhibitions of Cave_bureau's work include: 17th International Architecture Exhibition, Venice 2021, Awarded a Special Mention for the installation titled "Obsidian Rain"; The World Around Summit, Guggenheim Museum, 2021; Cooper Hewitt Design Triennial, 2019- Guggenheim Museum, 2021; Cooper Hewitt Design Triennial, 2019- 20; London Festival of Architecture, 2018. Mutegi lives and works in Nairobi.

Elise Misao Hunchuck, MLA, Bartlett School of Architecture, UCL, London
Landscapes After Nature

Elise Misao Hunchuck (b. tkaronto/Toronto) is a landscape researcher, editor, and educator trained in landscape architecture, philosophy, and geography (University of Toronto, CA). Based in Berlin and Milan, her research uses cartographic, photographic, and text-based practices to document political ecologies, exploring material landscapes and the relationships between resources, infrastructures, natural processes, human and other-than-humans. She is a Visiting Lecturer at the Royal College of Art School of Architecture, a Senior Researcher and Lecturer at The Bartlett School of Architecture, London, and a member of the editorial board of *Scapegoat*. She is also the editor and a curator for transmediale 2021–22. Her writing has been featured in *The Funambulist*, *The Avery Review*, and *Flash Art*. Her editorial work has been published with Sternberg Press, Archive Books, and Edinburgh University Press. Most recently, she co-edited *Electric Brine* (2021) alongside Jennifer Teets and Margarida Mendes. Forthcoming titles (2021–22) include works with Jovis Verlag, Routledge, Duke University Press, MIT Press, *The Architectural Review*, *Journal of Visual Art Practice*, and the Minnesota University Press series Art after Nature.

Modérateurs / Respondents :

Christina Contandriopoulos, Département d'histoire de l'art, UQAM
Christina Contandriopoulos is professor in the Department of Art History at the Université du Québec à Montréal. Her research and teaching focus on the history of architecture and landscape in the 19th century, utopia and cartography. She also works on architectural criticism and more recently on school buildings in Montreal (1900-1930). She is a founding member of the RAA19 (Research of Art and Architecture of the 19th-C; <https://raa19.com/>). She has published and directed numerous journals, including the most recent special issue of Captures, "Cartographies actuelles" (May, 2020: <http://revuecaptures.org/node/4101>)

Salmaan Craig, Peter Guo-hua Fu School of Architecture, McGill University

Salmaan Craig (B.Sc., Eng.D.) is an Assistant Professor at the Peter Guo-hua Fu School of Architecture, McGill University. He researches how to turn biogenic building materials into heat-exchangers. This way, buildings

could better harness ambient energy while locking-away carbon for centuries ahead. Before McGill, Salmaan was a lecturer at the Harvard Graduate School of Design. He taught seminars on energy and materials. One course was on adaptive and hybrid materials with Joanna Aizenberg of the Wyss Institute. Salmaan also spent several years in the industry: first at Buro Happold, then at Foster + Partners. For Bloomberg's new headquarters in London, he co-developed the integrated ceiling, so the radiant cooling worked in tandem with buoyancy ventilation. He also worked on Apple's new headquarters, the Masdar Institute, and the Louvre Abu Dhabi.

Deuxième séance/Second Session 13:30 - 15:00

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

Being Silica

Andrés Jaque is an architect, writer, and curator. He is the founder of the Office for Political Innovation, a New York/Madrid-based agency working at the intersection of research, envirobodily practices, and design. In 2016, the office received the 10th Frederick Kiesler Prize for the Architecture and the Arts. It has also been awarded the Silver Lion for Best Research Project at the 2014 Venice Architecture Biennale, as well as the Dionisio Hernández-Gil Prize. Its projects include IKEA Disobedients; PHANTOM. Mies as Rendered Society; Superpowers of Ten; Pornified Homes; Ocean Space TBA21, Castello, Venice; Reggio School, El Encinar de los Reyes; COSMO MoMA PS1, New York; Museo CA2M, Móstoles; Climate-Dissident House, Molino de Segura; Escaravox, Madrid; House in Never Never Land, Cala Vadella, Ibiza; Plasencia Care Home, Cáceres. Its work is part of the collection of MoMA, New York, and of the Art Institute of Chicago, and has been shown at major museums around the world, including Victoria and Albert Museum, London; MAK, Vienna; Design Museum, London; MoMA PS1, New York; ZKM, Karlsruhe; Whitechapel Gallery, London; and CalArts Gallery, Los Angeles.

