

Ghent University

International Colloquium

ANALOGOUS SPACES

15-17 May 2008

Reader Abstracts

NAME	TITLE	TH	POSITION	AFFILIATION	E-MAIL ADDRESS
Abt (Jeffrey)	The Conceptual Space of the Traveling Exhibition	IN(S TALL ATIO NS)	Associate Professor	Department of Art and Art History Wayne State University Detroit, Michigan	j_abt@wayne.edu
Akture (Zeynep)	Reading into the Mysteries of the Ephesian Artemis in the Artemis Hall of the Ephesos Museum in Selcuk, Turkey	2	PhD	Department of Architecture, Izmir Institute of Technology	zeynepakture@iyte.edu.tr
Aladylah (Majed)	The Spatial Dimensions in Charlotte Keatley's play My Mother Said I never Should	2	PhD	Jordan	aladylah@yahoo.com
Allmer (Açalya) & Jens Allmer	Template Space: On Architectural Knowledge Generation and Transmission	3	Dr.	Faculty of Architecture, Department of Architecture, Dokuz Eylul University, Izmir, Turkey & Faculty of Computer Science, Department of Industrial Systems Engineering, Izmir University of Economics, Izmir, Turkey	acalyakiyak@hotmail.com
Ardelean (Ionana)	Analogy / Anaolog / Model	2	stud. arch.	Ion Mincu-University of Architecture and Urban Planning, Bucharest, Romania	ioana_c_ardelean@yahoo.com
Avila (Fidel Alejandro Meraz)	Culturally significant architecture as a form of memory	2	PhD Student	School of the Built Environment, Sustainable Research Building, University of Nottingham	laxfam@nottingham.ac.uk
Ayiran (Nezih)	Some reflections on a design approach based upon metaphors in relation to the information age	3		Faculty of Architecture, Istanbul Technical University	ayiran@itu.edu.tr
Baker (Charlotte)	The palimpsestic architecture of Williams Sassine's Mémoire d'une peau	2	Lecturer in French	Department of European Languages and Cultures - Lancaster University	c.baker@lancaster.ac.uk
Baofu (Peter)	The Architecture of Analogous Spaces and the Mind-Culture Debate	2	PhD	...	pbaofu@yahoo.com
Barrar (Wayne)	Film and tape storage, Underground Vaults and Storage Inc. Hutchinson, Kansas 2004	IN	Director of Photography	School of Fine Arts Massey University	W.D.Barrar@massey.ac.nz
Bartling (Hugh)	Inscribing the Planned Community: Analogous 'Theming' as a Strategy of Commodifying Lived Spaces	2	Associate Professor	Public Policy Studies Program – DePaul University	HBARTLIN@depaul.edu

Belton (Leslie) & Delahaye (Helène)	Developing urban space, a decision process based on an idealized space of city.	3		Research Lab "City, Mobility, Transports" (LVMT) University of Paris East Marne La Vallée, France	beltonl@enpc.fr
Bessa (Romeu L.)	Ubiquitous Virtuality: the space and place of activity in the context of 'smart' technology	3	PhD-Candidate	Interdepartmental Graduate Program in Human-Computer Interaction, Iowa State University, USA	rbessa@gmail.com bessaromeu@yahoo.com
Black (Alistair), Pepper (Simon) & Bagshaw (Kaye)	From Civic Space to Virtual Space: The Past and Future of Early Public Library Buildings in Britain	2	Scientific Committee Analogous Spaces	Leeds Metropolitan University, Liverpool University & Liverpool University	A.Black@leedsmet.ac.uk
Bosma (Koos) & LUST	In search for Dataspace	2	Scientific Committee Analogous Spaces	Art History, Vrije Universiteit Amsterdam	je.bosma@let.vu.nl
Bostenaru (Maria)	Modern Italian Architecture of Interwar Time. Approaches to the Memory of the Space	1		IUSS di Pavia, Italy	csipike@web.de
Bostenaru (Maria)	The rediscovered space, a space of encounter	IN			csipike@web.de
Branda (Ewan)	Soft Culture Machines: Beaubourg's information spaces	2			
Bronston (Byron E.)	The British East India Company and the enabling of London as Metropole	3	Doctoral candidate	History of Architecture, University of California, Berkeley	bronston@berkeley.edu
Buckland (Michael K.)	Interrogating the Analogy of Spaces	1	Co-Director, Electronic Cultural Atlas Initiative	School of Information, University of California, Berkeley	buckland@ischool.berkeley.edu
Casto (Marilyn)	Order and Disorder: Domestic Display of Collections	2	PhD, Associate Professor	Virginia Tech University	mcasto@vt.edu
Christianson Hennebury (Deirdre L.)	Memory and Museum-Making: City, Building, Exhibit	2	PhD Candidate	University of Michigan	deirdre@umich.edu
Czarnecka-Anastassiades (Bozhena M.)	Mapping Otherness: cartographies and other bodies from the Ancient to Early Modern	2	PhD	Cyprus College, Nicosia - Cyprus	renaissancestudies@hotmail.com
De Bruijn (Willem)	From Text to Theatre. (Re-) Building Heinrich Khunrath's Amphitheatrum sapientiae aeternae (Hamburg, 1595)	2	PhD Candidate	Bartlett School of Architecture, University College London.	w.bruijn@ucl.ac.uk
De Paepe (Timothy)	Building a virtual baroque theatre. How computer modeling can help us understand historical theatre architecture	2	Drs.	Universiteit Antwerpen - Instituut voor de Studie van de Letterkunde in de Nederlanden: afdeling Renaissance	timdepaepe@skynet.be
Delbeke (Maarten) & Anne-Françoise Morel	Metaphors in action: early modern church buildings as spaces of knowledge	2		Ghent University/Leiden University	annefrancoise.morel@ugent.be

Delsaerdt (Pierre) & Van Rossem (Stijn)	Mapping Babel. A Typological Analysis of Christophe's Plantin's Dictionaries	1	Scientific Committee Analogous Spaces	University of Antwerp – Department of Library and Information Science	pierre.delsaerdt@ua.ac.be
Dikçinar Sel (Berna) & Olcay Çetiner	An Urban Databank System Model. The Historical region Kumkapi from 1996 to 2006	3	Assist. Prof. Dr. & Dr.	Yıldız Technical University Faculty of Architecture Department of City and Regional Planning & Yıldız Technical University Faculty of Architecture Department of Architecture - Barbaros Bulvarı BEŞİKTAŞ / ISTANBUL / TÜRKİYE	dikcinar@yildiz.edu.tr bernasel@gmail.com cetiner@yildiz.edu.tr cetiner@yahoo.co.uk
Ducheyne (Steffen)	Making Knowledge Visible: An Essay on Paul Otlet's Architecture of Knowledge	2	Scientific Committee Analogous Spaces	Ghent University	Steffen.Ducheyne@ugent.be
Efrat (Tomer)	The Natural History Museum in Paris: a 19 th century example for public space	2	PhD, Guest Scientist	Faculty of Life Sciences, Tel-Aviv University	efrat.t@012.net.il
El Amrousi (Mohamed)	Museums and Malls, Blurring boundaries of Acquisition, Exhibition and Display in Dubai	2	Assistant Professor	Department of Architectural Engineering - United Arab Emirates University	melamrosi@uaeu.ac.ae
Emmons (Paul)	Truth from Diagrams: the modern myth of the perfect language	2	Ph.D., RA Associate Professor Coordinator, Ph.D. Program in Architecture + Design	Washington Alexandria Architecture Center Virginia Tech	pemmons@vt.edu
Estrada (Vanessa)	Thresholds of Memory: The Art of Memory and its application on buildings of knowledge	2	Assistant Professor	University of South Florida School of Architecture	Estrada@arch.usf.edu
Fisch (Stefan)	Origins and History of the International Institute of Administrative Sciences from Its Beginnings to Its Reconstruction After World War II (1910 - 1944/47)	1	professor	German University of Administrative Sciences (DHV Speyer) Speyer (Germany)	sfisch@dhv-speyer.de
Fischer (Ole W.)	The Nietzsche-Archive in Weimar. Building the architecture for the perceptive	2	Dipl. Architect ETH/SIA	Institute for the History and Theory of Architecture (gta) - ETH Zurich	fischer@gta.arch.ethz.ch
Foxe (David M.)	Latent Knowledge and Qualitative Structure	2	reading for the M.Phil. in History and Philosophy of Architecture while a UK Marshall Scholar		dmfoxe@yahoo.com

Fusco (Maria)	NT ('publications that utilize non-traditional structural devices as their primary conceptual process, as a metaphor for memory production')	2	Programme Leader for MFA Art Writing at Goldsmiths	Goldsmiths, University of London	maria.fusco@virgin.net
Graziani (Stefano)	('a three years project on taxonomy developed through the language of photography')	IN	teaches History and Technique of Photography	Architecture Faculty, Trieste University	stefano@stefanograziani.com
Greer (Joan)	The Art Periodical: designing idealist spaces of cultural production and exchange	1	Associate Chair of Graduate Studies and Research	Department of Art and Design, University of Alberta	jegreer@ualberta.ca
Gröppel-Wegener (Alke)	Building Experiences	2	PhD	Manchester Metropolitan University	alke@musesunlimited.com
Grubiak (Margaret M.)	Reassessing Yale University's "Cathedral Orgy": The Ecclesiastical Metaphor and the Sterling Memorial Library	2	Assistant Professor	Department of Humanities - Villanova University	margaret.grubiak@villanova.edu
Guazon (Tessa Maria Tan)	NT ('the urban redevelopment program "Revive Manila" from early 2000 to mid-2007 markedly changed Manila's landscape')	3	writing thesis in Art History at the University of the Philippines, Diliman teacher of undergraduate courses in Art Studies	Department of Art Studies College of Arts and Letters University of the Philippines	tessaguazon@yahoo.com tessa_maria.guazon@up.edu.ph
Guiheux (Elia)	Using tacit knowledge in decision making – case of the town planning in Kyoto City	3	Engineering student, Master's student	Ecole Centrale de Lille (ECLille), Lille, France & Double-degree program in Master of Information Systems and Knowledge Engineering, Doshisha University, Kyoto, Japan	guiheux.elia@gmail.com
Guns (Raf)	Social networks in Agrippa and Semantic Web technology	1		dept. of Library & Information Science, University of Antwerp, Belgium)	raf.guns@ua.ac.be
Hamadou	Vernacular architecture and the politics of space enhancement in the royal palaces in the lamidat of Mindif, Northern Cameroon, 1824-1984	2	Dr., Assistant Lecturer at the History Departmen	Faculty of Arts, Letters and Social Sciences - University of Ngaoundéré	hamadou_sali@yahoo.fr
Häntzschel (Ole)	Atlas of Anxiety	IN	Dipl. Visual Communication at the University of the Arts, Berlin		o@olehaentzschel.com

Hapke (Thomas)	Combinatorics and order as a foundation of creativity, information organisation and art in the work of Wilhelm Ostwald	1	Subject Librarian for Chemical Engineering	University Library, Hamburg University of Technology (TUHH)	hapke@tu-harburg.de
Harris (Roma) & Sally Wyatt	Re-configuring public libraries in the internet age: new roles in new spaces	2	Professor &	Faculty of Information & Media Studies, The University of Western Ontario, Canada & Virtual Knowledge Society, Royal Netherlands Academy for Arts & Sciences	harris@uwo.ca sally.wyatt@vks.knaw.nl
Hnilica (Sonja)	History or fairytale? Camillo Sitte's metaphor of the urban space as a memory	2	PhD	Universität Dortmund - Fakultät Bauwesen - Lehrstuhl für Geschichte und Theorie der Architektur (GTA)	sonja.hnilica@uni-dortmund.de
Incekose (Ulku)	Avant-Garde Circulation and Journals. Understanding Analogous Intellectual Networks by Space of Knowledge in Different Geographies	1	PhD	Izmir Institute of Technology - Faculty of Architecture - Department of Architecture - Gulbahçe Campus	ulkuincekose@iyte.edu.tr
Janssens (Karen)	Lemmas for a community: Converting an early printed bibliographical reference work into a wiki	2		Department of Library and Information Science – University of Antwerp	karen.janssens@gmail.com
Kitao (Yasunori)	A study on the role of the analogical image of architecture through the collaborative design process: Creating diversity and harmony within the collective form	3	PhD, Vice Professor	Kyoto Women's University	Kitaoy@kyoto-wu.ac.jp
Kite (Stephen)	Building Texts + Reading Fabrics: Metaphor, Memory and Material in John Ruskin's Stones of Venice	2	PhD	School of Architecture, Planning and Landscape, The Quadrangle, Newcastle University	kites@Cardiff.ac.uk
Kohlrausch (Martin)	'Functional Warsaw': Poland and the Seductive Internationalism of CIAM	1	PhD	German Historical Institute Warsaw	kohlrausch@dhi.waw.pl
Krechter (Detlef)	Towards a critic of historical-geographical reason	3	PhD Candidate	Westfälische Wilhelms-Universität Münster, Germany	d.krechter@uni-muenster.de
Kwa (Chunglin)	Painting and Photographing Landscapes	3		University of Amsterdam	c.l.kwa@uva.nl
Lagrange (Thierry)	Mental spaces, a design tool seen in a historical perspective	2		Sint Lucas (Department of architecture Brussels)	thierry.lagrange@architettura.be
Langlois (J.Anthony)	Non-Dormant Spaces: Community Activation Through Public Art	2	MFA Candidate	University of Windsor, School of Visual Arts	janthonylanglois@gmail.com

Laqua (Daniel)	The Nation as a Transnational Space: Belgian Internationalists and Concepts of Nationhood	1	PhD Candidate	Department of History - University College London	d.laqua@ucl.ac.uk
LeCavalier (Jesse)	Wal-Scrapers. Extra-Medium, Supra-Medium, Infra-Medium	3	Doctoral Candidate	Departement Architektur,ETH Hönggerberg, Zürich	lecavalier@arch.ethz.ch
Lindtner (Sylvia) & Julka Almquist	The Digital Map: Moving Beyond Purposeful Mobility?	3		University of California, Irvine. Department of Informatics & University of California, Irvine. Department of Planning, Policy and Design	almquist.julka@gmail.com
Mak (Bonnie)	Architectures of Knowledge: The Page, the Book, and the Library	2	Post-Doctoral Fellow	University of Toronto, Ontario, Canada	bonnie.mak@utoronto.ca
Manasseh (Cyrus) & Ali Mozaffari	Bridging Time and Geography: Analogous Ways of Instructing the Public in Persepolis and the Louvre	1		University of Western Australia	bud@cyllene.uwa.edu.au
Manfroid (Stéphanie)	Le « système Otlet » du point de vue de l'organisation spatiale	1	Attachée scientifique & responsable des archives	Mundaneum, centre d'archives Mons	stephanie.manfroid@mundaneu m.be
Mansouri (Mehdi) & Dunster (David)	A study on the Transformation of an Idea into Architecture	2		The University of Liverpool, School of Architecture	M.Mansouri@liverpool.ac.uk
Marra (Marianna) & Pasquale Napolitano & Stefano Perna	Making visible social networks. Representation and space in social network analysis	1	PhD students	Department of Comunicazione Scienze - University of Salerno	mmarra@unisa.it
Martin (Craig)	Blankness & Anonymity: The Emptying-Out of Meaning in the Shipping Container	3	Senior Lecturer Contextual Studies	University College for the Creative Arts, Farnham, Surrey, United Kingdom	cmartin@ucreative.ac.uk
Mason (Ingrid)-	Whose Republic? The Republic of Letters and the New Zealand Scholarly Web Presence		Digital Research Repository Coordinator	Victoria University of Wellington	ingrid.mason@vuw.ac.nz
Massey (Jonathan)	Phantom Captains: Deliberation and Control in Sustainable Design	3	Associate Professor	Syracuse University	jmassey@syr.edu
Meeker (Stacey)	Paul Otlet's "Genre Trouble": The Treatise and the Book	1		Department of Information Studies, UCLA	smeeker@ucla.edu
Miller (Nod) & Sally Wyatt	The Handbag as space of knowledge and memory	3	& PhD	University of East London & Virtual Knowledge Studio, Royal Netherlands Academy for Arts & Sciences	nod@nodmiller.com sally.wyatt@vks.knaw.nl

Miller (Wallis)	Containing Architectural Knowledge: Schinkel's Museums in Berlin, 1844-1933	2	PhD, Charles P. Graves Associate Professor of Architecture	School of Architecture - University of Kentucky	wmiller@uky.edu
Mishra (Amrita)	Spatio-temporal control in a life science laboratory: An ethnographic view of the making and maintenance of boundaries of a research site	3	PhD Candidate Fifth (Final) Year	Centre for the Study of Social Systems, School of Social Sciences, Jawaharlal Nehru University, New Campus, New Delhi	cattusfelix@gmail.com
Mitnick (Keith) & Stewart Hicks	7 Easy Steps To Refresh Your Local Knowledge Base	2	Assistant Professor	University of Michigan	kmitnick@umich.edu
Monteyne (David)	Civil Defense and the Space of Decision Making	3	Assistant Professor	University of Calgary	d.monteyne@ucalgary.ca
Mrongovius (Martina)	Reading holographic image-space	IN		The Spatial Information Architecture Laboratory, School of Architecture and Design - RMIT University, Melbourne, Australia	martina.mrongovius@rmit.edu.au
Nieuwenhuysen (Paul) & Nieuwenhuysen (Joni)	Physical architecture and information architecture, NOT	3		Vrije Universiteit Brussel, Information and Library Science, Universiteit Antwerpen, Antwerpen	Paul.Nieuwenhuysen@vub.ac.be joninieuwenhuysen@hotmail.com
Nijhuis (Steffen)	Exploring architectural space with GIS	3	researcher & PhD-candidate	Delft University of Technology Faculty of Architecture - Department of Urbanism Chair of Landscape Architecture	s.nijhuis@tudelft.nl
Nouri (Maryam) & Vahid Kiumarsi	Building Skin as a Media: Analogy Study in term of Recording and Representing Information	2	Master of Architecture & PhD Candidate	Architecture and Urban Planning Faculty, Shahid Beheshti - University, Tehran, Iran & Architecture and Urban Planning Faculty, Science and Research Branch, Islamic Azad University, Tehran, Iran	ma_noori81@yahoo.com farvahan@gmail.com
Orillard (Clément)	Mapping the City of Senses and Meanings: the work of three students of Kevin Lynch at MIT in the 1960s	3			orillard@aol.com
Ouaglal (Zina)	LMS	3			zouaglal@gmail.com

