Sensibility is ground zero

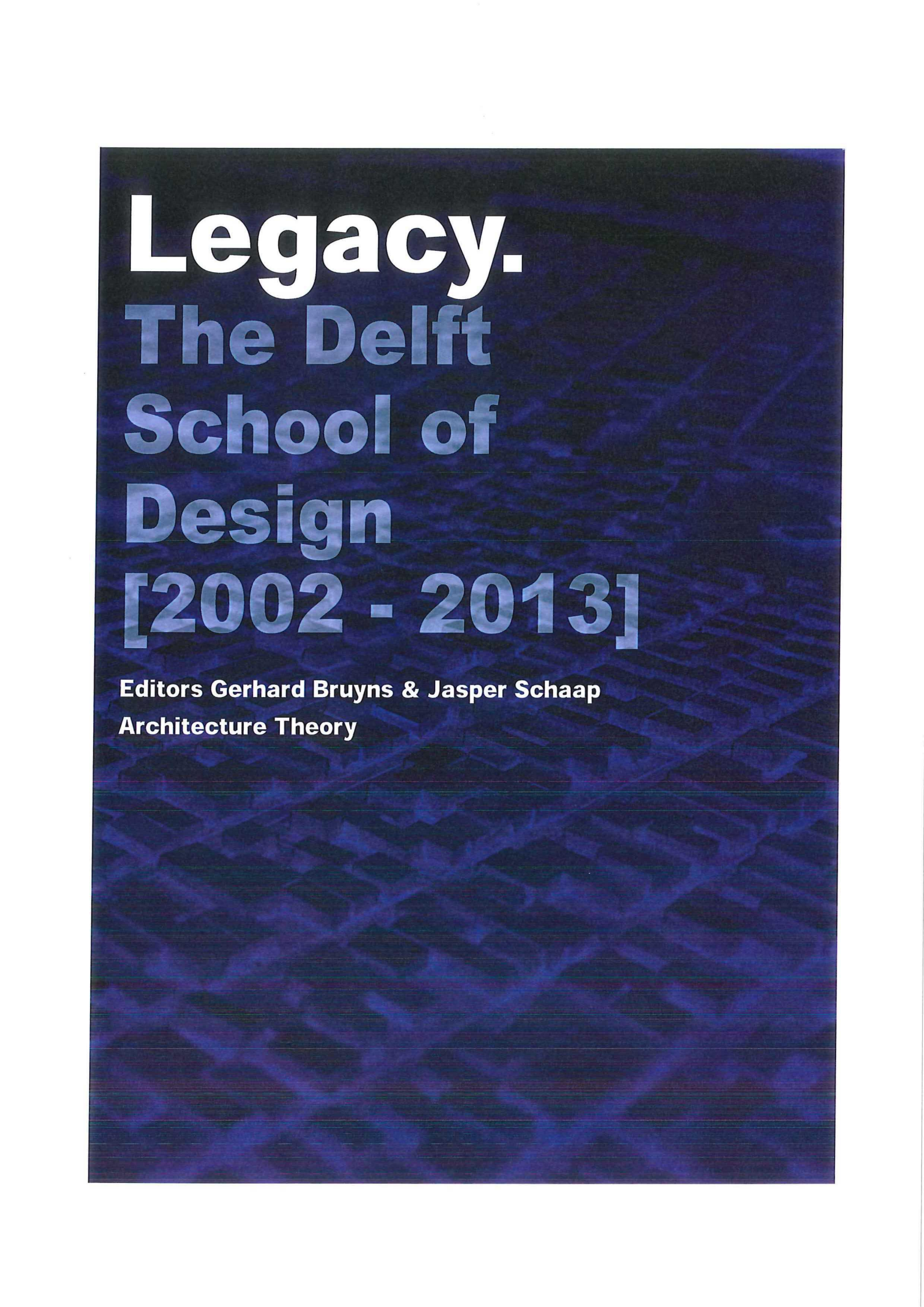Boumeester, Marc; Hauptmann, Deborah; Radman, Andrej

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Legacy.
The Delft School of Design [2002 - 2013]

Editors Gerhard Bruyns & Jasper Schaap

Architecture Theory

Sensibility is Ground Zero

Marc Boumeester, Deborah Hauptmann and Andrej Radman

13th Venice Biennale of Architecture
"Common Ground" curated by David Chipperfield

Biennale Sessions
Delft School of Design
TU Delft, The Netherlands
Colloquium & Workshop

Delft School of Design, in collaboration with the Dessau Institute of Architecture, hosted a one-day colloquium & two-day student workshop under the auspices of the Venice Biennale Sessions.

Colloquium	16 October 2012 ACAC Library
Speakers:	D. Hauptmann (DSD), A. Jacoby (Dessau), A. Graafland (Dessau/DSD), M. Boumeester (DSD) and A. Radman (DSD).
Workshop	17 and 18 October 2012 Tese dei Soppalchi
Tutors	Marc Boumeester and Andrej Radman
Assistants	Martje Roks, Willem Baalbergen, Ellemieke van Vliet, Michela Mattioni, Dirk Huibers

SENSIBILITY IS GROUND ZERO

a workshop organised by argus and dsd

STATEMENT

The workshop seeks to invigorate speculative pragmatism as a means of tapping not into the solipsistic world-of-design, but into the relation of exteriority or the design-of-world. This anti-representational disposition resonates strongly with Guattari's Ethico-Aesthetics, or eco-logical experimentation, that seeks to challenge all-too-reductive ego-logic.

We spend most of our lives in autopilot mode - walking, talking, driving - and only a fraction in teleological mode. However, as the leading critic of AI research Dreyfus maintains, the latter is the mode we tend to notice and one, which has therefore been studied in detail. It is high time we turned our attention to the former.