Jaque is the Chief Curator of the 13th Shanghai Biennale, titled *Bodies of Water*, and in 2018 he co-curated Manifesta 12 in Palermo, titled *The Planetary Garden. Cultivating Coexistence*, which inquired into the ecological, technological, and political role Shanghai and Palermo play now. He is the Director of the Advanced Architectural Design Program at Columbia University, he has previously taught at Princeton University,

and has been a Heinrich Tessenow Stipendiat and a Graham Foundation Grantee. His books include: *Superpowers of Scale* (Columbia Press, 2020), *More-Than-Human* (with Marina Otero and Lucia Piestrojusti; Idea Books, 2020), *Mies y la gata Niebla. Ensayos sobre arquitectura y cosmopolítica* (Puente Editores, 2019), *Transmaterial Politics* (MCD, 2017), *Transmaterial / Calculable* (ARQ, 2017), *PHANTOM. Mies as Rendered Society* (ACTAR, 2013) and *Different Kinds of Water Pouring into a Swimming Pool* (CalArts, 2013).

Marco Ferrari, Studio Folder, Milan

Cartographic Inquiries

Marco Ferrari is the co-founder of Studio Folder, an interdisciplinary design practice based in Milan, working both on commissions in the fields of culture and the arts, and on research projects examining the politics and visualization of spatial data. Together with Elisa Pasqual and Andrea Bagnato, he is the co-author of *A Moving Border. Alpine Cartographies of Climate Change*, a book based on Studio Folder's long-term project Italian Limes, and jointly published by Columbia Books on Architecture and the City and ZKM Karlsruhe in 2019. He is Adjunct Assistant Professor at Columbia GSAPP in New York, and a Visiting Tutor at Royal College of Art in London, where he co-leads the architectural design studio ADS7 together with Elise Misao Hunchuck and Jingru (Cyan) Cheng. Since 2012, Studio Folder has engaged in a variety of commissions and self-initiated projects developing visual identities, digital platforms, exhibitions, and art direction consultancy, while developing a comprehensive experience in the creation of information, statistical, and cartographic visualizations, both for physical spaces (in the form of immersive, interactive installations), online, and printed media. The work of the studio has been published widely and exhibited internationally.

Jeffrey S. Nesbit, Texas Tech University, Lubbock

The Invisible Wilderness for Departing Earth

Jeffrey S Nesbit is an architect, urbanist, founding director of the research group Grounding Design, and recently received his Doctor of Design degree (DDes) from Harvard University Graduate School of Design. His work focuses on processes of urbanization, infrastructure, and the evolution of "technical lands." Currently, Nesbit's research examines the 20th-century American spaceport complex at the intersection of architecture, infrastructure, and aerospace history. He has written several journal

articles and book chapters on infrastructure, urbanization, and the history of technology, and is co-editor of *New Geographies II Extraterrestrial* (Actar, 2019), *Rio de Janeiro: Urban Expansion and Environment* (Routledge, 2019), *Chasing the City: Models for Extra-Urban Investigations* (Routledge, 2018), and host of *Nature of Enclosure*, a podcast series on urbanNext. He currently holds the H. Deane Pearce Endowed Chair in the College of Architecture at Texas Tech University. Nesbit has taught architecture and urbanism, along with leading many design studios and urban theory seminars at Harvard University, Northeastern University, University of North Carolina Charlotte, and the University of New Mexico.

Modérateurs / Respondents :

Albert Ferré, CCA, Montréal.

Albert Ferré is the Associate Director, Publications at the Canadian Centre for Architecture, where he oversees the print and online publishing program as well as the CCA bookstore. He was previously editor at Actar (Barcelona / New York), managing editor of the Prince Claus Fund Library (Amsterdam), and an editor of *Quaderns* magazine (Barcelona).