Plath (Nils)	Archaeological Excavations in Film Images. Harun Farocki's Pictorial Portrayal of Berlin as an Exemplary Commentary on the Present in the Past	2	adjunct professor & lecturer	College for Applied Sciences Muenster, Germany, School for Design & University of Osnabrueck, Germany, Department of Linguistics and Literature	nils.plath@web.de
Price (Travis)	Archaeology of Tomorrow	2	Professor and the director	the graduate concentration for Sacred / Cultures and Modern Architecture at the Catholic University of America	travis@travispricearchitects.com
Quaggiotto (Marco)	Knowledge Atlas. A cartographic approach to the social structures of knowledge	2		Politecnico di Milano (Italy)	marco.quaggiotto@polimi.it
Quaggiotto (Marco) & Ricci (Donato) & Scagnetti (Gaia) & Valsecchi (Francesca)	Grain as a concept, scale as a tool. Visual representation of knowledge spaces	2		Dipartimento INDACO Politecnico di Milano	marcoq@gmail.com
Ramsden (Edmund) & Jon Adams	The Rat Cities of NIMH	2	Dr (Research Officers)	Dept. of Economic History (London)	e.ramsden@lse.ac.uk j.adams1@lse.ac.uk
Rose (Jeff) & Cedric Mesnage	A Peer-to-Peer Web Ecosystem	1	PhD Student	University of Lugano Faculty of Informatics	jeffrey.rose@lu.unisi.ch cedric.mesnage@lu.unisi.ch
Rouillard (Dominique)	The Universal University : Unpredictable Otlet's prediction in the sixties.	3	Scientific Committee Analogous Spaces	École nationale supérieure d'architecture Paris-Malaquais	rouillard.d@free.fr
Sadeh (Tamar)	Multiple Dimensions of Search Results	3		Ex Libris	
Sahin (Murat)	From Traditional Complexes (Külliyes) to modern Cultural Centers: Investigation of spatio-temporal dialectic of Community Centers	2		Yeditepe University Faculty of Engineering and Architecture Istanbul-Turkey	mmxnnf@gmail.com
Samson (David W)	The Architecture of "Modern Architecture," Museum of Modern Art, 1932	1	Associate Professor of Art History	Department of Humanities and Arts - Worcester Polytechnic Institute	samson@wpi.edu
Samson (David W)	Academy of the Refused: The Patronage and Propaganda Networks of Modernism in New York, 1930-1935	1	Associate Professor of Art History	Department of Humanities and Arts - Worcester Polytechnic Institute	samson@wpi.edu
Scholz (Claudia)	The Network Dependence of Creative Minds	1	Architect/Researcher	University of Lugano, Switzerland	claudia.scholz@lu.unisi.ch
Schumacher (Susanne)	Browsing Architecture!	3	M.A. Science of the Arts, Dozentin	Zurich University of the Arts - Department Design - Institute of Design and Technologies	susanne.schumacher@zhdk.ch
Shankar (Pratyush)	Transformation of public space in India - The Bazaars, Modern Block and Information cities	2	Lecturer	Faculty of Architecture, CEPT University Ahmedabad. INDIA	pratyushshankar@gmail.com

Scharnhorst (Andrea)	The evolution of knowledge landscapes – measurement, visualization, models and simulations	3		Virtual Knowledge Studio for the Humanities and Social Sciences Royal Netherlands Academy of Arts and Sciences (KNAW)	Andrea.scharnhorst@vks.knaw.nl
Shoshkes (Ellen)	Jacqueline Tyrwhitt, the construction of a transnational scholarly community, and sustainable urban design	1	Adjunct Professor	Nohad Toulan School of Urban Studies and Planning, Portland State University	eshoshkes@mac.com
Sisley (Logan)	Ark: Architectures of Knowledge	IN			l.sisley@yahoo.co.uk
Sosa (Marisol Rodríguez)	The capital cities of Rio de Janeiro and Havana between the academic and the functionalist city: intellectual networks and analogous urban spaces	1	Post-graduate in Urbanism	Universidade Federal do Rio de Janeiro (UFRJ) - Programa de Pós-graduação em Urbanismo (PROURB)	marisolrduetz@yahoo.com.br
Stara (Alexandra)	The museum as analogue	2	Principal Lecturer, Course Director MA Architecture: Thinking Building, Director Graduate History + Theory	School of Architecture + Landscape - Kingston University	a.stara@kingston.ac.uk
Sullivan (Ellen)	Sectional Insight: The Vision of Patrick Geddes	1		Washington Alexandria Architecture Center - Virginia Polytechnic Institute and State University	xellen@vt.edu
Theunissen (Karin)	Venturi "Communication is about community"	2	assistant professor	Architecture Faculty of Architecture Delft University of Technology	K.M.P.Theunissen@tudelft.nl
Tiazzoldi (Caterina)	Applied Responsive Devices for Architecture	3	Adjunct Professor/ co-director of the research Lab Non Linear Solutions Unit at the GSAPP, Columbia University NY	Graduate School of Architecture Planning and preservation at Columbia University	ct2187@columbia.edu
Tobe (Renée)	Determining the Undetermined	2	PhD	Sheffield Hallam University	R.Tobe@shu.ac.uk
Uz Sönmez (Funda)	Tales and Reminiscences of a Nostalgic Discourse in Istanbul 1980's	2	PhD Candidate, Research and Teaching Assistant	Istanbul Technical University Faculty Of Architecture Istanbul/Turkey	fundauzsonmez@gmail.com
Vadnerkar (S.V.)	Depicting music in pictorial form and its aspects in general education of international music and art	2	B. Arch., M.S. University, Baroda	Gandhinagar	charushrihari@gmail.com

Van den Heuvel (Charles)	Urban Grids, Computer Grids and Global Grids A historical exploration of the architecture of spaces and places in cities and cyberspace	2	Scientific Committee Analogous Spaces	Royal Netherlands Academy of Arts and Sciences (KNAW) Virtual Knowledge Studio for Humanities and Social Sciences	charles.vandenheuvel@vks.knaw.nl
Vanderburgh (David) & Nandi (A.)	Urban exhibitionism, or representing the recalcitrant city		Scientific Committee Analogous Spaces	Unité d'Architecture et d'Ingénierie architecturale, Université Catholique de Louvain	David.Vanderburgh@uclouvain.be
van Tijen (Tjebbe)	Museum of Minds	2		Imaginary Museum Projects (my own one man company).	tjebbe@imaginarymuseum.org
Vienneau (Mike C.)	Filmic projection and its many temples of worship from movie theater to the personal living room: spaces of (dif)fusion of the collective and individual memories	2	Cinématologue and professor	Université du Québec à Montréal(UQAM), Études cinématographiques et filmiques	cinemikec@outgun.com
Vodanovic (Lucía)	Obsolescence and Exchange in Cedric Price's Dispensable Museum	2		Goldsmiths College, University of London	lvodanovic@hotmail.com
Vogler (Jesse)	Sorting is not Work. The Space of Mail Processing, Distribution, and Storage	1	Instructor	Texas Tech University College of Architecture	jesse.vogler@ttu.edu
Vossoughian (Nader)	Can public space be downloaded?	1	Scientific Committee Analogous Spaces	History and Theory of Architecture, Columbia University	nvossoug@gmail.com
Wadwekar (Anand)	The recurring analogies of patchwork-Urban know-how of Tokyo Discursive spaces for urban narratives	3	Candidate, PhD program	Faculty of Engineering, Laboratory of Urban & Regional Design, Hokkaido University, Japan	wadwekar@gmail.com
Watson (Amanda)	A walk through the spaces of memory: From architectural mnemonic to the geospatial web	2	Ph.D. in English literature at the University of Michigan	Reference and Instruction Intern, Swarthmore College Library, Pennsylvania	awatson1@swarthmore.edu
Weeraman (Senaka)	The Crystal Palace, the museum and the mnemonic park. The appropriation of history and memory in architecture.	2	post-graduate architecture student		senaka@architectmail.co.uk
Yilmaz (Ahenk Bayik)	The Art of War Memory: Similitude of Ars Memoriae and the Architecture of Memory in the Landscape of Gallipoli Battles	2		Department of Architecture - Faculty of Architecture - Izmir Institute of Technology	ahenkbayik@iyte.edu.tr

Zadeh (Hossein Ahimi)	The layers of memory in a city. Revitalizing public memory in modern urban spaces, using the concept of multiple layered urban spaces	3	Architect, Urban Designer, lecturer of Urban Design and History of Architecture	Shiraz University	hfz1969@yahoo.com
Zamani (Pegah)	Emergent Space of Knowledge: Co-existence of Architectural and Curatorial Spaces in the High Museum of Art	2	PhD Candidate	Morphology Lab, Georgia Institute of Technology	gte963x@mail.gatech.edu
Zierold (Sabine)	Built architecture as a medium of information and communication	2	Dr.-Ing.	Bauhaus-Universität Weimar - Fakultät Architektur - Professuren Darstellungsmethodik / Bauformenlehre	sabine.zierold@archit.uni-weimar.de
Zimmerman (Claire)	The Agency of the Photographic Network	2		University of Michigan	zimclair@umich.edu

The Conceptual Space of the Traveling Exhibition

by Jeffrey Abt

This paper addresses the poetics of exhibitions in an increasingly global community in which transience and change have become familiar aspects of the museum experience. The traveling exhibition, whereby objects are circulated among cities and nations, or between continents, is a convention of contemporary museum practice. Artworld audiences are accustomed to, and even expect, galleries in museums to be substantially transformed for very different kinds of exhibitions, ranging from Greek antiquities, to Baroque paintings, to contemporary art installations. Modern display technologies enable the reworking of galleries from faux-stone Greek villas, to darkened and brocaded seventeenth-century halls, to bright clinically “clean” white boxes within a single exhibition season so as to accommodate artworks from different cultural eras. Other equally significant aspects of this practice, however, remain largely invisible to museum visitors. The purpose of my paper is to examine the nature of this larger, less-apparent space encompassing the temporary exhibition today. My approach is based on evidence collected during a conceptual-art investigation, that I refer to as the “Wandering Galleries Project,” set in the context of contemporary empirical sociology and critical theory.

My paper introduces this topic with a brief history of the temporary art exhibition in the nineteenth and twentieth centuries that focuses on such events as sites of commerce, competition, resistance, and experimentation. Next I consider the refinement of the temporary exhibition as both art history laboratory and revenue machine in the post-Second World War period with particular attention to the 1960s and 1970s when these exhibition genres were firmly established. At that point, the discussion turns to the hidden mechanics of the traveling exhibition and the kinds of cultural evidence it produces that, in turn, can be collected and studied to better understand the larger space of this phenomenon. This evidence is broken down into separate topics such as: the physical transportation of objects and how their conveyances become discrete, evidence-laden objects in their own right; the administration of movement as documented in logs of the objects’ presentation in successive sites; the technologies of display and explanation in the forms of object labels and accompanying texts; and the responses of audiences across time and space as a collective witnessing of objects’ travels.

The beginning of the paper is accompanied with images illustrating the evolution of temporary exhibitions and display technologies, and it concludes with images from the “Wandering Galleries Project.” As is evident from the accompanying images of one of the Wandering Galleries works, they are designed to encapsulate and exploit the totality of the traveling exhibition from shipping crate and its accumulating evidence of travel, to the collection of exhibition data and viewers’ comments. As such, they function as analogies of the traveling exhibition as a conceptual as well as physical space, both conveying and capturing information about the movement of aesthetic things in an increasingly changeable world. After considering this visual material, my paper turns to a close analysis of the intrusion of the totality of this traveling exhibit’s conceptual space into changing-exhibition galleries as triggered by the Wandering Galleries Project and its inevitable reduction to “art about art.” Yet, the conception of a non-art object containing art as, together, “art,” and then its equation with a larger, even more diffuse notion of the totality of “art” to which it refers, requires consideration of the pioneering insights of Arthur Danto on the “artworld,” Howard Becker on “artworlds,” and Pierre Bourdieu on the “fields of cultural production.” My paper concludes with this play of analogies, a juxtaposition that enables a clearer understanding of the idea of “art” itself as comprised of a set of oscillating analogies for objects and institutions among which the traveling exhibition is a valuable marker of conceptual as well as physical boundaries.





READING INTO THE MYSTERIES OF THE EPHESIAN ARTEMIS
IN THE ARTEMIS HALL OF THE EPHESES MUSEUM IN SELCUK, TURKEY

Zeynep Akture (Ph.D.)
(Department of Architecture, Izmir Institute of Technology)

Among the objects currently on display in the Ephesos Museum in Selcuk, Turkey, the most popular are the two Ephesian Artemis statues that were unearthed at the Prytaneion of Ephesos and dated to the Roman period. Standing in niches facing each other at the two longitudinal ends of the Artemis Hall, the two statues are, thus, framed in the museum as works of art rather than archaeological remains, in such a way as to '*claim them for a new kind of ritual attention [that] could entail the negation or obscuring their other, older meanings.*' (Duncan 1998 ¹: 481-2)

It may be possible to identify two groups among the visitors to the museum who are interested in grasping those other, older meanings: dictionary users and encyclopaedia users. For dictionary users, the Ephesian Artemis is a puzzle to be solved by identifying and finding out the meaning of its visual vocabulary, such as the lions on her arms that have been interpreted by Edward Falkner (1862 ²: 291) as denoting her power, using a dictionary wherein 'lion' would have signified 'power'. This group of interpreters seem to believe in the existence of a dictionary that would give them the intended meaning of the Ephesian Artemis figure. So, they focus on identifying the vocabulary that would lead them to that meaning. Hence, as reported by the museum's researcher Öcal Özeren (1991 ³: 124) those '*breastlike swells on her chest were first thought to be breasts, then bodies of bees (the emblem of Ephesus is a bee), but then the thesis that these were the testicles of the bulls sacrificed to the goddess gained weight.*' Obviously, the meaning of these various signifiers would have been different from each other in Falkner's above-mentioned dictionary.

However, Falkner would appear not to have been an addicted dictionary user. For, he argues that those are animal breasts, and that this '*confirms the opinion of some learned men, that the Egyptian Isis and the Greek Diana were the same divinity with Rhœa, whose name they suppose to be derived from the Hebrew word, Rehah, to feed...*' (Falkner 1862: 290) In this way, he refers to an encyclopaedia instead of a dictionary to interpret what he identifies as 'animal breasts', starting a game of unlimited semiosis in the sense implied by Umberto Eco's concept of *The Open Work* (1989 ⁴), as his references to 'Egypt', 'Isis',

¹ Duncan, C. (1998) The Art Museum as Ritual. IN: D. Preziosi ed., *The Art of Art History: A Critical Anthology*, Oxford and New York: Oxford University Press: 473-85.

² Falkner, E. (1862) *Ephesus, and the Temple of Diana*. London: Day and Son.

³ Özeren, Ö. (1991) *Ephesus*. Istanbul: Keskin Color Kartpostalcilik Ltd. Sti.

⁴ Eco, U. (1989) *The Open Work*. Cambridge, Massachusetts: Harvard University Press.

'Hebrew', and 'Rhoëa' lead to other entries in his encyclopaedia. This exercise would produce a plurality of interpretations depending on the contents of the personal encyclopaedia of various interpreters.

For those visitors who may fail to have entries in their current dictionary and/or encyclopaedia that would be helpful in grasping the other, older meanings of the Ephesian Artemis, the contents of the Artemis Hall would provide some. These include a model of the Temple of Artemis in its construction phase that is considered to have been one of the seven wonders of the ancient world. Standing at the centre of the hall, it holds together other finds, of various types and sizes (e.g. Artemis and other figurines; frieze, voluted column, and lead pipe fragments; small finds out of gold, ivory, bronze, marble, and glass, etc.) dating from the sixth century BC up to the third century AD. All coming from the site of the Artemision except for the two renowned Ephesian Artemis statues, the contents of the Artemis Hall except the Artemision model have been dislocated from their original spatial and temporal contexts, and brought together in a museum space within which the contemporary visitors now try to solve the enigma of the Ephesian Artemis figure.

Following Bal and Bryson (1998⁵: 250), the proposed paper will point to the fact that, in this way, the immediate context of the two Ephesian Artemis statues in the Ephesos Museum has been generated out of the figure of the Ephesian Artemis itself, which is believed by some interpreters such as Özeren to have evolved from Cybele at the very site of Ephesos, as evidenced in the above-mentioned lion reliefs on her arms on the basis on the fact that '*[i]n all statues of Cybele there were lions at her side.*' (Özeren 1991: 124) More importantly, the two statues themselves are now able to act as evidence that the context generated for them is the right one, producing a verification effect for the dictionary users to the detriment of the encyclopaedia users such as Falkaner, the contents of whose personal encyclopaedia extend to realms outside of Ephesos.

⁵ Bal, M., and N. Bryson (1998). Semiotics and Art History: A Discussion of Context and Senders. IN: D. Preziosi ed., *The Art of Art History: A Critical Anthology*. Oxford and New York: Oxford University Press: 242-56.

Dr.Majed Aladylah (Jordan)

The Spatial Dimensions in Charlotte Keatley's play *My Mother*

Said I never Should

The objective of this paper is to locate the representation of the spatial dimensions in a postmodern play . The genre of play itself has had long and complex syntheses, and its various manifestations have acquired distinctiveness in postmodern era. Once we step outside the categorization of conventional narrative, we recognize the presence of alternative forms of writing that subvert traditional forms of representation .The playwright of this epoch attempted to indulge in ever new experimentations of the narrative technique, bringing the traditional devices of storytelling and substituting it with the juxtaposition of disparate spatial images . I will look at how The juxtaposition of multiple spatial dimensions has nullified the independence of space and dialectically swept over the legitimation of narrative texts. they shatter the notion of a linear narrative sequence that the movement of narrative must occur within a particular time frame.

Referring to Charlotte Keatley's play *My Mother Said I never should* I shall consider to what extent this play actually challenge many of the norms that negate and discard the linearity of narrative. The norms that possess the space from progression to its end and delay its movement by way of juxtaposing different and multiple spatial metaphors . Covering four generations , the play covers sets of relationships . Space is used very consciously , it is used as a metaphor in the play . It becomes mental or psychological and emotional too, language also serves to enrich this idea of space. The intricacies and complexities of the act of narration push toward acquiring a new space , a space that does not use time as a relief from the ongoing action of time . The trajectory of Keatley's world stretches through multiple spaces obsessed and absorbed by femininity. Many actions, are preserved and performed simultaneously, along with the conversation. Keatley states, " I think the way I use time to structure the play-juxtaposing different times to create urgency and dramatic tension –comes from my own experience of time in everyday life " (xxxv). My paper seeks to investigate the experimental parameters of postmodern text through the landscape of Keatley's act of narration .