ASSIGNMENT

This daring trial-and-error approach was adopted by the Danish film director Lars Von Trier in the psychotic cinematic experiment "The Five Obstructions" (2003), in which he challenged the epic director and veteran Jørgen Leth to remake his highly original short film "The Perfect Human" (1967) no less than five times. As soon as Leth produces a version Von Trier enforces a new set of obstructions. Ultimately, the product results in the complete surrender of all authorship notwithstanding Leth's responsibility for it. The purpose of this game is to 'rid ourselves of our rules'. As much as this is a film about film, it is also a film about embracing constraints (Nietzsche's amor fati). As there is no distinction between the process, content and production, this procedent will serve as the guideline for the workshop. The participants will be asked to

re-make their cinematographic mapping - the assemblages of mediascape, ethnoscape, ideoscape, technoscape - according to a set of obstructions defined by tutors every time anew. In this way cartography becomes less and less extensive, making way for an exploration of extrinsic capacities/tendencies, rather than intrinsic properties. Chiseling away the number of dimensions rather than adding them will allow the participants to act within the realm of the affective (connectivity and heterogeneity) in an unprecedented free and provoking way. The attunement to the rates of change is a crucial step towards the mapping of agencies, which is not to be confused with the agency of mapping. The participants will launch probes into the immersive post-humanist space, towards the intensive space which is the real (virtual) condition of possibility of the extensive (actual) space. The participants will work collectively but will be individually responsible for specific sections of the process. Although the outcome and the medium will not be predetermined, a concrete result is expected nevertheless. The AAA workshop will consist of a colloquium, introductory lectures, collective drawings, collective field work and studio sessions.

THE TECHNO-PHENOMENOLOGICAL FIELD
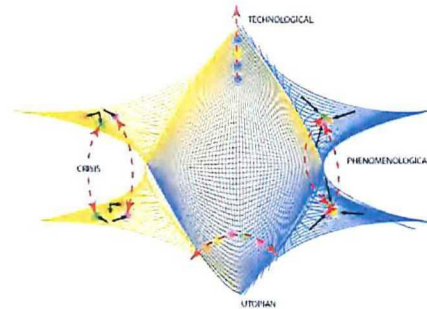
The Biennale 2012 has as theme Common Ground, as named by this year's director David Chipperfield. With this he tries to reach three objects: creating a platform for shared ideas against individual and isolated actions in the professional field, collaboration with the public and offering a change in an ongoing crisis.

The actual situation at the current Biennale doesn't reach the common ground, however. Experiences and expectations seem not shared at all. Most items on display are isolated in their own story, the only "common" in this sense is the space shared. Collaboration with the public is present, but only at a certain level. Than the third goal, the crisis. This is very visible at the Biennale, in the form of overall cheapness and less as a shared project. So where is this presupposed common ground?

The Biennale shows a clear overview of the different strands present in the field of architecture. Some are driven towards parametric design, others going towards the opposite, fixing on craftsmanship and human sensibility. Others again focus on an utopian project or make use of the crisis: making cheap architecture. From these a field arises, a field we will call the techno-phenomenological.

On the techno-phenomenological field arisen several parameters or sensors can be placed, referring to the human sensibility. These differ in how they are interrelated and how they are composed. This means that different architectures are differently experienced, need a different set of sensors in a different order.

Here we have defined our boundary conditions based on 4 parameters: technological, phenomenological, crisis and utopian. Each of them is driven by sensory perception based on user experience. Here we have used a net typology to mimic the field conditions prevailing in the sensory landscape – overlapping,

abstracting and interweaving into one another. The landscape is dynamic in nature and varies with the variable attractors which are represented by clips in our prototype. Each of these clips depict certain sensory perceptions like aural, haptic, smell, temperature, etc and there exist inter-relationships between these perceptions and the 4 defined field conditions. This behavior of the field landscape is steered by the user experience, for example in case of CRISIS field, there is a sense of concealing which tries to hide the reality under a plastic layer. By making this prototype we are trying to define a thin membrane which is plastic in nature and could be extended to a limit of inflection till the definition of architecture overshoots its limits and rips apart to reach a vague state.

Egle Varapeckyte
Petrit Pasha
Jorne van der Voorn
Anurag Bhattacharya

ARGUS.CC   VIEW PROJECT
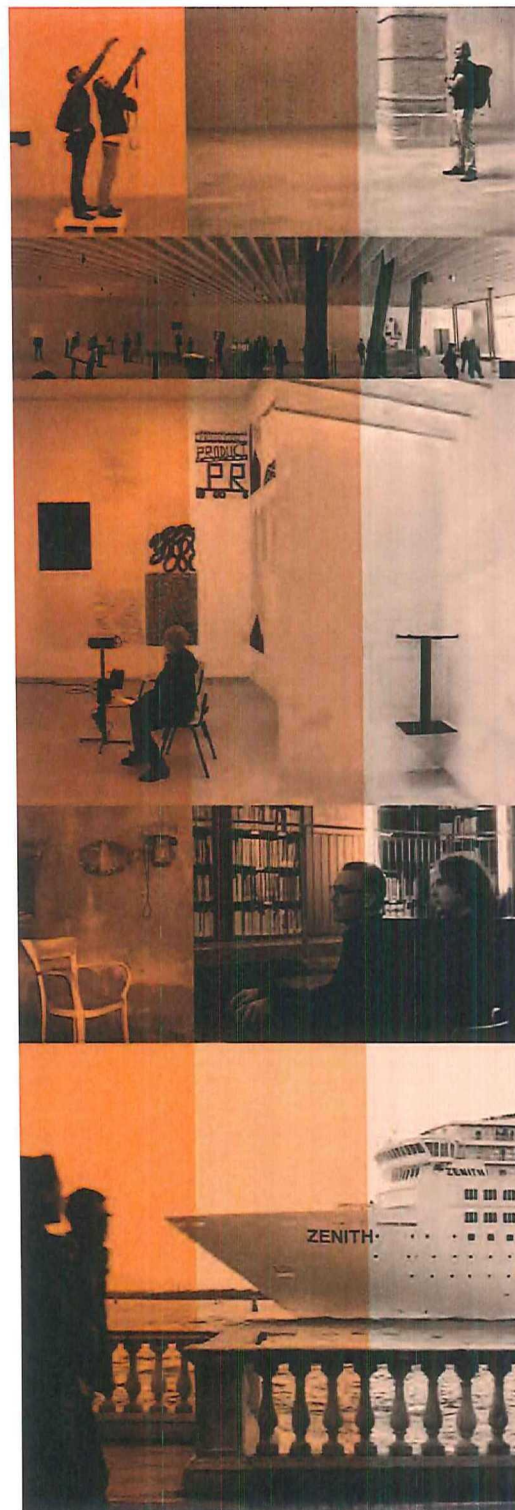
THE GAZE / OBSERVER AND OBSERVED / SEEING AND SEEN

"THE CREATIVE ACT IS NOT PERFORMED BY THE ARTIST ALONE; THE SPECTATOR BRINGS THE WORK IN CONTACT WITH THE EXTERNAL WORLD BY DECIPHERING AND INTERPRETING ITS INNER QUALIFICATIONS AND THUS ADDS HIS CONTRIBUTION TO THE CREATIVE ACT."
    MARCEL DUCHAMP

An Exhibition exists only with the interaction between the object and the viewer. The user is viewing the object and the object in turn is watching the user. This interaction becomes an infinite play, each one in turn affecting the other.