Theodora Vardouli, Peter Guo-hua Fu School of Architecture, McGill University

Theodora Vardouli, Ph.D. is an Assistant Professor at the Peter Guo-hua Fu School of Architecture, McGill University. Her research examines histories and cultural meanings of informational abstractions and algorithmic techniques in architectural design. Vardouli's articles have been published in *Leonardo*, *Design Studies*, *Perspective*, *Nexus*, *IEEE Annals of the History of Computing*, *ARQ* and several edited collections. She is co-editor of *Computer Architectures: Constructing the Common Ground* (with Olga Touloumi, Routledge 2020) and *Designing the Computational Image* (with Daniel Cardoso Llach, forthcoming AR+D 2021). Her book in progress book (forthcoming MIT Press 2022) constructs a prehistory of digital architecture through the symbolic and physical prevalence of graphs.

Troisième séance/Third Session 15:45 - 17:15

Fadi Masoud, John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto

Terra-Sorta-Firma and the Littoral Archeosphere

Fadi Masoud is an Assistant Professor of Landscape Architecture and Urbanism and Director of the Centre for Landscape Research at the University of Toronto. His research, teaching, and design work focuses on the relationships between environmental systems, design and instrumental planning policy tools. Masoud currently leads research projects on climate adaptive urban and landscape design, novel resilient urban codes, and the future of metropolitan public open space. Prior to joining the University of Toronto, Masoud held teaching and research appointments at Harvard University's Graduate School of Design and the Massachusetts Institute of Technology. Masoud also practiced as planner and landscape architect at leading offices in North America. He is the recipient of several awards including the Fulbright Fellowship, the Heather M. Reisman Gold Medal in Design, the ASLA certificate of Honor, the Jacob Weidenman Prize, the LAF National Olmsted Scholar Finalist, and the Charles E. Beverage Fellowship by the Olmsted Friends of Fairsted. He is the editor of *Terra-Sorta-Firma: Reclaiming the Littoral Gradient*, an atlas of urbanism on reclaimed land (Actar 2021). Masoud currently sits on Waterfront Toronto's Design Review Panel and was a member of the City of Toronto's Urban Flooding Working Group.

Karen Lee Bar-Sinai, Aaron Sprecher, Technion, Israel Institute of Technology, Haifa

Territorial Potentials in Robotic Fabrication

Karen Lee Bar-Sinai is an architect, urban designer, and postdoctoral fellow at the Chair of Urban Design at the Technical University of Munich. She received her B.Arch from the Technion – Israel Institute of Technology, holds an MSc in Cities from the London School of Economics, and a Loeb Fellowship from the Harvard Graduate School of Design. She has recently submitted her Ph.D. which was conducted at the Material Topology Research Lab, at the Technion. Karen Lee's Ph.D. research focuses on pairing robotic tools and natural grounds for landscape and architectural construction. She explores ways to take advanced manufacturing beyond architectural objects and for forming large, and territorial

scales. Her postdoctoral research continues to develop the potentials of *editing landscapes* and focuses on the possibilities of robotically modulating grounds for environmental performance purposes. Karen Lee has taught undergraduate and graduate architecture and urban design studios and seminars at the Technion IIT and at the Bezalel Academy of Arts and Design, Jerusalem. She currently teaches a seminar on *Precision Landscapes* at the Chair of Urban Design at (TUM).

Aaron Sprecher is an associate professor at the Technion Faculty of Architecture and Town Planning. He is the director of the Material Topology Research Laboratory (MTRL) at the Faculty of Architecture (<https://mtrl.net.technion.ac.il>). MTRL is a transdisciplinary research group working in the field of computational design, robotics, and spatial simulation, exploring unique visualization, simulation, and fabrication tools that are changing the way we imagine, make, and inform our physical and cultural environments. The work at MTRL aims at harnessing advanced research through design methods stemming from human-machine interactions along with a deep cultural investment. Recent investigations at MTRL includes intervening and re-appropriating traditional craft as Digital Craft; identifying and merging tangible and intangible heritage assets into Digital Heritage; recognizing and exploiting environmental transformation in the emergence of Digital Groundscape. MTRL employs a hybrid approach to design research, combining data-driven methods with critical thinking, and theoretical contextualization. Research at MTRL aims to rethink and redefine relations between humans and machines through the design and bridging of computational and material realms, virtual and physical interfaces. In parallel, Aaron Sprecher is co-founder and partner of Open Source Architecture, a collaborative research group that brings together international researchers in the fields of design, architecture, engineering, and media research (www.o-s-a.com). He taught at Syracuse University School of Architecture (2005-2008) before joining McGill University School of Architecture (2008-2016). Aaron Sprecher was co-curator and co-editor of the exhibition and catalogue *The Gen(H)ome Project* (MAK Center, Los Angeles, 2006) and *Evolutive Means* (Pratt Institute, New York, 2010). Aaron Sprecher co-edited two volumes related to the nature of information technologies in architecture *Architecture in Formation* (2013, London: Routledge/Taylor and Francis) and more recently *Instabilities and Potentialities* (2019, London: Routledge/Taylor and Francis).