Template Space: On Architectural Knowledge Generation and Transmission

Dr. Açalıya Allmer¹ and Dr. Jens Allmer²

¹ Faculty of Architecture, Department of Architecture, Dokuz Eylul University, Izmir, Turkey

² Faculty of Computer Science, Department of Industrial Systems Engineering, Izmir University of Economics, Izmir, Turkey

Abstract

Providing the easiest means of transmitting information to the builders, a template in architectural practice is a full-scale two-dimensional model, an original to be imitated and emulated. Acting as a construction tool and a communication tool, templates have held an important role in architectural construction throughout history. Templates, on the one hand, represent the direct means by which architect's ideas are conveyed to construction workers. On the other hand, they are building aids used in the construction process through which shape and dimension of the imagined form can be accurately transmitted to actual materials. In this way, the architect's design can be applied directly and replicated without difficult interpretation or loss of precision for any number of copies.

In the absence of a standardized measurement system, such as today's metric system, templates provided the easiest and the most effective possibility for information transmission. This is especially evident for master builders in the medieval era. The mobile nature of these templates allowed for easy transfer of the embodied memory. The power of templates is evident because, by nature, the physical form of a template encodes all information necessary for its reproduction. In tracing houses, such as those of York Minster, Wells Cathedral, the complex mesh of lines incised on (several layers of re-plastered) floors represents the successive use of the tracing floor over long periods of time.

In the last century templates have undergone a metamorphosis from physical models, which were bound to one scale and one space of memory, to blueprints, which are no longer limited in this fashion. Architectural and working drawings became more and more detailed, the physical templates described above virtually disappeared in architectural construction sites (except in restoration and preservation of historic monuments). However, the use of blueprint templates assumed an even greater role in conveying technical information from the architect to the masons.

With the advent of information technology and in particular relational database management systems, new representations of templates became possible. Since these virtual representations are usually not interpretable by humans, software applications are build on top of databases, presenting the memory space, in order to translate the virtual templates to blueprints, but also complex three-dimensional digital models, or even to create physical forms directly by the use of for example CNC machines. Consequently, a computer drawing, in which electronic data is encoded, is no longer just a document dependent on the translation of others' ideas, but an electronic code transferred to the fabrication process. One can assert that the medieval template makers share similar roles with the makers of the drawings of the past decade, although their knowledge in products, techniques and environments are understandably different. Digital model form the basis for projects today. They are designed by an architect and provide the centralized source of information for communication,

construction, component suppliers, fabricators and contractors around the world, all of whom have access to one central online source. It also allows for the use of advanced construction techniques such as positioning of parts using GPS or automated construction of parts using CAM machine mills.

Using such advanced techniques as outlined above, it is possible to construct almost any shape imaginable. This can be detailed using projects completed by the Los Angeles based architect Frank Gehry all over the world. The Experience Music Project in Seattle, Washington, USA, provides a good example. During the construction thousands of templates were fabricated automatically and the parts were then positioned using the computer model, bar codes and GPS, a process impossible to achieve without this technical help.

We will compare the workflow from template to implementation in the past to what is possible today. Therein we will assess space of memory, space of knowledge and efficient architectural knowledge transfer. We will further create an example architectural template in its three different representations, physical, blueprinted, and virtual. How did the space of knowledge present in master builders' templates, which held the key to the space of memory and which decided upon knowledge transfer usually only to their adepts, change with different representation of templates? How can knowledge space, memory space, and physical space be mapped to the different representations of templates?

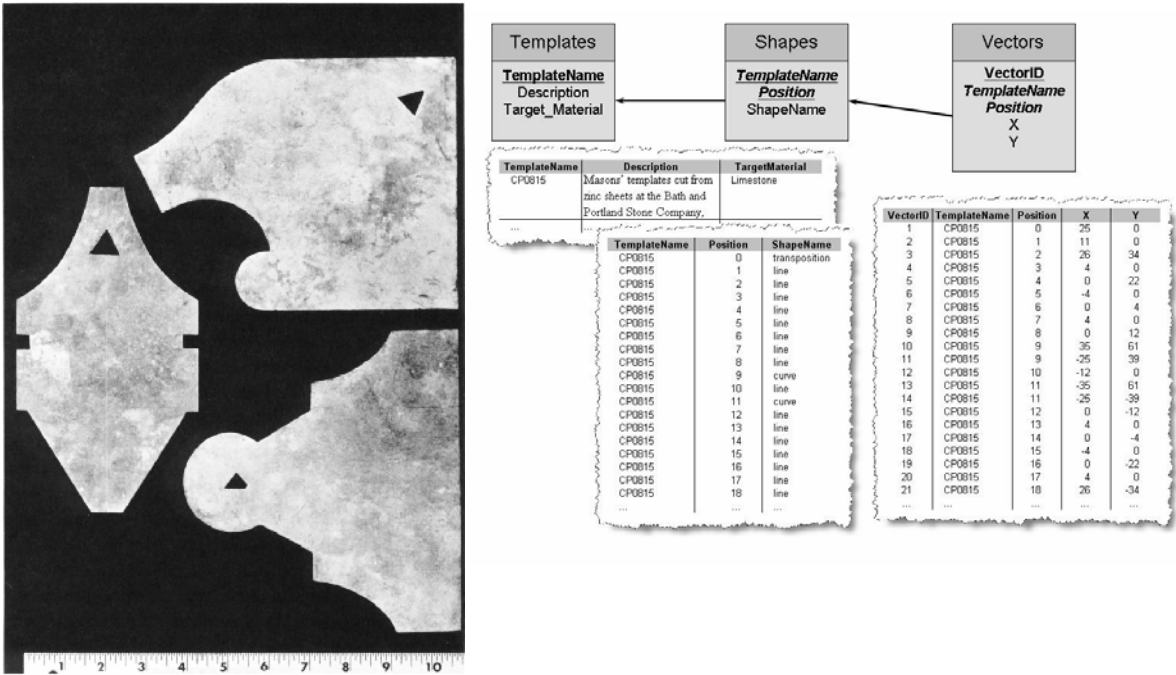


Figure 1: The left part of the figure shows three Masons' templates cut from zinc sheets at the Bath and Portland Stone Company, Bath, England. Across the top of the right part a sparse relational schema which can represent these shapes virtually is shown. The cut outs below represent an instance of that schema which allows the construction of the left most physical template.

ANALOGY / ANALOG / /MODEL

Author: stud.arch. Ioana Ardelean, Coordinator :assistant arch.Dan Dinoiu,
"Ion Mincu-University of Architecture and Urban Planning",
Bucharest , Romania .

Abstract:

Background:

"The consonantist theory" developed by Stefan Odobleja (1902-1978) – romanian doctor and scientist (published as " Psychologie consonantiste" - Librairie Maloine , Paris, I,II,1938-1939) states that all the phenomena and sciences have common consonant aspects. He offers an interesting way of investigating one phenomenon trough the use of another phenomenon; and a complex understanding of the use of "the model"(one of his examples is : investigating the state of a living organism through phonic phenomena).

From this point of the analogical systems (as possible answers to real contemporary problems) are playing an important role from conceptual to functional levels in the field of design, architecture and urbanism. Mechanisms or systems that are transforming and/or using natural phenomenons (that are generally characterized by a continous variation) into complex/evolutionary models are actually generating sollutions of efficient function and low costs.These systems are maximizing the potential of essential qualities of the reference in a very simple and direct manner . In this sense there is always a question mark about how architecture should use and transform the potential of its exterior/natural environment: socialy, geographically , technicaly , functionaly ,etc.

The site : an industrial settlement developed by the will and interest of the comunist regime (it was an open-cut minning for sulphur) for some decades as long as the industrial process was of advantage. It functioned as an enclave in the middle of a nature reserve and radically changed the natural landscape as result of the process of open-cut mining. It was closed (abandoned) leaving a great ecologicaly disaster behind. This enclave has no possibility of total-physical dissolution. Its existence and effects are not reversible.

Today it is to be found as a physical infrastructure, or a technical string and a strange-malformatted landscape in the middle of a natural environment. The need for re-forming the natural landscape from an ecologicaly perspective arises the problem of "re-colonization" and "re-programming" this site and its technical string in order to reproduce this time Nature in the real context where Nature cannot reproduce itself anymore.

Results :

Re-colonization with a new social element, this time is adressed to researchers (biologists) for plants and seed production "in situu" for the destroyed environment and for a wider, international network of plants research institutes and seed databases.

The existing technological string of the sulphur open-cut mining : the open pit, the belt-type carrier and afferent roads , and the traffic tunnel, are re-programmed into a new technological process and new particular space to produce seeds and plants.

In order to achieve this , the new system will use the concept of a natural and functional string - a river flowing . Different from the former situation when natural vitality was destroyed by human activities the analog operator will programme the process to produce natural vitality from another intelligence - man's intelligence. This time artificial intelligence is used in the service of nature!

Generating an analog space of a river flowing – belt-type carrier claims for meta-architecture spatiality.

Also re-functioning this technical trace means re-linking to the existing physical infrastructure in the territory . This means working and activating a node in a wider spatial network because the site is placed on a shortcut between two national roads.

Conclusion :

The final purpose of the process is to re-create the site, a mixture of human and nature actions, in accordance with Edouard Bonnefous's "L'homme ou la Nature".

The reversion of a natural process and the re-interpretation of its intelligence appeals for analogous theory and processes.

The study also aims to apply theoretical concepts in practice, and in particular to generate spaces by using analogous models. Further, the approach combines with the theory of space syntax as a mean of spatial analyse that must unfold essential spatial qualities and in the end even the design of the space.

Culturally significant architecture as a form of memory

(Strand: Space of Knowledge and Memory)

Fidel Alejandro Meraz Avila

The field of the paper is part of a broader theoretical inquiry about philosophical sources behind theories of conservation. The research is proposed as a critique to their performance on the built heritage in relation to memory. The emphasis is put in the identification of some philosophical origins in order to understand whether it is possible and desirable a metaphorical scheme of architecture as memory.

Having as context conservation of architectural heritage, this paper discusses assimilation as the problematic process that thrusts receptors – conservators in particular – to accept significant transformations in valuable environments. This implies that architecture be recognised by the receptor as a bearer of relevant values, memories and recollection triggers in particular. This architectural phenomenon is constituted by historical assimilation of places and times in a continuous overlapping of architectural strata, which seems to be the main focus of heritage conservation.

Therefore the aims of the paper are first to outline an ontology of culturally significant architecture following Roman Ingarden. The characterization of architecture as an object with different possibilities of concretizations and a layered ontological structure is described.

A second aim is to correlate the proposed ontology with the phenomenon of memory. In this perspective, architecture as a being in time is related with the modes of being proposed by Ingarden and related with memory as consciousness of the past. This consciousness of the past in the form of memory can vary according to the attitude of the observer as it is demonstrated.

The third intention is to argue whether some pertinent considerations about memory should still determine theories of conservation or not, especially in light of the capacity of collective memory to change in order to adapt to new conditions.

This paper deals with the definition of a first layer of analysis as a phenomenology of the reception of culturally significant architecture. The problematic has been divided in three different layers. The first and most direct is constituted by one particular architectural phenomenon: the assimilation of new in existing architecture when the latter is culturally significant. This situation carries its own ontological particularities, related with the nature of architecture as entity and its phenomenological relation with the human being. In Roman Ingarden terms, architecture can be considered as belonging to the world of 'real entities' and the one of 'social-cultural entities'.

Assimilation is the term selected to call the problem of reception of new architecture in existing architectural environments. For this research these architectural environments need to be culturally significant. So this particular architectural phenomenon is constituted by heritage or historically relevant architecture. Thus history starts being an important determinant to define the actual significance of conservation theory. Architecture can be considered under this light as a constant assimilation in places and times. This continuous overlapping of architectural strata is part of what conservation is about.

Conservation continues to be traditionally determined by: memory and history; the aesthetic object; and issues of identity and cultural heritage. The analysis of this paper tries to establish how the first couple of these determinants – memory and history – of theories of conservation continue being pertinent and if that is the case how this determinants are being transformed.

There are no total truths but some concepts seem incontrovertible: the past exists; memory is not only about the past; and humans need some kind of memory. Architectural heritage have embedded part of the testimony of this past. Therefore, what should we consider to conceive postmodern theories of conservation? It is argued that conservation of heritage is a task apt for the present pre global civilization, which should allow the survival of cultural heritage toward the future in such a way that is possible to consider it a form of memory.

**SOME REFLECTIONS ON A DESIGN APPROACH BASED UPON
METAPHORS IN RELATION TO THE INFORMATION AGE**

Nezih AYIRAN

Faculty of Architecture, Istanbul Technical University
Taskisla, 34437 Istanbul, Turkey

ayiran@itu.edu.tr

Phone: +90 212 293 13 00 / Ext. 2265
Fax: +90 212 251 48 95

15-17 May 2008 Ghent University

International Conference **ANALOGOUS SPACES**

SOME REFLECTIONS ON A DESIGN APPROACH BASED UPON METAPHORS IN RELATION TO THE INFORMATION AGE

From Vitruvius' time to present, it has been seen that architecture has not only an utilitarian purpose but also represents ideas, values and ideologies and therefore, it aims to communicate with the society. As Eco claims, "We commonly do experience architecture as communication, even while recognizing its functionality" (1997: 182). Nowadays, the importance of architecture's this aspect respectably increases and it is an inevitable result of the information age and network society we are living in. Recently, this necessity has a considerable effect on architectural design subjects such as museums, libraries and religious buildings because these type of buildings are particularly expected to convey a meaning and thus communicate with the society. This considerable effect manifests itself in today's architects as a search for meaning with a metaphor based approach. The purpose of this paper is to discuss the connection and interaction between such a kind of design approach and expectations of today's network society.

We see that architects like Libeskind, Correa, Calatrava, Holl abstain from direct analogies and try to communicate with the society by creating meanings out of metaphors. Libeskind intends to overcome the memory of an intense trauma in Jewish Museum, Berlin by projecting it on architecture metaphorically. With the words of Libeskind, the main metaphor here is the "permanent presence of absence"

(Delanty and Jones, 2002: 459). The plan arrangement and deep and sharp breaches on the facade is the metaphoric expression of this trauma's memory. However, in Imperial War Museum in Manchester, Libeskind establishes his metaphoric expression on aerial, territorial and naval crushes. In Correa's Jawar Kala Arts Center in Jaipur, we encounter with a double coding. It is not only the metaphor of City of Jaipur but also the metaphor of archaic notion of cosmos which is similar to Navgraha Mandala (Correa, 1996). Especially Holl among these architects draws our attention because he has the most sophisticated, the most profound and multi-layered metaphoric expression. His Museum of Contemporary Art in Helsinki which is briefly called Kiasma is the metaphoric projection of phenomenologist Merlau-Ponty's philosophy to the architecture in some sense. The purpose of double formal arrangement which can be divided into rectilinear and curvilinear is to express the dilemmas between nature and culture; object and space; movement and stasis; light and material metaphorically. Rectilinear form, the expression of culture, also points out the fact that city grid and surrounding A. Aalto and E. Saarinen buildings are recognized during the process of intertwined interpretation. However, twisted form is the metaphor of Lake Töölö Bay nearby. Rectilinear and curvilinear double formal arrangements are the metaphors of body's sentience and sensation thickness at the same time (Drake, 2005). Approaches that are based on these architects' metaphors are important components of our today's architectural culture. In one respect, this can be interpreted as the affirmation of Castells' statement; "Our metaphors create the content of culture" (1996: 328).

As Castells points out, "...since technology is society inseparable and society cannot be understood or represented without its technological tools" (1996: 5). Naturally, this

fact is even more eligible for architecture. However, in the light of past experiences, it is really helpful to be careful about nature of the relationship between architecture and technology. Modern Architecture had an approach which was generally based on machine analogy and it even has turned this analogy into a fetish. This approach has invoked alienation feelings that result in the loss of continuity sense and has created an identity problem in the men-made environment. This is a remarkable result considering the circumstances of present day. Briefly, the conclusion is; no matter how striking the technological developments are, architecture should not lose its historical continuity sense and future vision. Unfortunately, today's architecture does not seem to act according to this conclusion because such a fascination with technological developments prevents invisible to be seen in visible and restricts architecture to use its right to interpret as opposed to technology. Having a right to interpret is important because architecture is in a way an intellectual interpretation of technology. Meaning of representational spaces is never absolute, but always subject to translation and interpretation (Foucault and Miskowiec, 1986). An approach based on metaphors is one of the most effective tools of making this interpretation, seeing invisible in visible and consequently creating meaningful, continuous architectural environments that correspond to the ever changing needs of society. And finally these architectural environments should not lead people into alienation. It can be predicted that the architectural interpretations of the architects mentioned above including their narratives and memories and which are open to the all dimensions of life, multi-layered, sophisticated and dynamic, can communicate more effectively with the post industrial network society and can respond better to its identity search. "Intertwine" is one of the key terms of Holl's personal vocabulary. The similarity between this term and conception of "network" which is used to define

today's society probably indicates the capacity of his architecture in corresponding to the needs of our society and its vision. The meaning attained via metaphors is not a completely new meaning; it is metamorphosed version of existing meaning or intertwined meanings. From this point of view, we can assume that designs based on metaphors do not lead people into alienation and cause an identity problem.

Abstract

The palimpsestic architecture of Williams Sassine's *Mémoire d'une peau*

The notion of the albino body as a physical and metaphorical palimpsest, a surface which is inscribed by markings and shaped by the many layers of meaning imposed upon it, is a recurrent motif of Guinean writer Williams Sassine's novel *Mémoire d'une peau*.¹ Published posthumously in 1998, the narrative focuses on a short period in the life of albino protagonist Milo Kan, at the same time offering an uncompromising vision of postcolonial francophone Africa. Although *Mémoire d'une peau* echoes the major concerns of Sassine's previous novels, such as those of marginality and exclusion, the focus of the narrative on the embodied experience of the albino protagonist Milo marks it apart from much of his earlier fictional work. Milo is a complex and contradictory character who cannot simply be defined in terms of his sociopathic and even murderous tendencies.