In the Las Meninas painting by Velazquez, Foucault describes a similar phenomenon. In the painting the relationship between the spectator and the gaze is reversed. The spectator himself becomes the subject of the painting. The observer and the observed thus take part in an endless exchange. The interplay between the two gazes blurs the boundaries between the role of the spectator and the object and it becomes difficult to determine who is staring at who. The spectator is captured and drawn into the piece. In this way the art acts as a controlling medium which objectifies us and affects our behavior. This extends to the realm of surveillance as the gaze becomes the controlling element in the piece, and a shift in the behavior of the participant.

There is a crossover between art and reality. A very literal example of this is The Void by Rintala Eggertsson in the Nordic pavilion, where the object exhibited is nothing but space, it is a void. A table is hanging upside down in the corner of the room, thus creating a space underneath, formed by the two walls, the ground and the table. It is the viewer of the object that has to engage with the object to see the exhibited. In this way the boundary between the work of art and the experience of the spectator blurs.

In Darcy Thompsons Growth and Form this is expressed as a field whereby a single change does not just affect one element, but it has a causal effect on the whole. This is depicted as

a series of images of transformations of fish. The outlines of the animals are taken and drawn against a background of a Cartesian grid. The grid is then subject to transformation and is distorted so that its squares become rhombuses. The comparison with the original image reveals that the outline corresponds closely to the shape of another related animal.

This experiment as part of the workshop explores the dynamics of movement and this causal effect in the exhibitions at the biennale. In one series, the participants are shown moving through the space sensing sound and gravitating towards the perimeter. In contrast, in the other series, people are shown to be moving away from the strong sounds and images and gravitating to the central light. In this case the field of relations provoke a different pattern of behavior.

The space acts as a field whereby a singular movement reconfigures the relation between the object and the subject, similar to the Las Meninas painting where the subject engages with the painting. In the 3D exhibition space the same affect is achieved and this is perhaps even stronger.

Roos Cornelissen
Charlotte Churchill
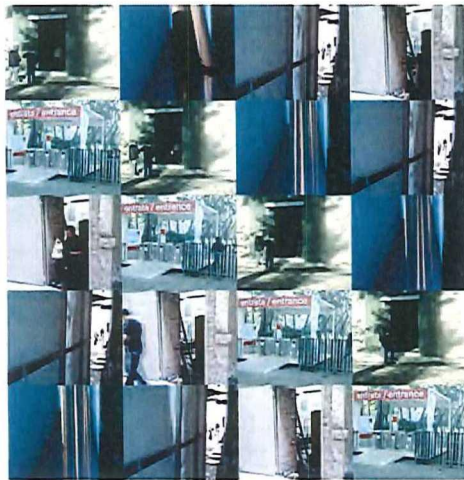Magdalena Melon
Julia Ting Mak
Goce Tikvaroski

ARGUS.CC   WATCH VIDEO

THE SPANDREL

How to map the Biennale, without tracing? How to show what it is without making a representation that inevitably falls back into a false narrative, an experience that was not the actual experience and can never be that experience? This video shows the relation between exhibitions: the interval, the transition, the spandrel.

The spandrel is a space where the qualities of the different exhibitions merge. The space that has to exist but was never meant to be. In the spandrel everything intermingles. One can hear sounds of room A and room B. One can see the last bit of room A and see the first of room B.

The transitive space between the rooms represents nothing, rather it is something. The spandrel is hardly designed but very pragmatic. It's the actualization of the virtuality of the relation between room A and B. In making this transition the spandrel, in opposition to the exhibition itself, does not represent architecture. It IS architecture.

But then what is this spandrel? Where does it begin, where does it stop? It doesn't. The spandrel is not just the curtain between the rooms, not just the opening in the wall, not just the narrow slightly designed alley from room A to B.

The spandrel continues into the room, beyond the room. Until the point where we notice that the whole biennale is a spandrel with only a few points of designed attention.

And when we accept this, we can do away with these last bits of singular representation by introducing memory and expectation instead. For when we draw our attention to a part of the exhibition we are always remembering the previous and expecting the next.

But the spandrel does not only occur between what we used to call room A and B. The spandrel

is everywhere. Between exhibition and building, pavilion and greenery, content and context. The spandrel thus connects not only rooms. But also it connects the backstage of the Biennale to the exhibition itself, the exhibition to it's venue and the Arsenale to the Giardini. From this we could go on and even state that Venice is the spandrel for the entire Biennale, what was first Giardini and Arsenale. Nothing ever exists without relating to something else, thus the Biennale couldn't exist without the spandrel. The spandrel is what makes the biennale exist.

So the Biennale is not a static narrative, it is constantly being constructed. To stay the same it must always become in order to be. So one sees the Biennale not being either open or closed but the biennale becoming opened and becoming closed. It's the Biennale in continuous becoming: the greenery swiped clean, the Russian pavilion being opened, the boats being tied and getting loose.

The biennale is an enormous effort to represent what was 'now'. But it can never just be, because it already inspired us before it even opened months ago, and while the 'now' of the common ground is tried to be represented, has already learned us so much. Which we will of course start to use before the official closing. And we don't think they will mind us doing so.