Amaia Sánchez-Velasco, Jorge Valiente Oriol, GRANDEZA, University of Technology Sydney

Seven Allegorical Micro-Fictions for the Pilbara (a research project by GRANDEZA in collaboration with Bajeza)

Amaia Sánchez-Velasco is an architect, educator, researcher and co-director of GRANDEZA, working since 2016 as a Lecturer at the School of Architecture, University of Technology Sydney (UTS). In 2011, she graduated from the Polytechnic University's School of Architecture in Madrid (ETSAM). In 2007-2008, Amaia received a scholarship to undertake studies in Berlin at the Technical University (TU) and the School of Fine Arts (UDK). She founded GRANDEZA in 2011 with Jorge Valiente Oriol and Gonzalo Valiente. GRANDEZA 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 has been exhibited and published in Germany, Chile, Spain, Italy, the Netherlands and Australia. In 2019, GRANDEZA and Miguel Rodriguez Casellas (Bajeza) co-directed the Australian pavilion *Teatro Della Terra Alienata* at the XXII Triennale di Milano. The work received the Golden-Bee award for the best international contribution and was acquired in 2021 by the National Gallery of Victoria (NGV) for the museum's Architecture and Design permanent collection. Amaia's master studio unit *Factory of Hyperecologies*, was awarded by the Australian Institute of Architects and nominated by the AASA (Association of Architecture Schools of Australasia) as an exemplary teaching and research project. In 2020, she collaborated with Liam Young' in the research-led speculative project *Planet City* and the subsequent book. **Jorge Valiente Oriol** is an architect, educator, researcher and co-director of GRANDEZA. Jorge worked between 2016 and 2020 as a Lecturer at the School of Architecture, University of Technology Sydney (UTS), where he currently holds an Honorary Fellowship. In 2013, he graduated from the Polytechnic University's School of Architecture in Madrid (ETSAM). Jorge received scholarships to undertake studies at the Technical University (TU) and the School of Fine Arts (UDK) in Berlin in 2007-2008; and at the School of Architecture of Granada (UGR) in 2009-2010. In 2013, Jorge was invited to take part in the postgraduate research program Bauhaus Lab at the Bauhaus Foundation, in Dessau, where he participated in the publication and exhibition *Architecture After Speculation*. In 2011, Jorge founded GRANDEZA with Amaia Sanchez-Velasco and Gonzalo Valiente. GRANDEZA

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 has been exhibited and published in Germany, Chile, Spain, Italy, the Netherlands and Australia.

Modérateurs / Respondents :

Alice Covatta, École d'architecture, Université de Montréal

Alice moves on the border between design, city and health. She is Assistant Professor in Architecture at the Université de Montréal, holds a PhD in Italy and PostDoc in Japan, then until 2019 she was a researcher at co+labo Keio University. Her theory and practice deals with the spatial implications of health in the contemporary city. Co-founder of CoPE Office and European14 winner for the urban development of Neu-Ulm in Germany, an ongoing project. Her works have been showcased at MAXXI Museum in Rome and Venice Biennale and were published in several magazines and journals.

Thomas-Bernard Kenniff, École de design, UQAM

Thomas-Bernard Kenniff is a professor in the Environmental Design program at the École de design, Université du Québec à Montréal (UQAM), where he teaches design studios, theory and criticism and research by design. His work addresses the relationship between the built environment, design processes and society with a specific interest in public space and architecture. He is the cofounder of the Bureau d'étude de pratiques indisciplinées (BéPI), investigating hybrid and transversal modes of design and research. Thomas-Bernard holds a PhD in Architectural History and Theory from the Bartlett School of Architecture, University College London, and a professional Master of Architecture from the University of Waterloo.

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