The intricate narrative structure employed by Sassine reflects Milo's state of mind as he constantly questions his situation and comes to terms with his difference. The multifarious narrative functions on three levels: the novel *Mémoire d'une peau* with Milo as the protagonist, the romantic novel Milo attempts to write, also titled *Mémoire d'une peau*, and the letters exchanged between Milo and his lovers at the end of the narrative, which reflect retrospectively on the events we have witnessed as readers. Steven Connor's analogy of the binder's needle and the bookworm perfectly describes the complexity of the narrative:

If the book is imagined as a line, tape, or surface that unrolls from its beginning to its end, the gatherings of the book mean that points that are widely separated—even hundreds of pages apart—in Euclidean reading-space, are only millimetres apart, and sometimes only the infinitesimal antipodes of a recto and verso. The binder's needle and bookworm alike experience the space of a book in this manner as well as in the consecutive manner of ordinary reading. (Connor 2006: 42).

In an exploration of the layering of meaning in the albino body and the ways in which this resonates in the architecture of the narrative of *Mémoire d'une Peau*, this paper will discuss the significance of the burying of meaning in the layers of the palimpsest and its refusal to disappear in relation to Milo's construction of identity in the postcolonial setting of Sassine's novel.

Connor, Steven, *The Book of Skin* (London: Reaktion, 2004)

Sassine, Williams, *Mémoire d'une Peau* (Paris: Présence Africaine, 1998)

¹ Oculocutaneous albinism is the most visible of disabilities in sub-Saharan Africa, a genetic condition that results in the absence of pigment from the skin, hair and eyes, so that albinos have a pale complexion and blonde or even red hair. Reduced pigment in the eyes makes them appear to be a pale blue or grey colour and causes visual impairment.

The Architecture of Analogous Spaces, and the Mind-Culture Debate

Peter Baofu, Ph.D.

This paper looks into the architecture of analogous spaces, in the context of the mind-culture debate.

Especially, it tries to explain how and why information is classified, stored, and used in the way that it has, with two case studies on material information (as in a library system) and virtual information (as in a computer system).

More specifically, I shall focus on the nature of taxonomy in library science and network in computer science, in the context of architectural design.

In the process, I shall propose a new theory in the theoretical debate concerning the mirror of the mind and the invention of culture, especially on the extent to which the history of this architecture reveals the working of the mind and the molding of culture.

Dear Sir

I have noted with interest your "call for papers" for the Analogous Spaces conference.

I am a New Zealand based photographer and head of the photography programme at the School of Fine Arts, Massey University in Wellington.

My work is exhibition based and has been widely shown here and increasingly overseas since the 1980s.

For the past five years I have been working on a substantial project visualising the commodification of underground space in a number of countries.

Much of the work relates to the conversion of mine sites into huge industrial parks. Many of these are developed as storage and archive facilities and it is this aspect that is in line with the conference and I would like to consider presenting in some form.

As a predominantly visual based researcher could you please advise if the following would be possible

* Exhibition of fairly large but unframed images together with a brief 'paper' style presentation.
This would require wall space though not necessarily a conventional gallery venue...

Alternatively I can present via a visually dominant powerpoint paper.

(example attached image - "Film and tape storage, Underground Vaults and Storage Inc. Hutchinson, Kansas 2004", colour photograph 1200x800mm, This archive is based 500 feet below ground in a salt mine)

Looking forward to hearing from you.

Yours sincerely

Wayne Barrar
Director of Photography
School of Fine Arts
Massey University
Bag 756
Wellington
NEW ZEALAND

64 4 801 5799 (62202)
W.D.Barrar@massey.ac.nz



Abstract for the International Conference on Analogous Spaces, May 2008

“Inscribing the Planned Community: Analogous 'Theming' as a Strategy of Commodifying Lived Spaces”

Hugh Bartling, Ph.D.
Associate Professor
Public Policy Studies Program
DePaul University
2352 N. Clifton
Chicago, Illinois 60614
United States of America
Tel: 1-773-325-4960
email: hbartlin@depaul.edu

Abstract

Much of the metropolitan growth experienced in North American regions over the past three decades has been articulated in the form of “planned communities.” These large-scale, largely residential, developments have proliferated as residential development has become more consolidated, favoring the corporate leveraging of capital to compete in a competitive housing market. While this type of development can trace its inspiration in the North American context to such innovators as William Levitt, the construction and marketing of planned communities has become both more sophisticated and ubiquitous in recent years.

One way in which contemporary developers distinguish their planned communities from others is through the analogous method of “theming.” Theming is a strategy of tapping into cultural referents to engender particular feelings about a particular object. From the standpoint of urban planning, the strategy is closely associated with the development of theme parks such as Walt Disney World, whereby the developer creates a utopian space replete with gestures to an invented and idealized narrative relating to the place of the subject in the modern world.

In this paper I explore how the strategies of theming have penetrated the built environment of planned residential communities. Unlike the traditional theme park where the experience of the consumer is largely transitory, the relationship between the resident and the theme in planned communities is characterized by a quality of permanence. In many planned communities developers use strategies of narrative production that thematize things associated with domesticity while simultaneously appealing to nostalgic understandings of “community.” I argue in the paper that—while this is a relatively straightforward technical project in the sense of building a thematized landscape—the ways in which the thematized urban space is consumed and related to by residents is much more complex.

As a way to demonstrate the complexities of “life in a space of analogy” I offer an interpretive analysis of a particular themed planned community in the US state of Florida: The Villages. The Villages advertises itself as “Florida's Friendliest Hometown” and has been constructed as an analogous built environment to reflect this “hometown” theme. The development itself, however, is quite far from a “hometown” in a strict sense. It was developed in the mid-1990s as a retirement community, designed for new residents over the age of 55 years. As such, it is a “hometown” with no lifelong residents nor a

local history. In the paper, I examine the particular ways that the developer has literally created a history and an analogous built environment to reflect important aspects of its invented past.

Keeping with popular expectations of historical markings, many buildings in The Villages are adorned with faux markers and monuments. The markers, furthermore, construct a particular narrative about what constitutes relevant and noteworthy “occurrences” which, I argue, are important for the developer's ultimate interest in selling property.

The second part of my paper involves a political analysis—based on a variety of interviews and readings of primary texts—of the ways in which the residents employ (and resist) the rhetoric and assumptions inscribed in The Villages' analogous spaces as they find their interests as citizens to be conflictive with the developer's corporate interest in maximizing profitability. In this sense, the meanings of democracy and the spaces where popular political action “fits” within the narrative of the planned analogous space becomes contentious. I argue that the substance of the themed, analogous landscape presented by the developer as a “friendly hometown” is interpreted differently by residents who perceive a “hometown” as one where there should be spaces for civic action and democracy.

Finally, I look at the ways in which the analogous space of this planned “hometown” is inscribed within a regional context. The spaces of the analogous built environment are often presented as insular and self-contained. In actuality, the analogous planned community is also a *commodity*, in the Marxian sense that its representation occludes essential aspects of its production. Thus, The Villages, as a marketed “hometown” is situated within a series of regional (and even global) relations of power whose negative impacts are felt elsewhere.

I conclude with a cautionary assessment of the analogous space as manifest in the North American planned community. As the strategy of building communities as explicit *commodities* becomes more prevalent, the production of specific knowledges and memories through analogous spaces has the potential of subverting democratic aspirations in urban settings while simultaneously contributing to the reinforcement of the power of private capital.

Analogous Spaces :
Architecture and the space of information, intellect and action
Call for Papers
Session 3

Developing urban space, a decision process based on an idealized space of city

**On the failure between
the representation of space and its actual uses**

*by Leslie Belton and H el ene Delahaye,
Research Lab "City, Mobility, Transports" ([LVMT](#))
University of Paris East Marne La Vall ee, France*

City making consists in a complex decision process to which many forces take part together and simultaneously. Our demonstration does not deal with the negotiation between different public forces of urban development, but rather with the understanding of how one of these forces is in position to develop our urban territory and on which grounds it makes choices. Our presentation will therefore target two of them which are called EPIC¹ (in French):

- La Poste, the French public postal services (equivalent of Royal Mail or Deutsche Post), has to be present on the whole national territory to meet people's needs.
- L'EPAD² which has the task of developing La Defense, a Parisian business district like the City in London.

Their decisions have strong impacts on cities but they differ on several points. First of all, they have very different geographical scales of action. La Poste acts everywhere in France, EPAD only acts on a few square kilometres at the East side of Paris. Moreover, they do not influence the city on the same way. EPAD has clearly to develop the urban space of la Defense, selling it to firms to build towers. In the case of La Poste, environmental planning is an indirect consequence of its public services mission. La Poste is legally bound to provide an universal access to postal services and to cover the whole French territory. This mandate raises many questions: where should La Poste locate its postal offices? Under which form? In spite of these noteworthy differences, these institutions act upon the city on common grounds. At best, both of them have to meet the expectations of their users living, moving, working, entertaining habits on the spaces on which our institutions act. Furthermore, EPAD and La Poste have a strong commercial incentives to find a good location and to balance the supply of service with the uses of urban space.

City making implies a deep knowledge of its needs to meet them accordingly. Far from accurate knowledge of these needs, the former two EPIC only have global or incomplete representations. On top of these inaccurate visions, EPIC use tools which show them a simplified, schematized space on which they act. To match the different types of offices with their location, La Poste uses data extracted from the last national census and internal data on the activity levels within its own offices. Similarly, EPAD uses external data extracted from firms and data about transportation flows. Neither EPIC observes directly the users or asks them how they use public places. In fact, a socially built space of the city and a stereotyped view of its users substitute themselves to the real space and its concrete uses. Nowadays, this idealized space is more and

¹Or Etablissements Publics   caract ere Industriel ou Commercial. In English, we can translate it by Commercial or Industrial Public Institutions. This typically French-type of organisation has particular features such as the mission to provide public services with an industrial or a commercial purpose.

² Etablissement Public d'am enagement de la D efense. In English, Public Institution of La Defense's Development.

more simplified in order to accelerate the decision processes. It gradually forgets the main component of real space: its users. Increasing distance between real and idealized spaces is a risk with which the institutions have to deal. Otherwise, they will not be able to meet users' needs.

Our presentation is based on two different cases, confronted with institutional representations. In the first case, we focus on La Poste. The new but rigid, strict typology of postal offices stands out in sharp contrast with the result of a qualitative study about the use of these offices in the daily life of 30 people. In the second case, we compare quantitative data used by EPAD with a qualitative survey of 244 people conducted on site concerning the use of La Defense during non-working time. This methodology allows us to underline the interest for a good understanding of space to cross quantitative and qualitative data.

To conclude, the issue of our presentation is double. First, we show there is an increasing gap between the actual space and its idealized view. Second, we underline the necessity to organize intermediate representations of the urban space.

Conference: Analogous Spaces – Architecture and the Space of Information, Intellect, and Action

Session: Space of Knowledge and Memory

Ghent University / 15-17 May 2008

Ubiquitous Virtuality: the space and place of activity in the context of 'smart' technology

Author: Romeu L. Bessa

Interdepartmental Graduate Program in Human-Computer Interaction, Iowa State University, USA

Home department: Architecture (College of Design)

Email: rbessa@gmail.com / bessaromeu@yahoo.com

Abstract

Over the last twenty years computer engineers introduced concepts such as “ubiquitous computing”, “embodied virtualization” (Weiser, 1991) and “embodied interaction” (Harrison and Dourish 1996) in an attempt to describe and explain the increased embedding of computer technology into designed objects and environments, and to emphasize the crucial agency of the human mind and body in interactions between humans and computers. Since the mid-1990s the apparent ‘dissolving’ of computers and sensors into ordinary and extraordinary environments is the focus of research and concern across the humanities, social sciences, design, and engineering as scholars attempt to understand how human-computer interaction (HCI) influences the psychological, social, economic, aesthetic and ethical context in which we live (Castells, 1996, 1997, 1998; Smith, 2000; Hallnäs & Redström, 2002; Cuff, 2003; Bohn et al., 2004; McCullough, 2004; Hayles, 2005; Grudin, 2006).

Building on a cross-disciplinary discourse, I present in this paper a conceptual framework and method of inquiry to address the changing conditions of information processing, memory archive, and activity in the context of ‘smart’ technology and pervasive computing. Addressing a condition in which digital ‘thinking’ tools are interwoven in the material fabric and structure of everyday environments — a context I call “ubiquitous virtuality” — this paper attempts to describe, explain, and predict new individual and collective subjectivities at the turn of the new millennium by building on the history, theory and practices of art, architecture, and HCI.

The need to interrogate and theorize the concept and the role of “context”, “community” and “activity” in the midst of a rapidly changing technological environment has informed several decades of applied research between the human, the social sciences, design, and computer engineering. For example, art historian George Kubler (1962) contended that objects and ideas combined create “a visible portrait of the collective identity” and proposed the expression “history of things” to reunite the history of art with the history of science and technology. For David Summers (2003) our ‘cardinality’ — “the specific conditions of individual human real spatiality, defined by uprightness, size, facing, capacities for movement and actions” — is what molds the cognitive powers used to shape artifacts, environments, and technology. He also argues that the *plane* provides “the condition for what we regard as civilized order and activity

for writing, tabulation and mathematics, for the planning of buildings and cities, and for mapping.”

However, the *plane* as a space for knowledge and memory has made possible technologies that, over time, have created what de Kerckhove and others refer to as a “visual bias” (Ong, 1982; Pallasmaa, 1996; de Kerckhove, 2001; Summers, 2003; McCullough, 2004; Malnar & Vodvarka, 2004), i.e., “a frontal relationship with the world”. For de Kerckhove, digital networks and virtual reality are challenging this relationship by creating a “surround quality” for information processing and cognitive explorations. Ubiquitous virtuality is the term I am proposing for the context created by this surround quality as it is merged into the “cultural capital that is the built environment” (McCullough, 2004).

Casey (1993) argues that “a building condenses a culture in one place”, while McCullough contends that architecture provides “a fixed form for the flows engineered by pervasive computing”, flows that make possible new forms of information processing, open new cycles of cognitive explorations, and generate new activities at a local and global scale. By exploring such conceptual synergies, ubiquitous virtuality promotes a context for interaction design aimed at triggering new individual and collective subjectivities. Because every community assigns different rules to its subjects and divides labor — along gender, class, education and ethnic background, for example — depending on which objectives its members deem relevant, ubiquitous virtuality aims at disclosing the dynamics and in some cases the arbitrariness of some assignments, and promotes collaboration among different communities. The framework supports a context for representations and experiences of real and virtual spaces and places, and for human activity with ‘smart’ technology in what de Kerckhove calls a “connected architecture”, i.e., an architecture aimed at managing physical, mental, and virtual spaces.

The framework is structured using Activity-Theory, originally developed by Lev Vygotsky (1896-1934) to address cultural-historical influences in child development and in cognitive processes in general. More recently, Activity-Theory has been used to study the context of interactions between humans and computers and computing devices known as ‘smart’ technology (Nardi, 1996; Bødker et al, 2000; Crawford, 2004; Gay & Hembrooke, 2004; Kaptelinin & Nardi, 2006). Context is defined as “the relations among individuals, artifacts, and social groups” and activity as “a purposeful interaction of the subject with the world” (Kaptelinin & Nardi, 2006).

Although Activity-Theory offers a robust model for the study of context, it does not openly address the relationship between space and place. However, a ‘subject’ is an individual with a body and, as argued by Casey (1993), body and place are “congruent counterparts”, meaning that each one needs the other at such a fundamental level that one cannot exist without the other. Communities cannot be dissociated from ‘place’ either as they are formed around “enclosures”, areas distinguished from their surroundings to include some and exclude others according to social rules, divisions of labor, economic interests, etc. (Summers, 2003). Therefore much has to be learned from the history, theory and practice of art and architecture, areas deeply invested in issues related to space and place and their relation to information, intellect, and action.

References:

1. Bødker, Susanne. A Human Activity Approach to User Interfaces. *Human-Computer Interaction* (1989), 4, 3, 171-195.
2. Bohn, J., Coroam, V., Langheinrich, M., Matten, F., & Rohs, M. Living in a World of Smart Everyday Objects – Social, Economic, and Ethical Implications. *Human and Ecological Risk Assessment*, 10, 5 (2004), 763-786.
3. Casey, Edwar. *Getting Back Into Place – Toward a Renewed Understanding of the Place-World*. Bloomington: Indiana University Press, 1993
4. Castells, Manuel. *The Information Age: Economy, Society, and Culture*. Vol.1: *The Rise of the Network Society* (1996); Vol. 2: *The Power of Identity* (1997); Vol. 3: *End of Millennium* (1998). Malden (MA): Blackwell Publishing
5. Crawford, Kate. E'Learning and Activity: Supporting Communication, Cooperation and Co-Invention. Proceedings of the 2nd International Workshop on Wireless and Mobile technologies in Education (WMTE'04), National Central University, Taoyuan, Taiwan, 2004
6. Cuff, Dana. Immanent Domain – Pervasive Computing and the Public Realm. *Journal of Architectural Education*, 57, 1 (2003), 43-49.
7. de Kerckhove, Derrick. *The Architecture of Intelligence*. Basel: Birkhäuser, 2001.
8. Gay, Geri & Hembrooke, Helene. *Activity-Centered Design – An Ecological Approach to Designing Smart Tools and Usable Systems*. Cambridge (MA): The MIT Press, 2004.
9. Gray, Mitchell. Urban Surveillance and Panopticism: will we recognize the facial recognition society? *Surveillance and Society*, 1-3 (2003), 314-330.
10. Grudin, Jonathan. The Three Faces of Human-Computer Interaction. *IEEE Annals of the History of Computing*, 27, 4 (2005), 46-62.
11. Hallnäs, Lars & Redström, Johan. From Use to Presence: On the Expressions and Aesthetics of Everyday Computational Things. *ACM Transactions on Computer-Human Interaction*, 9, 2 (2002), 106-124.
12. Hayles, N. K. Computing the Human. *Theory, Culture & Society*, 22, 1 (2005), 131-151.
13. Kaptelinin, V. & Nardi, B. *Acting with Technology: Activity Theory and Interaction Design*. Cambridge (MA): The MIT Press, 2006.
14. Kubler, George. *The Shape of Time – Remarks on the History of Things*. New Haven and London: Yale University Press, 1962.
15. Malnar, J. & Vodvarka, F. *Sensory Design*. Minneapolis (MN): University of Minnesota Press, 2004.
16. McCullough, Malcolm. *Digital Ground – Architecture, Pervasive Computing, and Environmental Knowing*. Cambridge (MA): The MIT Press, 2004.
17. Nardi, Bonnie (ed.). *Context and Consciousness – Activity Theory and Human-Computer Interaction*. Cambridge (MA): The MIT Press, 1996.
18. Ong, Walter. *Orality and Literacy- The Technologizing of the World*. New York: Routledge, 1982.
19. Pallasmaa, Juhani (1996). *The Eyes of the Skin: Architecture and the Senses*. London: Academy Editions
20. Summers, David. *Real Spaces – World Art History and the Rise of Western Modernism*. New York: Phaidon Press, 2003.
21. Smith, Marc. Some Social Implications of Ubiquitous Wireless Networks. *Mobile Computing and Communications Review*, 4, 2 (2000)
22. Suchman, Lucy. *Plans and situated actions – The problem of human-machine communication*. Cambridge: Cambridge University Press, 1987.
23. Weiser, Mark. The Computer for the 21st Century. *Scientific American*, 265, 3 (1991), 94-104.