Thom Van Maastrigt
Koen Hoofd
Willem Baalbergen
Twinsen Yuen
Thomas Broos

ARGUS.CC

WATCH VIDEO

DOWN THE RABBITHOLE

During the introduction session we discussed the post-human way of thinking. Post humanism has proposed that objects can not be connected to specific meanings. In other words, objects or conditions can generate various unpredictable reactions.

Our interest is in a certain tension that arises from specific conditions. Walking through the various spaces of the exhibition, our group encountered several of such conditions.

In the morning Jan Maarten stood in front of a large book. This book intrigued him. He walked towards it and reached for the first page. At this very moment, he passed, startled by the site of two carefully placed hand gloves. This sight created a certain tension. It froze him for an instant. At the same moment another person rushed passed Jan Maarten. Without thinking, this man reached for the some book. The man started flipping trough the pages with his bare hands....

This whole event got the group thinking. Why did Jan Maarten sense this tension? The other man did not experience the supposed delicacy of that same book. In retrospect, the interpretation of the situation was highly subjective.

Later that day, our group walked into a small square. At this square one could enter several exhibitions. Walking towards the dead end side of this square, one could witness a half opened curtain. Coming closer to this curtain a sign became visible.

DO NOT ENTER

These exact words, combined with the half opened state of the curtain created a mystery. What could be found behind this curtain? Again this

situation generated a certain tension of a subjective nature.

At the end of the day our group walked into a small labyrinth. This semi-enclosed space of high walls created a peaceful and silent setting. Around a corner of the labyrinth, we noticed a small hole at the foot of one of the large walls. This wall intrigued Sophie, who chose to enter the small gap and a cavity.

Again this was a tension, which we were interested in. The function of the hole was unclear, but Sophie chose to investigate it. The unknown evokes different reactions. For us the most interesting part was the consequence of her action. By entering the hole she provoked the interest of another visitor. Her action creates a new tension for another.

What can we learn from these perceived tensions? Can we evoke tensions with specific architectural elements? Probably not. The work of Terragni seems to be far away from the work of Zaha Hadid. However they might evoke a similar tension using a completely different architectural language. Based on our experiences we might be able to conclude one thing. Short moments, combined with specific actions, can create new tensions.

Jonathan de Veen
Jan Maarten Mulder
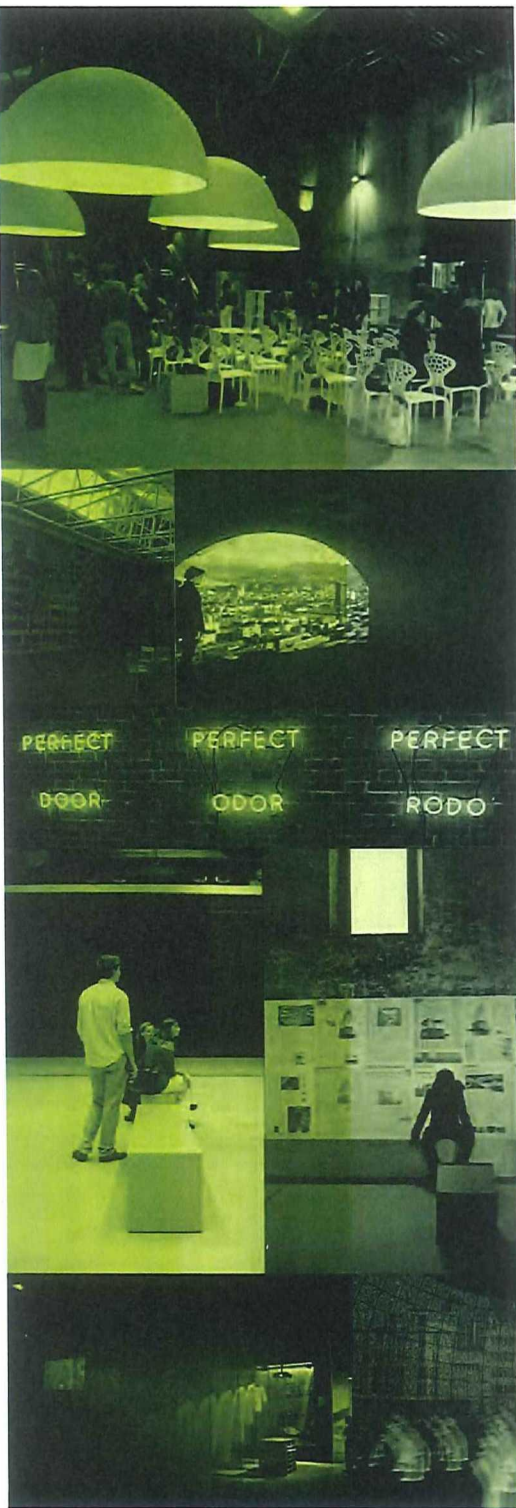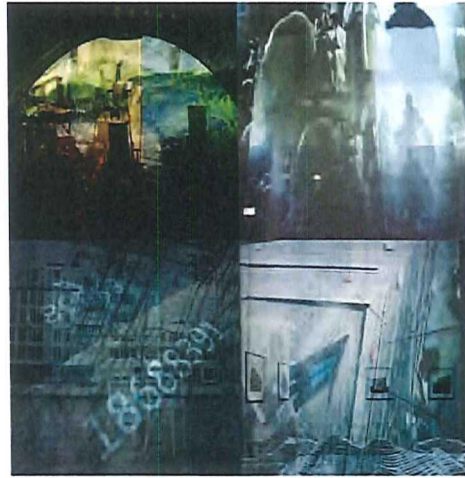Dirk Huibers
Sophie Mackenzie
Mark von den Oude

ARGUS.CC

VIEW PROJECT

CURATING CREATION

MOVING IMAGE FROM THE REPRESENTATIONAL TO THE EXPERIENTIAL.

The Biennale of Venice shows works, installations and images by architects from all over the world, each with a different style and background. This collection of architecture is curated by a curator, in the 2012 Venice Biennale by David Chipperfield.

As we navigated the Biennale, the question we were confronted with and asked ourselves was: How can architecture be exhibited?

Architecture by its very nature exists beyond the boundaries of its purely physical implementation. This means that any attempt to exhibit it, is inherently flawed. You tend to be confronted with the dichotomy of trying to represent architecture in an exhibition or a futile undertaking of exhibiting architecture. It has so far been impossible to transpose an existing architecture into an exhibition, without erasing representation. The commonly accepted alternative is to try and construct architecture itself in the artificial environment of the Biennale, which is equally problematic.

We attempted to navigate and approach this problem by sampling and assembling audio and visual slices of the Biennale. By adding and subtracting contrasting spaces and images, we have tried to create a dialogue between representation and experience.

There is no narrative to our proposal, it is purely a series of moving images which filter and synthesise experience.

In many ways the role of the curator is very similar to that of the architect, in that they both synthesise information. However we tend to approach this from very different directions.

The theme of the Biennale is 'Common Ground' and for many of the works within the exhibition, this was the starting point or a point of exploration. Whereas, we began at the end or at least the middle of the Biennale: the exhibition itself. From here we were able to move from curators to creators. By distorting an image, a model or an installation of representation becomes an experiential moving image, created through the dialogue between the images and our representation of it.

What are the pre-perceptions of a represented space and how can these be distorted in order to create a new and more experiential image? Our solution was, not to curate our perceived highlights of the Biennale, instead we decided to invert our perceptions. By manipulating representations of space we can exploit and reveal the precepts of the exhibition. By editing our personal curations we created a new, and previously impossible, experience assemblage of the Biennale. Through the process of our collage and layering, we hope to create a dialogue that can reveal the experiential in the representational.

Elsa Snyder
Harish Ramakrishnan
Niek Schoenmakers
Tesar Filani
Kelvin Palmer

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WATCH VIDEO
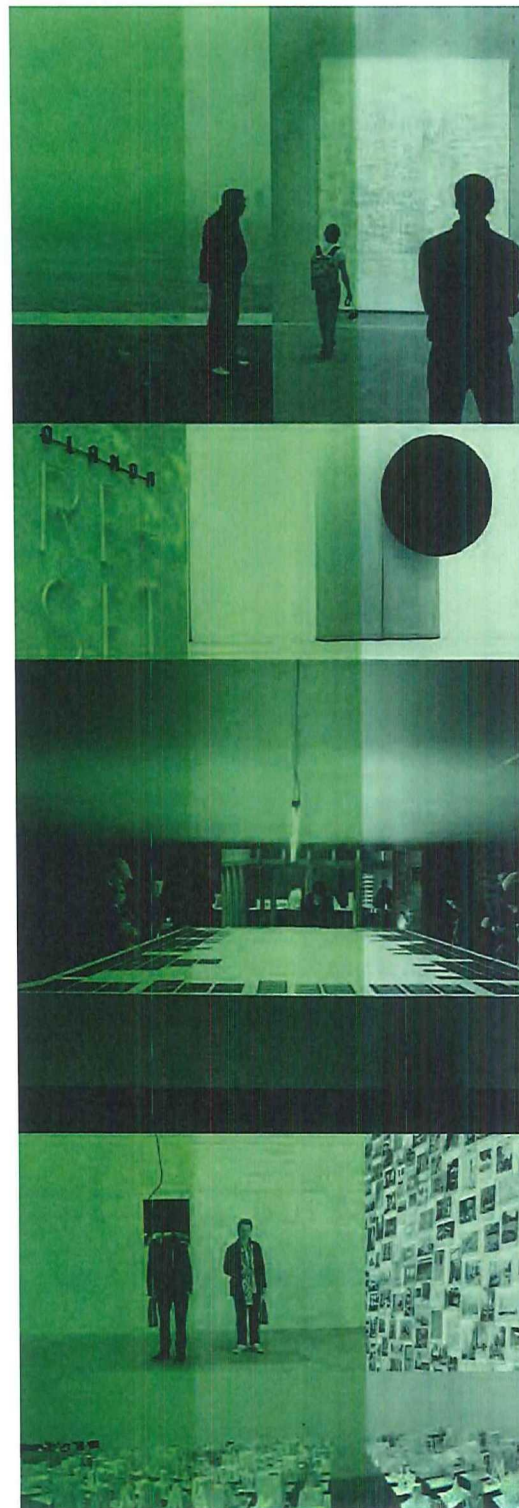
OUT OF THE BOX - IN A BOX

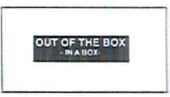Today we will present you the "Out of the box - in a box '.

Long, long time ago Marco Polo was traveling in the remote part of the north-east of the south-west part of Asia, when he had a special encounter with a local medicine man. This man introduced Marco to our five senses, he learned him to truly taste, touch, see, smell and hear. But on his trip back to Venice, Marco completely forgot.

2012 Biennale is an overwhelming experience, triggering every sensation, resulting in a blur. Visitors are not aware of the full potential of their senses and what that does to the body. We do not know what a body can do.

So we looked for a medicine to trigger our full potential. Today we can announce we have developed a tool that is a continuation of the ancient tradition of the old medicine man. 'Out of the box - in a box' will prepare you for the ultimate Venice Biennale experience.