From Civic Space to Virtual Space:
The Past and Future of Early Public Library Buildings in Britain

By

Alistair Black

(Leeds Metropolitan University)

Simon Pepper
(Liverpool University)

and

Kaye Bagshaw
(Liverpool University)

Public libraries in Britain first appeared in 1850 and soon became a familiar feature not only of the socio-cultural, but also the urban architectural, landscape. Over the past century and a half, the evolution of the public library built-form has been uneven, closely linked to wider social change and to the non-linear development of the public library movement.

Inaugurated as, at once, an antidote to the social problems of industrialisation and an educational helpmate to progress in an industrial society, many of the earliest public libraries were located in adapted premises. As the public library movement gained momentum, however, assisted to a large degree by assistance from philanthropists like Andrew Carnegie, purpose-built premises, often grand in both scale and style, began to appear in large numbers in Britain's towns and cities. Public libraries became civic spaces of great importance, attracting in the decades immediately prior to the first World War, in a way they had not done before, serious interest from the architectural profession.

Despite the limitations imposed by the economic downturn of the inter-war period, these years nonetheless witnessed the appearance of a variety of adventurous public library buildings. These projects, such as the new central library in Manchester (1934) were underpinned by an enlargement of the public library's to fulfil the role of 'national asset'. Henceforth, public libraries became more mindful of their status as local spaces within the larger space of the national library network, or library grid.

Public libraries constructed before the Second World War remain a prominent feature of today's public library system. Questions have arisen, however, as to the appropriateness of historic library buildings in the digital age. Should historic libraries be replaced by new structures in keeping with the information society? Or should the 'old' be refurbished and updated, thereby reflecting the continuity and accumulation of knowledge that libraries espouse; and if so, what challenges does refurbishment present? In terms of its role as a community resource, is there room today for the library as a physical place, in the tradition of its civic origins, or should greatest emphasis be placed on the library as a virtual space

This paper reports on a research project, now reaching fruition, conducted jointly between Liverpool University and Leeds metropolitan University, and funded by the Arts and Humanities

Research Council (UK). A major feature of the research has been the construction of a database of over a thousand early (pre-1939) public library buildings, whether extant, destroyed or re-cycled for other purposes.

Analogous space: in search for dataspace

Ordering en opslag van kennis

Grofweg tot 1990 had alle kennis een fysieke verschijningsvorm die werd ondergebracht in een architectonische typologie, zoals archieven, bibliotheken en musea. Paul Otlet (1868-1943), een van de grote systeembouwers van de 20^{ste} eeuw, kan worden beschouwd als de intellectuele vader van de informatiemaatschappij. Hij heeft concrete voorstellen gemaakt voor de opslag van documenten, objecten, beeld en geluid. Al zijn ordeningsopvattingen balde hij samen in het ultieme fysieke onderkomen van alle menselijke kennis: het Mundaneum. Hij ontwierp een classificatiesysteem en een zoekstelsel met fiches van 3 x 5 centimeter (in kaartenbakken) dat het mogelijk maakte kennis tot op de kleinste eenheid te onderzoeken en dwarsverbanden te leggen. Documentatie vatte hij op als een universele discipline die drie bewerkingen op menselijke kennis toepaste: samenvatting van de kern, in een ander format plaatsen (bibliografisch standaardiseren) en toegankelijk maken via zoeksystemen (categorisering met UDC). Deze discipline ging uit van een monografisch principe: er bestaat een eenheid van kennis. Met het begrip eenheid wordt verwezen naar de mogelijkheid tot standaardiseren ('module'), maar ook meer algemeen dat (wetenschappelijke) kennis aan universele normen voldoet, waardoor modulaire opslag ervan mogelijk is.

Echter lang niet alle kennis laat zich vangen in dit fraaie organisatorische principe.

Kennis is traditioneel meer of andersoortig dan een opeenhoping van data of informatie.

Kennis is ook meer dan een ordening van data (oftewel informatie). Kennis is gestructureerde informatie dankzij enige vorm van redactionele bewerking of het resultaat van consensus bij de leveranciers van kennis, tot het moment dat die kennis door nieuwe inzichten of nieuw onderzoek wordt bijgesteld.

In onderstaand voorstel wordt het monografische principe (modulair en lineair) achterwege gelaten. De vraag dringt zich op welke ruimtelijke verschijnings- of representatievormen en welke architectonische ruimtes zich reeds voorgedaan hebben en nog te verwachten zijn, nu enerzijds het modulaire denken en lineaire ordenen is vervangen door binaire ordeningen en anderzijds de periode van het 'origineel' is vervangen door het document zonder oorsprong (de woekering van de reproductie). Hoe verloopt de overgang van het oude naar het nieuwe stelsel?

Het oude stelsel

In het oude stelsel zijn er:

- a. classificatiesystemen: ordening van kennis volgens vaste principes. Een min of meer centraal gelegen zoek- en informatiepunt vormt de verbinding met de opgeslagen kennis;
- b. gestandaardiseerde containers om kennis (papierdragers en artefacten) in op te slaan: mappen, dozen, kokers die worden bewaard op planken, in rekken en in kasten. De rekken en kasten staan in rijen langs paden. Hun geheel wordt omgeven door een gebouwde huls of een loods (het depot);
- c. de gebouwde huls en de ordening van de huls of loods heeft meestal een architectonische bewerking ondergaan die enerzijds de logistiek van de functie dient, anderzijds representatief is voor de bedoelingen van de opdrachtgever(s) (bijvoorbeeld expositieruimte);
- d. de gerepresenteerde architectuur maakt deel uit van de stad en past in een groter parcours met visuele verwijzingen.

Het nieuwe stelsel

In digitale stelsels van kennis en/of informatieopslag is het ordeningsprincipe footloose en zonder centrum. De structuur waarin de kennis is opgeslagen heeft geen relatie met de inhoud van diezelfde kennis. De structuur is hooguit alfabetisch of chronologisch. De kennis heeft geen fysieke locatie en is van alle kanten en tegelijkertijd te benaderen. Het romantische idee van auteurschap staat tegenover de auteur-gebruiker. In een dergelijk niet-hiërarchisch stelsel, waarbij het auteurschap of 'oorspronkelijkheid' aan waarde inboet, vervult iedere gebruiker een mogelijke spilfunctie in het verzenden, ontvangen en opslaan van informatie. Het bestaan van een oneindig aantal kopieën van een werk, en een oneindig aantal variaties daarop, maakt de 'oerversie' onbeduidend. Het collectieve auteurschap domineert. De gebruiker is niet alleen creator, maar tegelijk consument die informatie weergeeft, bewerkt en doorgeeft. De ingewikkelde en niet-hiërarchische import van informatie, ook wel aangeduid als rhizoomachtige woekering, die het onmogelijk maakt de oorsprong terug te vinden, vervolmaakt de democratisering van de informatieverspreiding: iedereen kan ongeremd meedoen. De informatie-eenheden verhouden zich primair tot elkaar. Traditionele waarheidsvinding, opgevat als het toetsen van de gepresenteerde feiten, gebeurtenissen, getuigenissen, beweringen en propaganda, is door het ontbreken van een centrale redactionele bewerking van geïmporteerde informatie een onbegonnen werk.

De kleinste kenniseenheid is de byte. De verzameling bytes is digitaal opgeslagen op harde schijven, losse, transportabele disks of sticks dan wel in 'servers' bij grote providers. De individuele harde schijven en servers zijn in kamers of technische ruimtes ondergebracht. De draagbare computers, de schijven en sticks zijn footloose en worden verplaatst in tassen, in broekzakken of aan een draadje om de hals gehangen.

De onkritische afhankelijkheid van het internet als de enige informatiebron kan men ook als een westerse vorm van analfabetisme duiden: een eindeloze hoeveelheid individuele opinies en propaganda, rijp en groen door elkaar; werkelijk alles kan worden beweerd zonder enige vorm van redactie, interpretatie en bovenal bronverificatie. Het basisprincipe van wetenschap en kennis – bewijsvoering – ontbreekt meestal. De vraag is of men in een democratische omgeving vertoeft of een in een jungle doolt.

De analoge ruimte wordt aangeduid als een stad van bits and bytes, een analoge stedelijke, draadloos via satellieten communicerende ruimte die over het algemeen met behulp van metaforen gevisualiseerd worden. De bekendste metafoor is de Elektronische Snelweg, met een afslag naar een andere metafoor, de Digitale Stad, gelegen onder een donkere DataWolk. Ontwerpers van websites creëren de condities en parameters en bieden de gebruiker een grote vrijheid om toe te voegen en te reageren. En wordt het medium uiteindelijk de boodschap? Biedt een fundamenteel andere technologie nieuwe mogelijkheden voor de interpretatie van inhouden?

Van DataBase naar DataSpace

Kunnen we culturele software maken die data-stromen als het ware een culturele 'injectie' geeft, zodat een database een culturele dimensie krijgt? Als dat kan, dan moet de stap van *DataBase* naar *DataSpace* worden gezet. Het concept van *DataSpace* is het tegendeel van de logische structuur van computerdatabases en het Internet. Databases slaan lokaal informatie op over fysieke voorwerpen die zich waar dan ook kunnen bevinden. De fysieke voorwerpen zijn daar slechts de artefacten met hun overeenkomstige plek in een databestand. *DataSpace* is een op tijd en ruimte gebaseerd concept, geplaatst in de fysieke realiteit. Het *Local Area Network* (LAN) wordt vervangen door een kamer, een straat of een gebouw, afhankelijk van de 'plek' (verwijzing) waar een gebruiker zich bevindt. *DataSpace* is analoog gestructureerd aan de echte, fysieke ruimte die ons omringt. Door database aan *DataSpace* te koppelen,

worden architectonische en informatiseringsprocessen samengesmolten tot een nieuwe vorm van ruimtelijke interventie: *infotecture*. De hele wereld als één grote database, een schaalmodel van 1:1.

Onze bijdrage aan de conferentie van volgend jaar zou de visualisering en demonstratie van de rituele werking van dit schaalmodel kunnen zijn:

- een ruimtelijke verbeelding van massale kennisopslag in het binaire en het reproductietijdperk, dat wil zeggen in de gedaante van *DataSpace* in het hier en nu. Wat is het ruimtelijk effect als het origineel weg is?;
- een visuele presentatie van *DataSpace* altijd en overal met drie ruimte-assen: tijd, producten en lagen (space);
- een voorstelling van lichamelijke ervaring, geheugen en herinnering in de nieuwe ruimte van *DataSpace*.

Tijdens de conferentie kunnen groepen studenten de architectonische verschijningsvorm van *DataSpace* bouwen.

LUST/KB, 21 augustus 2007.

Modern Italian Architecture of Interwar Time Approaches to the Memory of the Space

Author:

Maria Bostenaru, IUSS di Pavia, Italy

Abstract:

The project EU-funded CA REDIVIVUS aims at the preservation of historic reinforced concrete housing buildings across Europe. The focus lays on multi-storey constructions from the interwar time in Eastern and Mediterranean Europe. These building may need upgrading interventions. Such ones belong in Italy either to the Milanese Novecento movement, or to Italian rationalism, the main representative of which was Giuseppe Terragni. How does one to approach rationalist buildings and what they mean? Daniel Libeskind seems to have seen a way. The author worked in a research studio under the guidance of the world renowned architect in the same year and on the same topic the book Libeskind's *The space of encounter* was published. It is about memory in architecture and the significance of the space. The lessons from this experience are shown in this paper.

Keywords: Terragni; memory; space; Italy; Modernism; scenography; door

The rediscovered space, a space of encounter

The study of a space designed on the simple volumetric form of a cube was performed. The metaphor followed herewith was that of the box, which opened builds the door to a certain type of space. But these boxes are part of a larger composition – a scenographic installation symbolising a unique encounter. The door is grown together since a long time with environment. We cannot find the key, because it's surely somewhere else, elsewhere, and it's even much too grown in a certain environment. So we have to raise it out. The door I've built stays under sand. What did I make more? A lighting. We see a light coming from under the door. If I should chose the light is coming from right under the door, so there is only a lighting door, it wouldn't be that strong. I made the light consciously outside, showed it. It is in a box. A box which reminds the very contemporary times. So we have the door, which is old, which belongs to the past, to the time when that space was still known, and we have the lighting, the light of today which tries to rediscover, which tries to show us a way, or to show us even what's behind the door but we don't see this. If we try to throw some light behind the door, then we only see this light on the other side of the door. So the door is completely separated from the space. We don't see what's behind the door; we see only the light we are throwing in the space we suppose to be behind the door. At this point we have to think about something else archaeologists look after usually: the objects. We know, when we try to find some signs of a culture which doesn't exist anymore, or at least in the form it was, we collect some objects, mostly some artistic objects, and we make a museum we put the objects in the museum and then we say: 'there you can get the feeling of the culture'. If I think of it, it is very seldom if a museum of objects of a culture really reveals a culture. On this idea I built my memories. Boxes in the sand, like the door I've build before. Just boxes in the sand. Needing to be diggen out. I've made a zoom of such a detail. I've opened a box. This box you can see also in the model built in the door. Just in the front. In that box there is a diaprojector. So I took the tape where I have registered this memory and heard the text. And more fortunately I have the diafilm used. So I took the diafilm, and I took the tape, and I made a little bit multimedia work of it. It's exactly how it should look like: you have a scene, then you turn that button, then you have another scene, then you turn that button. And somebody reads the text because little children cannot read. What's the difference? In this inscenation I made it is the child who reads the text because the child has seen so many times that diafilm that she knows the text already. Nevermind, I hope you get the feeling, also if you don't have a diafilm and a tape. But I provided photos of the diafilm and of the tape and of the projection and whatever on this page.

Characteristica of the Rediscovered-Space

HISTORY: the Rediscovered-Space existed, sometime, but we've lost it. We've lost not only the information about the space, but the space itself. We have no space as a primitive any more, we have only the particles of it, without the relationships they need to stay together.

STRUCTURE: the Rediscovered-Space cannot be described through a precise shape or feeling which it gives. More: the elements of it are the ones which are important. In the rediscovery process the whole is often forgotten.

LANGUAGE: the Rediscovered-Space has a lot of languages. It speaks not only to our ears or eyes, but also to our hands, mouth and nose, over all senses.


REPRESENTATION: the Rediscovered-Space is strong temporally defined. So we couldn't rebuild it today, but we can make people to rebuild it in their minds. This is a virtual representation.

PHYSICS: the Rediscovered-Space is physically to be diggen out.

VARIETY: We all have another Rediscovered-Spaces because our histories are different. We can find common things, but the Rediscovered-Spaces we are developing out of theses will always be different.

POETRY: Marcel Proust wrote a lot about the poetry of this space. Also Japanese gardens are using it similarly, in the Zen gardens.

1 2 3 4 5 6 7 8 9 10 11 12 13 14



press the left mouse button to rotate X/Y
press the right mouse button to rotate Z

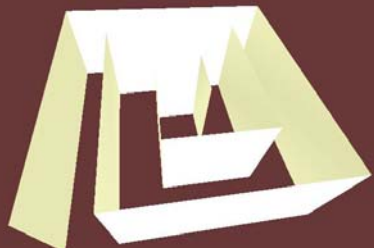
non-descript
high
intimate
paper
impressive
any
enlightened
the
core
first
open
zigzag
inner
vivid
stable
gathering
chosen
inviting
eccentric

SPACE

developing

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Move left ◀▶ Move right
Move down ▶◀ Move up
Move out ▶◀ Move in



-100 -90 0 90 100

-X | X
-Y | Y
-Z | Z

Soft Culture Machines: Beaubourg's information spaces

The competition brief for the 1971 design competition for Plateau Beaubourg in Paris (later renamed the Centre Georges Pompidou) described not simply another library or museum but an information utopia shaped by a new configuration of architecture, information technology, and culture. At Beaubourg, architecture would play the role of information interface and knowledge production machine—a hybrid space, consisting of both the actual realm of the occupant and the virtual realm of information, ideated through analogies drawn between information systems and spatial systems of various scales. In the post-1968 context, the cultural memory institution was no longer an information container; instead, it was envisioned as a cybernetic system—an ecology of machines, spaces, and people.

Rather than focusing on Piano and Rogers' winning project, this paper looks at how the "live centre of information" proposed by their scheme was already prefigured in the text of the competition brief and the techniques of architectural programming. After considering ways in which the brief both reinforced and challenged its immediate info-utopian precedents (such as Malraux's "museum without walls") it looks at articulations in the architectural programme of analogies between architectural space and knowledge space, arguing that these were enabled by an emerging discourse on "usability" in both architecture and the information sciences.

Byron E. Bronston III
bronston@berkeley.edu

2108 Broadway
Burlingame, CA 94010
USA

The British East India Company and the enabling of London as Metropole.
Byron Bronston, Doctoral candidate, History of Architecture, University of California, Berkeley.

Current ongoing developments of the technologies of data collection and process control may blind observers of the city to earlier, but similarly momentous changes in these areas. Particularly, developments in information technology prior to the enlightenment were an important factor in the the development of the early-modern European cityscape. This paper looks at one city, London, from 1600 to 1860, and follows its transformation from a relative backwater in international trade, knowledge development, and organizational competence, into the world center in all of these realms. This period coincides with the founding, growth and decline of the British East India Company, and the story of this company's London operations and facilities provides the lens through which to understand the growing linkages between capital and politics, knowledge and control, as well as built fabric and organizational practice. London is remodeled by the Company to create a city capable of being a colonial power; thus was the force of the colonial idea and project visited not only upon the external colonized in India, Africa, and elsewhere, but also upon the the city of London itself.

The British East India Company created a network of facilities, a system of practices, and technologies of transport and record keeping that enabled its business to be profitably carried out. Warehouses, docks, office buildings (East India House was one of the first purpose-built office buildings in London, predating the Bank of England, and it went through several iterations of design as it's architecture increased in complexity and specificity), roads, a church, a charitable institution, several colleges and military barracks were among the facilities that the Company found necessary to its business, and which it folded into its larger international network of control and revenue extraction.