Now we will present five pills to enter a new reality. We invite you to open up your senses and we will guide you through a new dimension of experience of space-time.
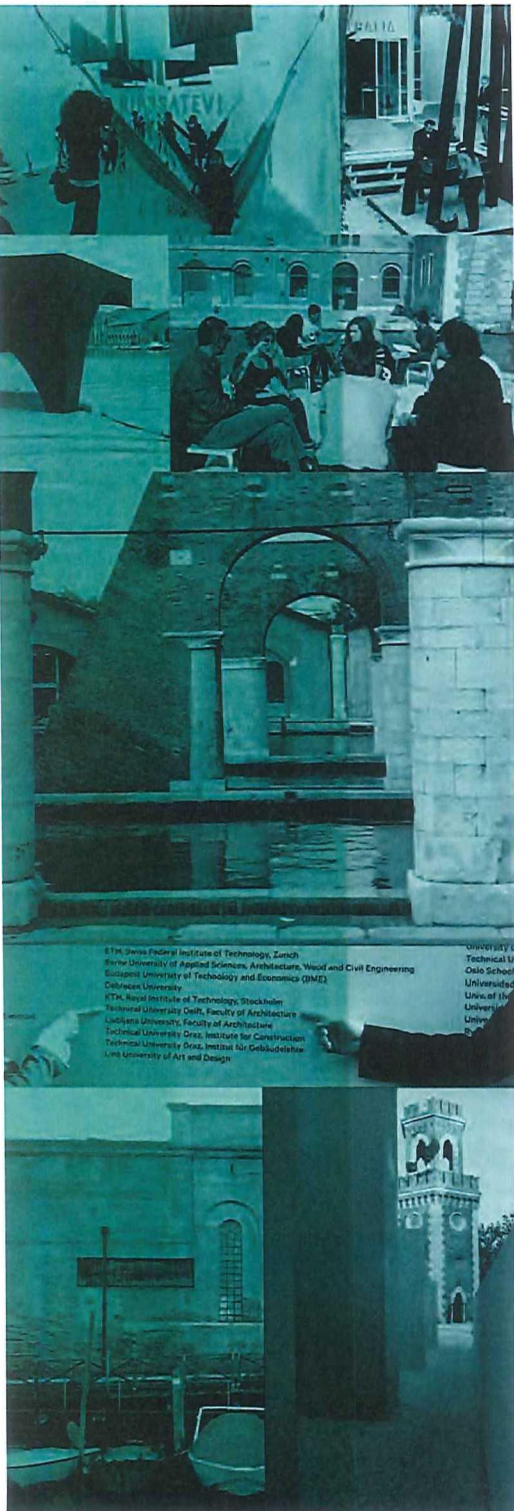
Close your eyes...

Caitlin Mills-Sheehy
Renske Maria van Dam
Imre van der Goog
Rutger Kraal
Laurien Anne Korst

ARGUS.CC

VIEW PROJECT

DECODIFICATION OF THE UNIDENTIFIED CODE

In this short project we decided to use children as a channel to identify affordances that are left out by codification. It seemed to us that the Venice Biennale presents itself to the visitors as an extremely codified environment. Each pavilion represents a separate country and the visitor tends to follow a specific route in order to manage to visit all the "countries". However this kind of codification is not recognized by children. Therefore, in order to suggest other possible ways to experience the Biennale apart from codification, we chose to provide a "guided tour" of the Biennale via the experience of a child.

We could in fact recognize cases in which children or young adults decoded new sets of affordances. In the first set of images we want to show the interaction with the coding offered by a group of students creating their own spot to rest at the US Pavilion. In the Denmark Pavilion they neglected the sign "Do not touch" while they immediately imposed to get some of the papers given away. Finally, on the last image two bags are shown lying outside the Greenland pavilion. It seemed to us as if a new affordance was created. It seemed that nobody else could leave their bags in such a spot, either due to importance, or due to the fact that it was the entrance of the pavilion. However, the children recognized an affordance not thought by an adult.

On the second set we look at those spaces which provided for the a pre-defined conception of what

something is or can be for those who look at them through the rules of codification. However here we want to reject this pre-established and limited set of possibilities and show that adults could still "act as children", trying to find different affordances. The game became really exciting as we found out that the sculpture at the Arsenale offered an alternative route to the site but also a spot to relax and enjoy the view. At the Swiss pavilion, one can sit on the chairs and experience the space, or one can re-enact a whole series of different occurrences, such as laying down and pondering at the drawn facades.

Finally, on the British pavilion one can consider the spaces as hiding spots, or even opportunities to relax, however due to weight restrictions we decided not to endanger that.

Overall, it became interesting to recognize affordances within a space that is so highly codified. In a way, we tried to find a "common ground" between the unmediated child's approach and the adult's coded one. That "common ground", we might conclude, is the infinite set of affordances which both children and adults can discover through experience.
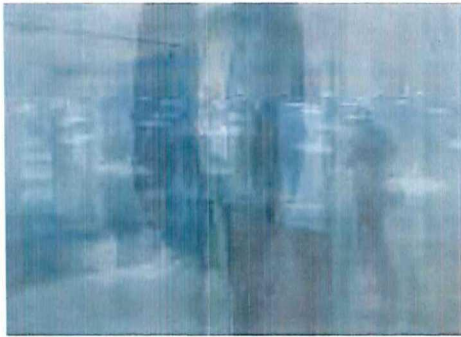
Monica Augaityte
Virginia Chantaki-Eleftheroudaki
Rogier Franssen
Jonathan van der Stel
Abdul Wahid

ARGUS.CC   VIEW PROJECT

MAPPING THE GIARDINI EXHIBITION

THE DIFFERENCE BETWEEN THE POTENTIAL AND THE ACTUAL INTENSITY

I am at the start, where I am not alone but neither together. I'm excited about the journey I will experience today. Where I start empty and will change and learn. I'm seeking for things that I will later understand. There is a path before me, with different smells, different colours, different sounds, different people and different experiences.
The first entrance is where I start.

Sound coming from everywhere, it's all around me. There is music, beautiful and poetic, there are voices, loudly talking to each other, I can't understand them. More sounds surround me. Not defined, not understandable, it's not music, there are not voices, and there is something I can't understand. Sounds are coming from the left and the right, they're hard and they are soft. They are loudly and silent. I drown in the sounds, I drown in the thoughts the sounds make me think of. The associations, the experiences. I start to drift away, I drift at the sounds to another place, I drown and I sink. I'm not where I was. Where am I?

[Pause]

Suddenly I am back, where I can remember being. Something tracks my attention, I am walking towards it while the rest of the space becomes vague, it is not as important as it was before. I am drone by a bright and clear light, which is also warm and comfortable. Under the light there is an object, by which I am fascinated because it is what it is. It is not pretending to be something else, it can't be something else, it's clear and readable. I understand the object, and therefore I'm not feeling overwhelmed. Another object attracts my attention, because it is different from this one. This is mystic. I cannot understand it at once, I have to look closer at it. So I move, and start to see more details. I start to see what it is made of, but that is different from what is expected to be. I have to

keep looking to understand and every second I look at it I understand less. Than suddenly a movement, and a smell appears. It does not belong to the mysterious object, because I know this smell. This smell belongs to something specific, something tangible. I see what I expect, but also notice something unexpected, a surprise, a contrast.