At its founding, The British East India Company was a private enterprise, but one which was tightly intertwined with the goals and processes of the pre-modern royal state. Today, private corporations draw their right to exist from a relationship to the state. This relationship has become so commonplace that we easily lose sight of the essential artificiality of this relationship: of the state's role in chartering corporate bodies, and of those bodies' reciprocal responsibilities to the state. The trajectory of the East India Company's founding, growth, political and commercial struggles, bound tightly as it is to such upheavals as the English Civil War, the capture of India, and the Opium Wars, foregrounds this relationship between the company and the state, giving perspective to current developments. Of particular interest is the parliamentary process by which the East India Company was able to alter large areas of London to suit its needs, changes which especially gave structure to East London

Surveying and map-making evolved during this same period in London, moving from the earliest depictions by Holler and others, to the famous descriptive survey of John Stowe, and on to the development of the modern Ordnance Survey. During the late 18th century, proposals for changing the city of London in order to maximize its commercial effectiveness focussed on several aspects of urban infrastructure, but roads, dock and sewer improvements were the most important. The East India Company trained its officers in the collection of data from its conquered territories, providing them with surveying and sketching skills, as well as the letter-writing methods that sustained the company's traffic over many miles of open water and long periods of time.

For the purposes of this paper, the final incarnation of the East India House, constructed ca. 1798, will provide the armature to understand the complexities of the information, political, and geographic networks that the Company controlled. It's lines of collection and control will be traced across London, and then this network will be linked to the world beyond, to illustrate that corporate knowledge is a practice, not a possession, that it exists only if it can be organized, increased, and put to use. Thus the city, its corporations, and its government constitute a pulsing organism, vibrant because it is made so, not simply because it exists.

Ghent, Analogous Spaces conferences. May 15-17, 2008.

<http://www.analogousspaces.com/>

Draft abstract, July 28, 2007..

Interrogating the Analogy of Spaces

Michael K. Buckland

School of Information, University of California, Berkeley.

buckland@ischool.berkeley.edu

The paper will argue that analogies between physical spaces and information spaces during early twentieth century modernism should be understood in terms of two mediating factors (the underlying affordances of documentary systems and the pervasive concept of “machines”) and the distinction between analogue and metaphor.

The standard set-theoretic approach to the representation of documents reduces to just two primitive operations: (i) Creating and modifying representations of documents; and (ii) Ordering (i.e. (re)arranging) the representations. An analogy to these theoretical limits was recognized for mathematics by the formalist school by the 1920s, but not fully and explicitly in documentation theory until the 1990s. Although these two aspects of document representation are logically distinct, they are not independent in practice in that a choice of a principle of arrangement OF the representations has implications for the choices IN the representations. However, here we focus on the second operation: the organizing principle used for the arrangement (representation) of the documentary representations.

Spatial analogs for the organization of intellectual resources (e.g. fragments of text and bibliographic records) are ancient. Circles (“encyclopedias”) and trees were traditional analogs and cathedrals and streets served as mnemonic devices in medieval “memory theater.” In librarianship and documentation there was a significant change during the nineteenth century away from the earlier concern with “Nature” (or “the mind of God”) as an organizing principal to more functional models.

We will trace this shift through the work of modernist theorists and designers of knowledge representation systems (Martin Schrettinger (Germany), Melvil Dewey (USA), Wilhelm Ostwald (Germany), Paul Otlet (Belgium), Suzanne Briet (France), and others). We will argue that the fundamental shift was towards a notion of ***machines***. In nineteenth terms, machines implied standards, systems, networks, flexibility, efficiency, dynamism, progress and even, until the late 1920s, included an ethical imperative.

But if the primary analog was that of a machine, the underlying sense of a machine was then expressed, secondarily, in more specific visual and more-or-less spatial metaphors and analogues. In documentation, notably a brain (Ostwald, Otlet, Wells), a printing press (Ostwald), an electrical battery (Otlet), architectural designs (Otlet and collaborators), and so on. In film making, an eye (Vertov, Ivens).

Note also that any discussion of visual analogs and metaphors during this period should be seen in relation to the companion contemporary view, expressed notably by Le Corbusier, that art, architecture, cities and almost everything else that could serve as an analog were properly viewed as machinic designs for a machinic society.

--

** New email address: buckland@ischool.berkeley.edu **

Michael Buckland, School of Information,
University of California, Berkeley, CA 94720-4600

(510) 642 3159 buckland@ischool.berkeley.edu

<http://www.ischool.berkeley.edu/~buckland>

Co-Director, Electronic Cultural Atlas Initiative

Order and Disorder: Domestic Display of Collections

Marilyn Casto, Ph.D., Associate Professor, Virginia Tech University email:
mcasto@vt.edu

The manner in which individuals structured collections, positioned them in space, and utilized published guides represents a linkage of thought in which conceptual space and real space interlinked. Both the books and the collections housed in real space represented methods of accumulating, ordering, preserving, classifying, and utilizing knowledge. By the seventeenth century, collections of various types formed notable components of at least upper class homes. Cabinets of curiosities, either in the form of rooms or literal cabinets---pieces of furniture-- provided specific locations in which collections were gathered. While these had a certain entertainment value, more importantly, they represented a gathering of knowledge.

During the course of the nineteenth century collections emerged as common components of middle-class, and sometimes working class, households. These made parlors repositories of knowledge, spaces in which people intended to surround themselves with vast swathes of information on various topics. Gathered objects were joined by books and magazines as both the tangible artifact and the mental word supported each other. The form of books reiterated an approach to the collections. The results were spaces operating as mnemonic devices, memory palaces that attempted to order a diverse world. Domestic environments adopted some of the display techniques of museums. Victorians expected to gain perspective on their place in the universe through gathering and placement of natural objects in the home. Small representations focused a larger view of the world.

The structure in which these collections were held suggested remnants of an older aesthetic arrangement combined with the era's new fascination with order. The results say much about how people conceived the world of knowledge as well as an embodied belief that vast arrays of knowledge could be connected to form a whole while simultaneously being separated into easily comprehended categories. Individuals expected to refer to their own repositories of information and also to exhibit and explain them to others.

Among the objects collected were stuffed birds, eggs, minerals, shells, butterflies, seaweed, leaves, and mosses. Collections were not just discrete objects, but themselves had a total identity as a formed whole—a created thing. Collectors sought to obtain one of every example because incomplete collections failed to embody the mental conception of a fully structured universe. Complete sets held all knowledge on that subject and made it comprehensible at a glance.

The quest for order took tangible form. London's Natural History Museum employed architectural ornament of extant creatures in the wing designed to house those collections and ornament of extinct life in the wing for fossils. This

orderly approach is evident in the books that collectors consulted. Field guides, organized for easy reference, appeared in the nineteenth century. Books on animals organized their information either alphabetically or by animal type (mammals, reptiles etc.) The orderliness of books echoed in the physical structure of collections. This era of collections embodied mental constructs of information in physical form, suggesting both the collector's ability to contain vast quantities of information and the attempt to structure interlinked objects in easily comprehensible formats.

Memory and Museum-Making: City, Building, Exhibit

Deirdre L. Christianson Hennebury
University of Michigan

Launched in 2000, the Tate Modern presented a controversial curatorial concept, which rejected chronology and instead grouped art thematically. Arranged in galleries with titles like 'Landscape/Matter/Environment' or 'Still Life/Object/Real Life', the idea was to enlighten the visitor through the juxtaposition of works from different periods and media. The new connections would promote dialogue between the viewer and the object, while also engaging other pieces in the collection and the space of the gallery itself. This concept moved the collection away from the representation of a single history or interpretation and promised a more wide-ranging view of art.

At the same time, Tate Britain reorganized its collection on similar principles. Dismissed by the popular and critical press, the thematic presentations of both museums were reconsidered and the 2001 reopening of Tate Britain's Centenary Addition found the collection organized in a loosely chronological fashion. Expectations, familiarity and memory were key underlying issues in the controversy. While the Tate Modern was expected to generate debate through its framing of modern works, the Tate Britain, with its collection of British art, needed to maintain its credibility through the provision of a more traditional structuring of the displays and contemplative spaces.

Disputes concerning how and where art objects should be displayed frequently invoke history, national identity, tradition, pride, value, and authenticity. Contemporary exhibit designs where the art objects themselves are questioned in new ways, test the new art history, which rejects a purely chronological and progress-based view of art development. While many curators and patrons still subscribe to the "Art for Art's Sake" idea of art appreciation, new values and ideas reject the notion of a universal beauty and even the communicative potential of objects without introduction or context.

In addition to their recent curatorial decisions, the Tate Museums offer compelling case studies in the way they have addressed the requirements of their sites. In the increasingly competitive global attraction market, architecture and urban planning come together in new ways in the contemplation of the tactical use of museums in place-making efforts. Both historical and contemporary in scope, this paper explores the significance of architecture as a tool of urban regeneration efforts and the

effects that memory, cultural and social responsibilities have on the mission, exhibit design and architecture of museums.

Current developments continue to exhibit the dynamic qualities of the city-museum relationship. In the wake of postmodernism, the museum as architecture has been reinstated in all its complexity. After decades devoted to the white box – purely functional and allegedly neutral – the museum building again is being conceived as an evocative entity that is in dialogue both with its content and urban context. With the Tate Modern, the reuse of the defunct power station constitutes a form of urban regeneration that extends to the preservation of neglected landmarks and contributes to the “museumification” of the city. Consequently, the museum is primarily defined as a space for social encounters where the contemplation of art furnishes merely one of several options.

Designed to have both synchronic and diachronic components, this study’s methodology includes site analysis and theoretical exegesis, and the principal objects are the Tate Museums in London and the existing body of literature on the museums, along with a selection of other texts. The historical development of urban, architectural and museological discourses will be grounded by detailed examples from the different case studies. The Tate Modern and Tate Britain form the backbone of the project, allowing for a holistic view of the institution from its creation through to the present day. The underlying research hypotheses are that the Tate Modern and other contemporary establishments contain and disseminate different informations and reflect changing design attitudes in terms of urban planning, architecture and exhibit development. These changes result in institutions that bear strong analogical relationships with commercial, not cultural, establishments.

In recent years, a museum boom frequently has been noted and it is clear that architecture has a significant role to play in the framing, both literal and figurative, of these institutions. During the last century, changing internal and external pressures have expanded the responsibilities of museums. In particular, new social, technological and educational roles, such as social inclusion, place marketing and identity building, have spawned new mission mandates and funding needs. How these changes have been manifested in the design and operation of museums is important to cultural historians who are interested in the intersections of memory, art and society and can be of substantive interest to those involved in museum design.

ANALOGOUS SPACES
Architecture and the space of information, intellect and action
15-17 May 2008 Ghent University

**Mapping Otherness:
cartographies and other bodies from the Ancient to Early Modern**

The proposed paper fits within the conference's panel focus upon 'the architecture of the book' and concerns the contents and layout of early atlases and conceptual maps seen as spaces and databases whence information is stored and data processed, and examines analogical relationships between these types of spaces by investigating how they produce, accumulate, order, conserve, distribute, classify, and use knowledge.

In a parallel effort, the paper will seek to present a multidimensional - if necessarily synoptic - view of social/cultural rejection/exclusion pattern(s) as described and depicted in the various em-bodiments of 'the monstrous' in medieval/Early Modern discourse, iconography and cartography.

Part One: 'hic sunt dracones' A rich catalogue of images, primarily in the form of manuscript illuminations and images placed on the margins of early maps (*mappae mundi*) as well as in the so-called 'prodigy books', compellingly demonstrates how rigorous early Western image-makers were in categorising and demonising the (non-Christian) 'monstrous races', so much so that Debra Higgs Strickland was able to chart - what she terms - a 'pictorial code of rejection' conventionalised through - what she sees as - 'relentless repetition'.¹ No wonder such discourse and images could - and indeed did become critical tools for marginalising all supposedly 'threatening' groups.

Part Two: 'thy vile race' Subsequent focus will be on Shakespeare's Caliban who, having originated beyond the boundaries of 'the familiar' and representing a semi-human/monstrous, exotic/freakish, savage - indeed 'barbarous' island-dweller, would have clearly intensified audience responses to early performances. Caliban is constructed in a way that marks him as an oddity - the monstrous, sub-human 'other'; Stephano and Trinculo view him as a potentially marketable oddity that might be sold in Europe for his freakishness and exotic 'otherness'. Caliban is further constructed as savage - 'vile' - because of his race; it is his very nature/'race' that makes him savage/'barbarous' - and hence inherently inferior. In Miranda's words: '*But thy vile race -/Though thou didst learn - had that in't which good natures/Could not abide to be with*'. In this, the text is reminiscent of the early constructs of the supposedly 'naturally barbarous'/inherently inferior 'monstrous races', as alluded to in Pliny the Elder, depicted on the edges/margins of early maps and described in Renaissance 'prodigy books'.

dr Bozhena M. Czarnecka-Anastassiades (Cyprus College, Nicosia - Cyprus)

¹ Debra Higgs Strickland: *Saracens, Demons, and Jews. Making Monsters in Medieval Art*, Princeton / Oxford: Princeton University Press 2003

Willem de Bruijn

PhD Candidate, Bartlett School of Architecture, University College London.

14 Devonshire Place

London

W1G6HX

United Kingdom

w.bruijn@ucl.ac.uk

Abstract for *Analogous Spaces* – Strand Two: Spaces of Knowledge and Memory.

From Text to Theatre

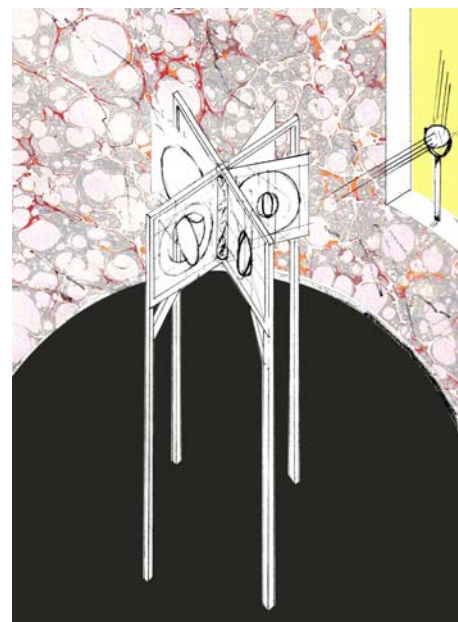
(Re-) Building Heinrich Khunrath's *Amphitheatrum sapientiae aeternae* (Hamburg, 1595).

During the second half of the sixteenth century and throughout the entire seventeenth century, a large number of books published in Europe carried titles referring to architectural spaces such as the theatre, the cabinet of curiosities, the museum and the pleasure garden (the so-called *Lusthof* or *Lustgarten*). Cultural theorist Walter Ong pointed out nearly half a century ago that the term 'theatre' enjoyed the greatest popularity, citing theatres of the world, of botany, of comets, of machines, of history and of anatomy, amongst others. One of the first and most famous examples discussed by Ong is Theodore Zwinger's encyclopaedia titled *Theatrum Vitae Humanae* (Theatre of Human Life), first published in Basel in 1565. Ong was particularly interested in how the accumulation of information during the sixteenth century required new forms of storage and retrieval of knowledge in book form, leading to an increasingly visual and hierarchical structuring (or so-called ramification) of the text. It is worth recalling in this context that the term theatre did not refer to a mere figurative use of speech (or metaphor), but to a conceptual understanding of the book as an 'analogous space' built in the medium of print. Zwinger's encyclopaedia, for example, contains a *proscenium* (the equivalent of a stage); its authors are referred to as 'architects' and each chapter (re-) presents a 'scene' for the eyes of the reader to behold.

While Ong sought to understand how a book like Zwinger's encyclopaedia operates as text, the question of how such a book performs as theatre was left unanswered. This paper proposes to address the question in detail from an architectural point of view through a case study of another book titled *Amphitheatrum sapientiae aeternae* (Amphitheatre of Eternal Wisdom), by the German mystic and alchemist Heinrich Khunrath (1560-1605). Khunrath's *Amphitheatrum* is a spiritual treatise aimed at producing 'eternal wisdom' through daily contemplation of axioms, one for each day of the year. First published in Hamburg in 1595, the *Amphitheatrum* appeared again in a different format and in varying editions between 1602 and 1609 and later in French, Italian and English translations (in 1900, 1973 and 2004 respectively). The book is known primarily for its highly enigmatic engravings, which present complex text – image combinations, some of which are circular in form. Khunrath explains that the book is structured 'amphitheatrically', in analogy with the round space of an amphitheatre. As a spatial construct, the *Amphitheatrum* thus makes it difficult to separate out the content of the book from its material conditions of appearance. This difficulty challenges

the abstract opposition between what cultural theorist Roland Barthes has termed the ‘work’ and the ‘text’.

The title of this paper makes reference to Barthes’ famous essay *From Work to Text* (1977), in which Barthes aimed to overturn the former category of the work in favour of the text as the new object of literary criticism. The shift operated by this paper is not in favour of a return to the work ‘conceived in a Newtonian way’, but a turn to the space produced in the context of a concrete engagement with the book. Scholars in the field of bibliographical, literary and media studies have, over the past two decades, drawn attention to the problems posed by Barthes’ opposition by calling attention to the material inseparability of works and texts in the context of (re-) production and consumption. This paper extends this debate by arguing that the material inseparability between work and text in Khunrath’s *Amphitheatrum* is of an architectural order. Seen from an architectural point of view, the research methodologies traditionally associated with literary and bibliographical studies appear largely inadequate to address the more specifically architectural aspects of Khunrath’s ‘Amphitheatre’. While linguistic translations and photographic reproductions of the *Amphitheatrum*, which is an extremely rare book, are indispensable for literary and bibliographical research, they are less useful to architectural research. This paper argues that architectural analysis – informed by spatial criticism – can come to complement literary and bibliographical analysis by investing creative research methods conventionally used in architectural practice such as sketching, drawing and model making to produce alternative ‘translations’ or reproductions, whose object, in this case, is not the text but the theatre. By presenting an architectural model of Khunrath’s *Amphitheatrum* this paper aims not only to understand how the book operates architecturally as amphitheatre but also how this can be visualised.



Abstract Conference Analogous Spaces

Drs. Timothy De Paepe

Universiteit Antwerpen

Instituut voor de Studie van de Letterkunde in de Nederlanden: afdeling Renaissance

Building a virtual baroque theatre

How computer modeling can help us understand historical theatre architecture

In 1843 the British architect A. W. Pugin wrote the following words: “The history of architecture is the history of the world: as we inspect the edifices of antiquity, its nations, its dynasties, its religions, are all brought before us. The belief and manners of all people are embodied in the edifices they raised”.¹ Today, Pugin’s words have found a reflection in several academic disciplines. One of these disciplines is theatre semiotics, and in particular the part of theatre semiotics that concerns itself with theatre architecture and its meaning.

In my presentation I would like to demonstrate (and defend) the use of computer modeling in theatre history research. Much, if not most, of the attention of theatre historians from The Netherlands and Belgium has been devoted to literary analysis of the theatre plays. I propose a different approach, one where the building and its relationship with its surroundings, including the repertoire, is analyzed.

Using CGI (computer generated imagery) and 3D-models (hypothetical reconstructions *and* their alternatives) of the first public theatre buildings of Antwerp (1660-1746), I will discuss what computer models can do to advance our insights. These virtual reconstructions are the result of information gathered from account books, contracts, contemporary descriptions, details provided in the plays and operas written for these theatres, architectural drawings, etc.

Virtual reconstructions, however, are more than just ‘nice pictures’. First of all, models help us to visualize objects and places: theatre is after all an art with a very important visual aspect. Computer models also present us with a virtually unlimited number of points of view: we are no longer restricted to a single drawing, a top view or a simple description in words. In short, reconstructed theatres provide us therefore with “excellent venues in which to imagine the human participants – audiences and performers alike – at past performances and to clarify factors such as the placement of performers on stage, the acoustics in the hall, and the capacities of the stage and audience areas, information not included in the primary sources of music and text alone.”²

Secondly, and perhaps more importantly, a reconstruction only gains its true value after many other questions have been answered. Who owned these theatres and who was the architect, who made up the audience, who acted in those buildings,

¹ A. W. Pugin, *An Apology for the Revival of Christian Architecture in England*. 1843.

² B. Coeyman, ‘Opera and Ballet in Seventeenth-Century French Theaters.’ In: *Opera in Context*. Ed. Mark A. Radice. 1998: 37.

what were the available financial means, what did the performance practice look like, what repertoire was in vogue and what kind of theatre buildings were popular? Much of this information is a necessary part of the reconstruction since relatively little source material concerning the actual buildings (i.e. building plans or drawings) has survived. At the same time, the reconstructions help us to answer still other questions: how did the audience move through the building, who was seated where, what effect did the stage machinery have, what was the theatrical experience like? The virtual reconstruction thus becomes the central hub of a whole network of interrelated questions. In short, the 3D-model is only a starting point and at the same time a kind of information carrier.

Models like the ones I would like to present are architectural objects, but both the input (archival information, directions from plays, etc.) and the output (knowledge about the use of historical theatres, performance practice, etc.) means that the architecture isn't just *any* link in a larger process, it's a *central* link.

Timothy De Paepe

Prinsstraat 13 - kamer D216
BE 2000 Antwerpen
België
+32 3 220 42 82
timdepaepe@skynet.be | timothy.depaepe@ua.ac.be
http://www.ua.ac.be/main.aspx?c=*ISLN&n=11964

Illustration: this is the reconstruction (work in progress) of the small Almoners' theatre ca. 1696 (Grote Markt, Antwerp) based on archival material, contracts, stage directions from plays and the architectural outline of the building itself.



top view



view from the auditorium towards the stage

Metaphors in action: early modern church buildings as spaces of knowledge

Proposal for:

Analogous Spaces: Architecture and the space of information, intellect and action

Maarten Delbeke, Ghent University/Leiden University

Anne-Françoise Morel, Ghent University

This paper proposes to explore how, in the 17th and 18th century, different Christian religions defined and shaped churches as spaces of knowledge and memory. This question will be addressed by examining the consecration rituals surrounding Anglican and Catholic churches or places of true worship. As we will argue, these rituals, and especially the sermons preached on these occasions, projected an analogous space of worship and commemoration upon the architecture of the new church building by literary and liturgical means. A comparison of how this act of textual church-building was performed in different religious contexts should offer some insight into the way church buildings operated as spaces of knowledge, and into the different modalities that could define that operation.

As we will argue, within the context of both Catholicism and the Anglican Reformation the consecration sermons are a *conditio sine qua non* for the creation of 'sacred places' and even for the erection of a place for worship; the text 'creates' the religious building. At the same time, the construction of a church offered architects and their patrons the opportunity to re-imagine buildings described in the same historical texts that informed the consecration sermons. As a result, the consecration articulated or at least hinted at the different resonances between past and present, original model and present-day copy, symbolical meanings and architectural elements. Moreover, the consecration took place within a particular political and historical context, tying these resonances to specific actors and circumstances which, in turn, became inscribed onto the church building. Thus, in both the Catholic and the Anglican sphere, the consecration not only established the church building as a space of 'good' worship, but also as an analogous space for the 'correct' ecclesiastical history (a place of memory) and for the dispersing of the knowledge of the true religion within a precisely defined social and political sphere (a place of knowledge). In fact, if the consecration presents the church as 'built history', the ritual establishes analogies between the church building and to other early modern precursors of the museum, such as the gallery or the studiolo, or to different genres of historiographical or scientific writings, such as annals or compendia.

However, if the church building assumes a similar role as a space of knowledge in Catholic and Anglican religion, the emphasis and means shift from one context to another. Both Catholic and Anglican preachers commonly used historical and biblical texts and precedents in order to legitimate the construction of churches as 'sacred' places set apart for worship. In the highly controversial period following the great western schisms, only a correct historical and biblical approach of the 'true' (i.e. early Christian) worship could guarantee legitimacy.

Yet to the Anglicans, putting forward the 'sacred' qualities of a church building always raised the spectre of Catholic idolatry. In their view, the biblical and historical references in the consecration sermons allowed to express the metaphorical qualities of the church-buildings in words rather than with images, thus avoiding accusations of

an idolatrous worship of images. As such, the interpretation of the biblical and historical texts in the consecration sermons not only served to legitimate that specific action or building, it also expressed how Anglicanism aimed to correct the Catholic Church by returning to the roots of Christian worship.

Catholics, on the other hand, often instated elaborate dedication rituals that combined words, images and ephemeral constructions to codify the meanings and histories that would become incorporated into the new building and to emphasize the very spectacularity and magnificence of the building as an important means to incorporate and communicate those meanings.

By comparing a number of well-chosen cases, we hope to demonstrate that early modern spaces of worship were designed and perceived as spaces of knowledge and memory, and that these spaces of knowledge were constructed on partly identical, partly divergent principles depending on their religious (and political) contexts.

Analogous Spaces-Conference Ghent 2007

Paper proposal for the 2nd theme of the conference: 'Space of Knowledge and Memory'

Mapping Babel

A Typographic Analysis of Christophe Plantin's Dictionaries

Pierre Delsaerd & Stijn van Rossem

University of Antwerp – Department of Library and Information Science

Book design is often referred to by using architectural metaphors. Before books can be produced on the printing press and put at the disposal of the reading public, they have to be designed on the drawing table of the typographer or book architect. While the use of such metaphors is obvious for literary works and other types of texts designed to be *read* in a linear way and to become (after Paul Valéry's words) 'des machines à lire', it is still more self-evident for scientific reference works that are designed to be repeatedly *consulted* in manifold ways and to become 'des machines à savoir'. One could argue that the pages of such reference works are to be considered as spaces in which knowledge is both preserved and organised.

Scrutinizing the ways in which early printed reference works were designed is a means of bringing together typography, book history and the multidisciplinary domain which is commonly known as Library and Information Science. The core subject of LIS is the concept of 'knowledge organisation', and more specifically 'the user-oriented organisation of knowledge and the close connection of the field to information seeking behaviour and retrieval' (Lørring 2004). The study of the typographic arrangement of knowledge in early printed reference works is one of the many ways in which these phenomena can be approached: how was knowledge about a given subject organised and stored in encyclopedias, bibliographies or dictionaries? By what means was it made easily searchable? What were the typographic tools that 'mapped the mind of the reader' (Bringhurst 2005)?

A recent trend in the history of the printed book is to research typographic design as a strategy implying a particular way of reading ('Erkenntnissteuerung', Enenkel & Neuber 2004) and addressing a particular set of readers (Martin 2000). Taking Paul Luna's research into the design of early printed English dictionaries as a starting point (Luna 2000), the authors intend to analyse the typographic 'architecture' of the dictionaries published by the Antwerp printer Christophe Plantin (c.1520–1589). The Plantin press produced several dozens of (translation, explaining and etymological) dictionaries (Claes 1964), the most important being the three dictionaries of the Dutch language compiled by Plantin's learned proof-reader Cornelis Kiliaan (c.1530–1607) (L. Van den Brande, E. Cockx-Indestege & F. Sillis 1978). By analyzing the typographic macro- and microstructures of these works (Béjoint 1994), it is hoped that it will be possible to discover the lines along which these lexicographic reference works developed into more or less perfect 'machines à savoir'.

References

- H. Béjoint, *Tradition and innovation in modern English dictionaries*, Oxford 1994
- R. Bringhurst, *The Elements of Typographic Style*, Point Roberts - Vancouver, 2005
- F. Claes, *Lijst van Nederlandse woordenlijsten en woordenboeken gedrukt tot 1600*, Nieuwkoop 1964

- K.A.E. Enenkel, W. Neuber, *Cognition and the Book. Typologies of Formal Organisation of Knowledge in the Printed Book of the Early Modern Period*, Leiden 2004
- L. Lørring, 'Behind the curriculum of library and information studies. Models for didactical curriculum reflections' (<http://www.ifla.org/IV/ifla70/papers/064e-Lorring.pdf>)
- P. Luna, 'Clearly defined. Continuity and innovation in the typography of English dictionaries', in: *Typography papers*, 4 (2000), pp. 5–56
- H.-J. Martin, *La naissance du livre moderne (XIVe – XVIIe siècles). Mise en page et mise en texte du livre français*, Paris 2000
- L. Van den Brande, E. Cockx-Indestege, F. Sillis, *Bio-bibliografie van Cornelis Kiliaan*, Nieuwkoop, 1978

**AN URBAN DATABANK SYSTEM MODEL,
THE HISTORICAL REGION KUMKAPI FROM 1996 TO 2006**

Assist. Prof. Dr. Berna DİKÇINAR SEL

Yıldız Technical University Faculty of Architecture Department of City and Regional Planning
Barbaros Bulvarı BEŞİKTAŞ / ISTANBUL / TÜRKİYE
e-mail: dikcinar@yildiz.edu.tr - bernasel@gmail.com Phone: +90 212 259 70 70 / 2373 Fax: +90 212 261 05 49

Dr.Olcay ÇETİNER

Yıldız Technical University Faculty of Architecture Department of Architecture
Barbaros Bulvarı BEŞİKTAŞ / ISTANBUL / TÜRKİYE
e-mail: cetiner@yildiz.edu.tr - cetiner@yahoo.co.uk Phone: +90 212 259 70 70 / 2373 Fax: +90 212 261 05 49

An Urban Databank System Model has generated by proceeding especially on Kumkapı sub-region, where by this model will be providing data input for the planning projects of the historically characteristic regions, urban design projects and architectural design projects that are included within Istanbul Historical Peninsula Project by YTU Faculty of Architecture (BOAT Lab team*).

The data bank of the system consist of sight establishing works at building scale, tables that show the physical and the economical status of the region; photographs of the buildings and data produced in computer aided design media. This model was introduced by submittal to the Marmara Municipalities Community and had been an example for municipality managements.

Since 1996, different institutions (universities, research centers, related companies etc.) held studies by taking this model as an example which some of these studies are still continuing.

In this paper, the effects of the studies in Kumkapı sub-region at the Istanbul Historical Peninsula, starting with 1996 YTU Faculty of Architecture (BOAT) Laboratory studies and the studies held during the years 1996-2006 from the urban planning and construction techniques point of view.

* Yard.Doç.Dr. Berna DİKÇINAR SEL, Dr.Olcay ÇETİNER, Yard.Doç.Dr. Togan TONG, Yard.Doç.Dr. Ali KILIÇ, Prof.Dr. Emre AYSU.

*MAKING KNOWLEDGE VISIBLE. AN ESSAY ON PAUL OTLET'S ARCHITECTURE OF KNOWLEDGE*¹



Steffen Ducheyne²

Abstract: *In this essay, I unravel the underlying epistemological and ontological presuppositions in Otlet's thought and show how these presuppositions pop-up in his attempts to represent the world and knowledge of it.*

***** 1. General Introduction *****

After the “Second Scientific Revolution” which occurred during the nineteenth century (often associated with the “Industrial Revolution”), several scientists, social reformers, utopians, philosophers and many others felt the necessity for establishing a *veritable synthesis*, which would harvest the intellectual and practical progress, of the broad myriad of scattered scientific material that was produced in several of the meandering branches of scientific inquiry.³ The call for a unifying synthesis that could guarantee social stability and a prosperous peaceful mondial society was a typical inter-bellum topic.⁴ The *Leitmotiv*

¹. The author wishes to thank the organisers Guy De Tré, Pieter Uyttenhove, Wouter Van Acker and Sylvia Van Peteghem of the international conference *Analogous Spaces: Architecture and the Space of Information, Intellect and Action* (15-17 May 2008, Ghent and the audience for their useful comments. Draft version: August 2007.

². The author is Postdoctoral Research Fellow of the Research Foundation (Flanders) and is associated with the Centre for Logic and Philosophy of Science and the Centre for History of Science, both at Ghent University (Belgium). The author can be contacted at: STEFFEN.DUCHEYNE@UGENT.BE (<URL: [HTTP://LOGICA.UGENT.BE/STEFFEN](http://LOGICA.UGENT.BE/STEFFEN)>).

³. Otlet, *Traité de Documentation, Le livre sur le livre* (D. Van Keerberghen & Sons, Brussels), 1934, pp. 3-4, p. 9, p. 23. Compare with Diderot and D'Alembert's efforts with their encyclopaedia which was published after the Scientific Revolution (1717-1783).

⁴. For an excellent case-study on this matter in the Netherlands, see David Baneke, “Synthese! Geef ons Synthese”, H.J. Jordan en het Intellectuele Debat tijdens het Interbellum,

question “Comment d’un coup d’œil embarrasser *ce complexe universel*, le Monde?⁵” truly pervaded and catalyzed the *oeuvre* and thought of Paul Otlet.

Information science was the means, by which the required synthesis Otlet envisioned, was to be established.⁶ He stressed the need of profiting from the new modern instruments for *synthesizing* and *representing* our current knowledge: “Il n’y a plus de Temple d’Artémise⁷, mais il y a l’Imprimerie, il y a des Typographes, obscurs et loyaux amis.”⁸

As Otlet himself noted, the word “encyclopaedia” derives from the Greek “κυκλος” (circle) and “παιδεια” (general education), both combined thus meaning “the circle of science”.⁹ Science represents elements of reality either *verbatim*, graphically or plastically. The aim of bibliography is to *represent* and *systematize* the representations that science provides us with into a meaningful unified whole.¹⁰ **{Figure 1}** aptly reflects this process of representation taking place during the study of books.

Gewina, Tijdschrift voor de Geschiedenis der Geneeskunde, Natuurwetenschappen, Wiskunde en Techniek vol. 28(4), pp. 169-185.

⁵. Paul Otlet, *Monde, Essai d’Universalisme* (Editions Mundaneum, Brussels), 1935, p. 105 [my italics].

⁶. See e.g. the classical papers on this matter: W. B. Rayward, The Origins of Information Science and the International Institute of Bibliography/International Federation for Information and Documentation (FID), *JOURNAL OF THE AMERICAN SOCIETY FOR INFORMATION SCIENCE* 48(4), 1997, pp. 289–300; M.K. Buckland, What is a “document”?, *JOURNAL OF THE AMERICAN SOCIETY FOR INFORMATION SCIENCE* 48(9), 1997, pp. 804-809; I. Rieusset-Lemarie, P. Otlet’s Mundaneum and the international perspective in the history of documentation and information science, *JOURNAL OF THE AMERICAN SOCIETY FOR INFORMATION SCIENCE* 48 (4), 1997, pp. 301-309; W.B. Rayward, Visions of Xanado, *JOURNAL OF THE AMERICAN SOCIETY FOR INFORMATION SCIENCE* 45(4), 1994, pp. 235-250.

⁷. The temple of Artemis is the place in which Heraclitus (6th century B.C.) allegedly deposited his *On Nature*.

⁸. Otlet, *Traité de Documentation*, p. 436 [my italics].

⁹. *Ibid.*, p. 137.

¹⁰. *Ibid.*, pp. 372-373.

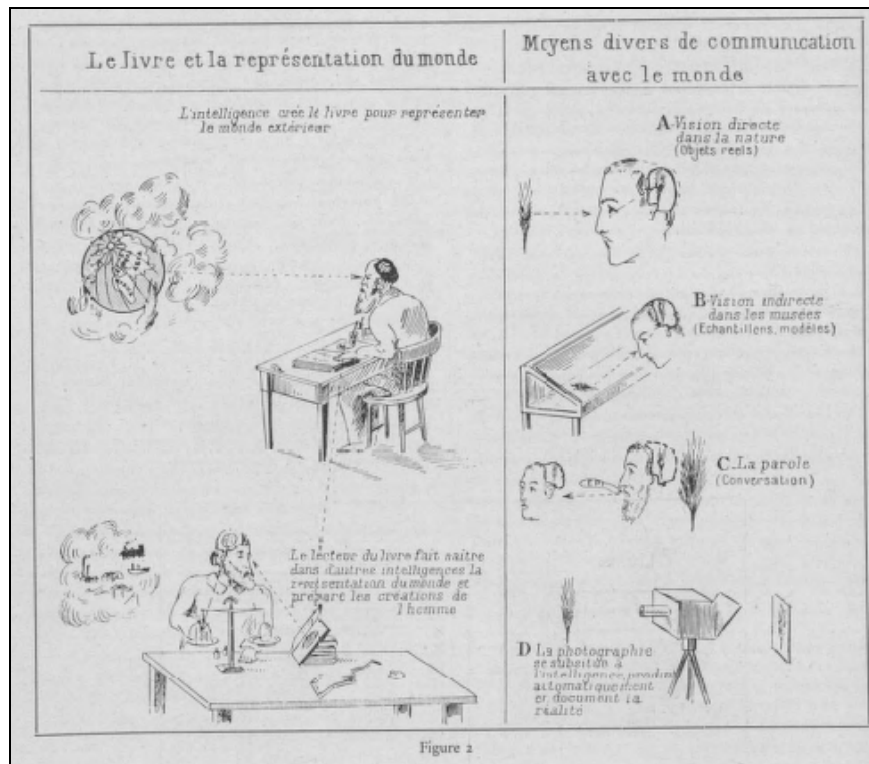


Figure 1. Otlet, *Traité de Documentation*, p. 42.