The sound is rising. There are voices, loudly talking to each other, I can't understand them...

I see a reflection in the corner of my eye. When I follow it, it's gone because there are more. I see light, I see objects all reflecting to each other. All the reflections create a new world, which is not real and not virtual. I see things twice, but when I look closer, they are not the same. I also see movement and shapes reflecting to colours. I only look, the rest is not important. Experiencing is looking.

There are voices, loudly talking to each other, I can't understand them..

I am not alone. The people I noticed being there are now suddenly existing. They're all different people. There big and small, loud and silent, present and not, colourful and block. They're different and they're the same. I am not alone.

We are experiencing together. We interact and we strengthen each other. Together we go further, together we experience more, the intensity becomes bigger.
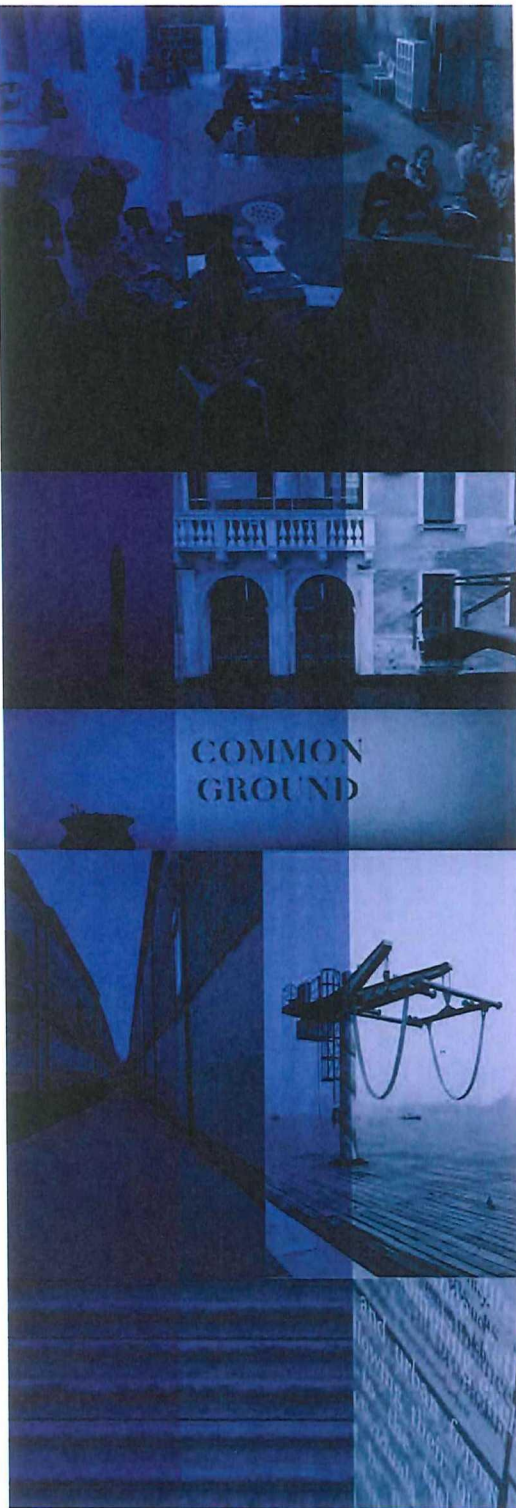
Ellemieke van Vliet
Adriaan Trouwee
Dasha
Bianca Tomason
Anne Schakel

ARGUS.CC   VIEW PROJECT
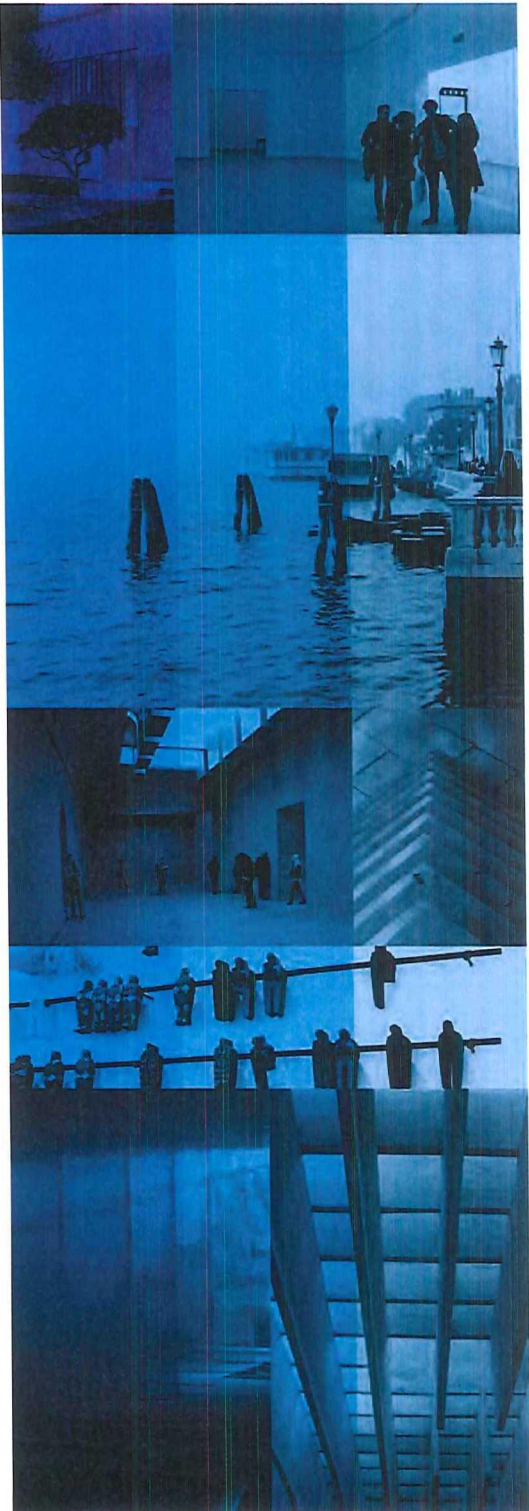
THE VENICE ARCHITECTURE BIENNALE 2012 AS "COMMON GROUND"?

While roaming around the grounds of the Giardini and the Arsenale, an enormous amount of information is trying to find its way into our brain.

All this information is gathered by Chipperfield's theme "Common Ground". Although there was this theme and therefore a filter, we come to the conclusion that the theme wasn't enough of a twitter to understand the fragments and its whole. Is was more a battle between them, where even the fragments in itself were fragmented. This constant battle, where the fragments were also trying to become a whole, ultimately led to the experience of overkill of information.

Therefore the necessity arose to filter in order to actually understand the environment. Unintentionally, this led to some sort of a super filter, which ignored all information that didn't seem fitting at first glance and made us only experience what seemed valuable at that moment itself.

This super filter led to a strong abstraction of things, in which this abstraction became our own reality.

By abstracting our framed experience in image without sound and sound without image, the abstraction was getting to the emotional underpinning we all share. There was a sense of recognition that's indefinite yet ecstatic at the same time.
It reaches a place without predefining that place, the frame of the image + the total of framed images/sounds of different people.
It becomes a new starting point for the beholder. The abstracted images/sounds connect to earlier fragments, dreams, images of the beholder and thus is able to create a whole new story of its own.
It continually remakes itself.
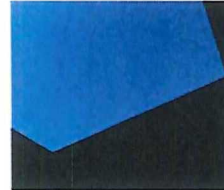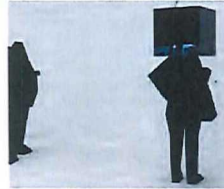
Martje Roks
Marianne Neijts
Anton Zoetmulder
Jonathan Telkamp
Andrej Proshevski

ARGUS.CC   WATCH VIDEO

THIS IS NOT AN EXHIBITION

This is not an exhibition; it is a shipyard. This is not a shipyard; it is an exhibition. We do not aim to synchronize them; we do not aim to multiply the asymmetries of such an effort. In the constant exchange of signifiers and signified we stand as the triangular edge of the parasite tripod, the (dis)harmonic noise of amplified spatiotemporal perception. Multiple points of interest as seen by multiple points of view, all expanding horizontally, all in a conglomeration of potentialities, not of routes or narrations, but of an internal cohesion, open in a constant transformation as long as the assembled elements are reconsidered under new perspectives, spatial or temporal. An assemblage of repeated minorities, of hidden or disguised objects, of potentialities, of the very inhabitance in its simultaneous presence and absence. Each of the narratives unfolds separated, while at the same moment merges in its dissolution, as presented into an one-time only effort of combining with the others. Narratives which vary from one another in all possible senses, in all sensual potentials.

A disoriented shine from the spatial structure by the very factors which form humane spatial perception, lights, darkness, vivid colors, icons and text. Factors which become the points of interest, factors which themselves create spaces in space, vanishing the limits of our perception, disorientating us. A scale in its aura, absent of typical spatial elements and distinctive objects, evolving on our unconscious reactions, on memories which are created by the very mapping of their emergence.

An expanded interpretation of space as an inclusive condition, in which differentiations of its characteristics are imposed by our perceptional attitude. A narrative which is born as an unrooted unfolding, gradually escalating in visions of a space temporally inhabited by non-inhabitants, of a common ground for forms of unstable stabilities. But above all, a spatial perception which intends to witness time as an in space action, curved on the very surfaces that perceives.

Spaces which interrupt the norm of their rhythmic, spaces which define their existence as conditions of exclusion. Corporeal potentials with the capacity to slow down the moment. People seated sharing a slower moment, spaces where others feel unwilling to invade, foreigners creating invisible limits. Spaces which merge scales, defining their visual and sensual geography.

Walking, stopping, turning, walking and stopping, paths which evolve. Hints on space or moments of disappearance. Tendencies are recorded, attractions which exist in non-spatial terms but are expressed through their capturing in time, as conditions of repetition and exclusion. Field of attraction, of interaction, recorded as an effort of exposing, if any, behavioral patterns of a conditional inhabitancy.

Space as seen not beneath the glasses of distinction, but as a unified, unique, in-time experience. Space in its presence, in its past and future, merging temporalities and objects, spatial elements of hidden time tracks which formulate our perception. An amplified affiliation, which forces movement, imposes speed and routes, folds in memory, seeks memories in its folding, destroys and creates all what is to be seen, embraces all what is to be felt.

All five narrations stand out as lonely fibrillations on a plane of immanence. They exist here and now, they can exist everywhere, forever, as long as they are re-assembled, positioned in new angles, shapes, paths, notions and perspectives. They are memories of an inhabitance intending to track and reconstruct the memory of their very execution and existence itself. Small lights or black holes, exposed in their similarities and differences, an act of mapping which is open to any new input, and therefore able to evolve into constantly renewable outputs. The memory of space is the space of memory, in which spatial construction is the genealogical byproduct of prospected memory, of formulated patterns and predispositions.

It is neither a shipyard nor an exhibition.

Anastasia Tsaparoglou
Dorothy Law
Martine Duijvis
Konstantina Karampini
Stavros Kousoulas

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Credits

The Delft School of Design (DSD) was formally instituted in 2002 as a laboratory for emerging research and experimentation concerning doctoral research within the faculty's departments of architecture and urbanism and building technology.

Since 2013 the DSD has been continued in the chair of Architecture Theory at the Faculty of Architecture, Delft University of Technology.

Since its founding, the DSD has provided both an academic and public platform for events such as lectures and debates, conferences, colloquia, seminars and workshops. The DSD platform brought together architects, historians, theoreticians, urbanists, and structural designers; additionally, we also brought together economists, geographers, social and political scientists, neuroscientists and philosophers, comparative literature scholars, filmmakers and artists. Whilst each has detailed and extensive specialized knowledge in their chosen field, the goal is to organize seminars, meetings and debates around various mutually relevant themes.

These encounters, while respecting the diverse disciplines coming to the table, are productive and generative of fresh approaches to the complex sets of problems engaging professionals, academics, and emerging doctoral researchers and scholars today. The DSD thus provides for the exploration of interconnected frameworks of knowledge, detailed problem analysis, and technical methodologies.

This book provides an overview of the activities undertaken by the DSD and the student work which has been produced by students of the DSD in the period between 2009 and 2013.