Books as carriers of knowledge about of the world that lead to practical applications.

The encyclopaedia's primary aim is to provide us with a set of abstract and universal *concepts* that capture reality {figure 2} and it may thus be aptly considered as "the book of books" or *Index Scientiae* {figures 3 and 4}.

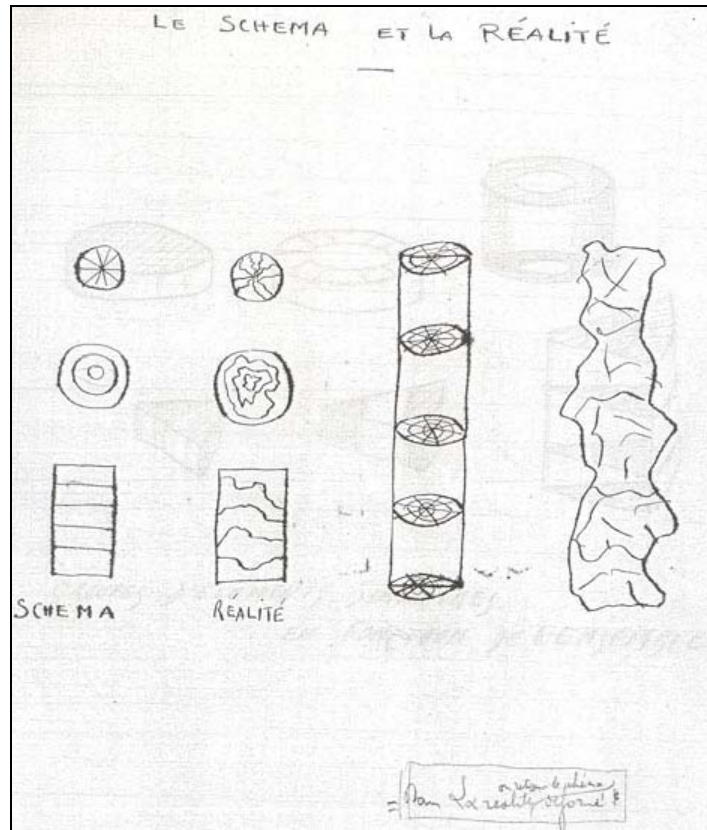


Figure 2. Concepts versus reality.

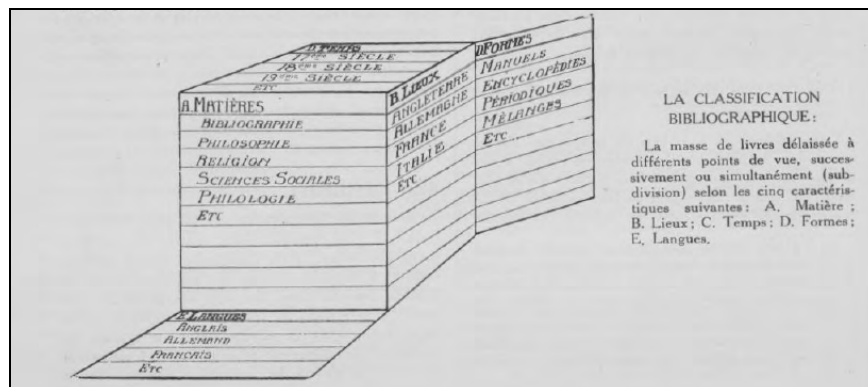


Figure 3. *Otlet's five-fold classifications of books* (Otlet, *Traité de Documentation*, p. 378).

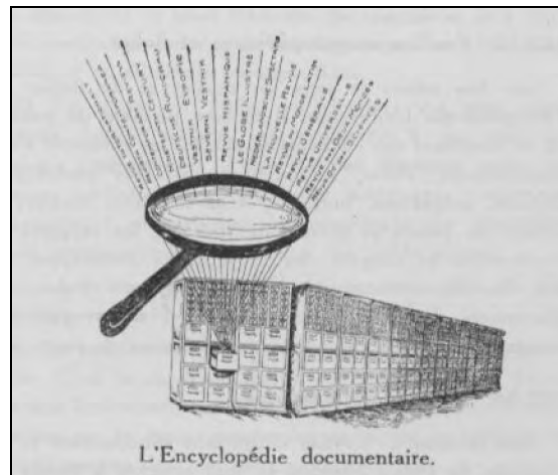


Figure 4. *Otlet's Information science* (Otlet, *Traité de Documentation*, p. 409).

Correspondingly, museums, our modern temples of knowledge, ought to represent our knowledge thus far obtained about the world. Otlet noted:

Par leur moyen il tend devenir un Monde en miniature, un *Cosmoscope*, permettant de voir et de comprendre l'Homme, la Société, l'Univers.¹¹

In the remainder of this essay, I shall deal with the question of *how Otlet tried to represent human knowledge in a systematic and unified way* {figure 6}.

¹¹. Paul Otlet, *Le musée international: notice-catalogue*, (Office Central des Associations Internationales, Brussels), 1914, p. 7 [my italics].

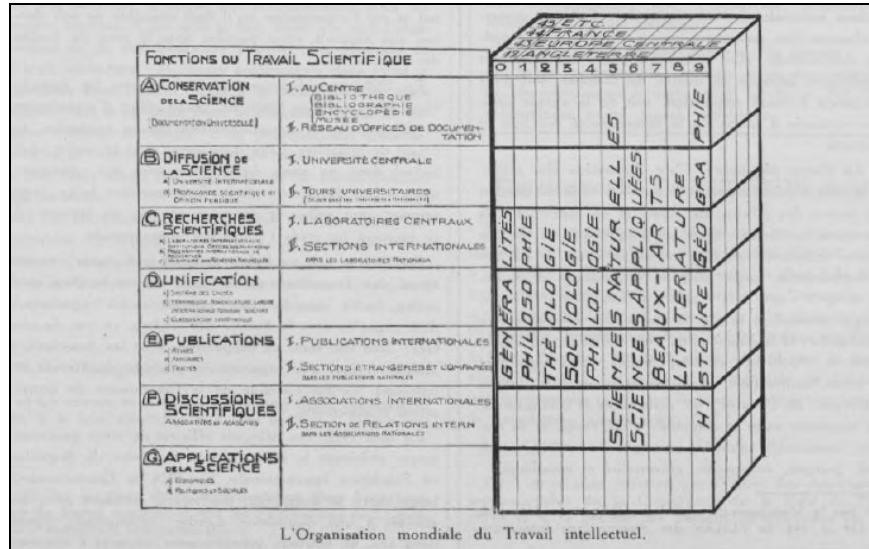


Figure 6. The mondial organization of scientific research (Otlet, *Traité de Documentation*, p. 418).

Needless to say, that this topic is of vital interest for information science and knowledge management and those interested in these disciplines. The essay at hand is part of a diptych in which I seek to unravel the underlying ontology and epistemology in Otlet's thought.¹²

¹². Ducheyne, Paul Otlet's Theory of Knowledge and Linguistic Objectivism, pp. 110-116.

**ANALOGOUS SPACES:
Architecture and the space of information, intellect and action
15-17 May 2008 Ghent University**

The Natural History Museum in Paris: a 19th century example for public space

Dr. Tomer Efrat

Faculty of Life Sciences, Tel-Aviv University

The objective of this paper is to show the evolution of the museum space during the 19th century from a unique functional space dedicated to research towards a more heterogenic location continuing with its research and scientific targets on the one hand, but at the same time orienting itself towards pedagogical targets and leisure activities on the other hand. This change in the role of the museums can be found in most of the natural history museums during the 19th century. We will demonstrate this process by investigating the development of the space of the Paris Natural History Museum (Museum National d'Histoire Naturelle).

The change in the role of the Paris Museum can be tracked from the beginning of the 19th century to the commencement of the 20th century. Behind this change one can find several factors that led the museum towards an increasingly spectacular way in which natural objects were displayed and the museum facility into becoming a public friendly environment.

During the 19th century and in particular during the Hausmanian works the public sphere in Paris became an important factor in urban life. The dense visual milieu characteristic of the urban environment of the period introduced new norms and methods of display into museums and natural history collections. Furthermore, in the second half of the 19th century, the universal expositions, international events combining entertainment, science and mercantilism, provided an ideal space to exercise and emit new techniques for displaying scientific themes.

The main author of these displays of natural history pieces is the scientific assistant, whose profession consists of transforming the specimens into objects for exhibition. In order to do this, he associates the sciences to the arts, thus playing an important role as a mediator between the scientific milieu and the public. Moreover, given the orientation of natural sciences towards experimental practice and more conceptual forms of representation, the scientific assistant is increasingly oriented towards the popular activities of society, such as the preparation of ornamental articles and the creation of wax cabinets and dioramas. As a result, on the eve of the 20th century, natural history museums actually became sites for show and amusement in the urban landscape.

Within the Museum these developments can be noticed in the architecture of the new galleries erected: the gallery for geology (1841), the new zoological gallery (1889) and the new gallery for comparative anatomy, anthropology and paleontology (1898). These buildings were not anymore considered as storage space for holding the huge collections of the museum but as actual facilities for welcoming the public. The buildings were decorated with sculptures, ornaments and wall paintings while the

galleries were built large and spacious for easy public circulation and included spaces for social meetings, lectures or art classes. Moreover the Museum's huge botanical gardens became also an important public meeting point for all the city's population. The Museum became both: a cathedral in the glory of science and a forum for the public to meet and exchange ideas

Not only the architecture adapted itself to the new needs and practices of the public, but the collections themselves were rearranged and adjusted to the period's trend and the public's taste. The Museum stopped following blindly a methodological classification and strict scientific taxonomy. The demand was for more appealing exhibitions which will interest as well as fascinate the visitors. Hence new display techniques and exhibition methods were applied on the scientific collections. For zoological specimens dioramas and "real natural scenes" were displayed such as a lion eating an antelope, a group of apes on a tree or scenes from the arctic regions. The paleontological collection which till then was often presented to the public as disconnected fossils was completed with plaster pieces and then mounted to represent the size and form of these extinct beasts. In some cases other accessories were added such as branches.

Dr. Tomer Efrat
Guest Scientist
Faculty of Life Sciences
Tel-Aviv University
Israel

Tel: ++ 972 3 6052989
Mobile: ++ 972 54 7702008

Email: efrat.t@012.net.il

Adresse: 52 Kosovsky st.
Tel-Aviv 62917
Israel

Museums and Malls, Blurring boundaries of Acquisition, Exhibition and Display in Dubai

ABSTRACT

Museums as architectural manifestations of elite Muslim communities constitute a virtual space that accumulates artifacts exhibited in compressed time and space of cultural representation. This compressed timeline exhibits objects in secluded cultural vessels housed in modern cities consistently changing their urban fabric at a frequency different to the Museum as institution. Dubai in the United Arab Emirates grows and facets its city fabric at exceptional speed catalyzed by market forces. Institutions of education follow this change through adopting digital mediums and active learning methods reshaping the instructor/student relationship, and blurring boundaries of conventional space knowledge. This research paper attempts to explore parallel or alternative narratives of knowledge transmission in a modern and rapidly growing Arab city. The focus of survey is the National Museum of Dubai, a modern structure buried below the grounds of the 19th century Fahidi Fort in Dubai. This museum discreetly emphasizes the understanding of space over place. Its underground labyrinth of passages of time curates the visitor through a cultural experience of the near past in the region, life beyond the Spectacle. An alternative mode of transmission of knowledge is explored through the study of the Mall of Ibn Battuta, a 13th century traveler who rivaled Marco Polo. On the opposite side of Dubai the Mall of Ibn Battuta displays an implementation of Guy Debord's "Spectacle". The multi-faceted space of gathering centered around the spectacles of consumption. Sections of this Mall include urban quarters from India, Egypt, Persia, China and North Africa. The while shops line its sides their facades covered by chosen ornaments of the past, the central promenade includes artifacts in glass boxes similarly exhibited as in Museums. They inform segments of the society through plucks and audio/visual mediums of the past and a manufactured culture, blurring the boundaries between Mall and Museum as spaces of cultural exhibition and acquisition. This paper juxtaposes the Mall and the Museum as competing modern spaces of cultural education building on the Spectacle as a medium of interaction.

Mohamed El Amrousi

Assistant Professor

Department of Architectural Engineering

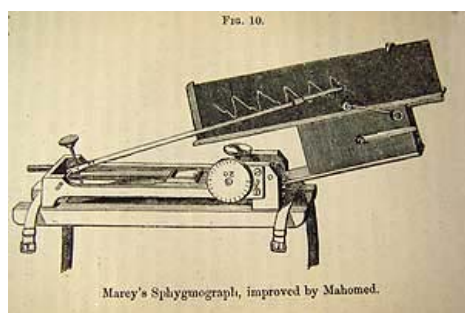
United Arab Emirates University

Subject: paper abstract
From: "Paul Emmons" <pemmons@vt.edu>
Date: Tue, 31 Jul 2007 14:18:23 -0400
To: <analogousspaces@architectuur.ugent.be>

Abstract for Analogous Spaces: Architecture and the space of information, intellect and action
 Ghent University

Truth from Diagrams: the modern myth of the perfect language

"Truth from Diagrams", title of a 1931 article by Le Corbusier, also titles this investigation into the ideology of the diagram because it epitomizes the modern faith in this representational form that remains influential today. While diagrams were employed in architectural practices throughout history, the understanding of their nature changes significantly over time. One such change is the subject of this paper; the use of diagrams in modern architecture in the first half of the twentieth-century. At this moment, the diagram loses its divinatory and cosmological associations to become privileged as the direct presentation of fact and as the image of objectivity. Diagram, itself a word subject to multiple meanings, is here used in the widest sense to consider the interrelated practices of visual representations.



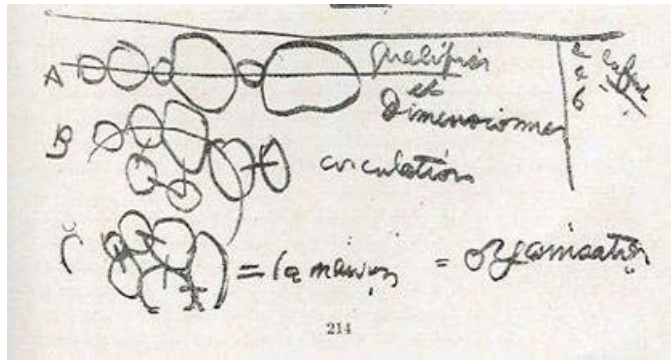
A key source that imparted the diagram with an aura of facticity was the work of mechanistic physiologist Etienne Jules Marey (1830-1904) in developing so-called self-recording devices that automatically create graphs as if made by nature herself. Marey, who studied early architectural self-recording devices, advocated the "graphic method" as "superior to all other modes of representation" because it is "the language of the phenomena themselves". Marey rejected written language as unreliable

because it consists of merely "conventional signs" derived from habit. Advocating instead the 'natural graph', he traced its origins in Egyptian hieroglyphs.

The wide-ranging interests and achievements of Otto Neurath (1882-1945) were informed by his advocacy of logical positivism as a founding member of the *Wiener Kris*. The Vienna Circle promoted a "scientific conception of the world" to banish anything metaphysical as meaningless and retaining only what could be empirically verified as meaningful. One of Neurath's great ambitions was to systematize all scientific knowledge as axiomatic statements in the *International Encyclopedia of Unified Science*, which was to include information presented in diagrammatic form. Neurath was committed to developing the Vienna Method, a universal diagrammatic communication with precise meaning. Influenced by, among other sources, a careful study of Marey's work and architects at the Bauhaus, Neurath proposed and developed a universal picture language or ISOTYPE while working with Paul Otlet at The Hague and later in London. Neurath believed it provided immediate access to truth because ISOTYPE uses iconic images and indexical signs of statistical data, thereby suggesting a direct relation of the sign to its object. Like Marey, Neurath found his fact-pictures' origins in hieroglyphs and pictographs.

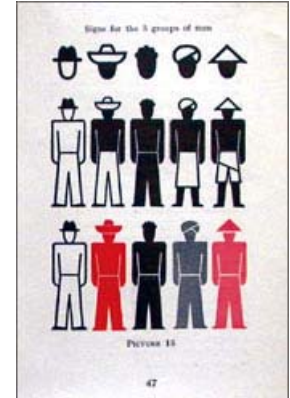
This diagrammatic method with its logical positivist underpinning was the basis of modern architectural handbooks, still dominant in the field after multiple editions and translations, such as Ramsey and Sleeper's *Architectural Graphic Standards* (1932) in the United States and Ernst Neufert's *Bauentwurfslehre* (1936) in Germany. Their systems of representation and organization of factual knowledge were directly influenced by Neurath's work. The diagrammatic method of design, first published by Le Corbusier in

1929 and advocated by Neufert, is also based upon the ontology of the factual diagram.



The dream of the perfect language that is entirely transparent to its meaning persisted throughout western culture. Prior to our present state – beginning biblically after destruction of the tower of Babel, where human understanding is inevitably only partial and conditional meanings must be interpreted – the perfect language of Adam, divinely given, named all things according to their actual essence. Over the centuries, scholars devoted themselves to rediscovering this ‘natural’ language of things that would allow complete control over nature. While many turned to Hebrew, Egyptian hieroglyphs or even connecting stars in the sky, English architect John Webb argued in 1665 that Chinese pictographs were the original language partly because the Chinese were not among the peoples recorded at Babel. It was during Webb’s time that pursuit of the original perfect language began to give way to the notion of a universal language that could be invented by humans. Neurath, fully aware of this history, worked toward a modern version of the perfect language and with him the pursuit of transparent signification continued into the twentieth-century through the diagram.

Yet, as the history of the diagram reveals, the pursuit of unmediated pure knowledge will forever remain in the realm of myth. Objectivity is multifarious and mutable, capable of new meanings and symbols. Even Marey admitted that the curve ‘recording’ the human heartbeat requires the mediating judgment of the physician. Neurath often inadvertently illustrated the inseparability of fact and value in his attempts to purge metaphysics from life. Diagrams should be understood not merely as operational realities but also as cosmological visions that invite the unending play of human interpretation and invention.



Contact:

Paul Emmons, Ph.D., RA

Associate Professor

Coordinator, Ph.D. Program in Architecture + Design

Washington-Alexandria Architecture Center

Virginia Tech

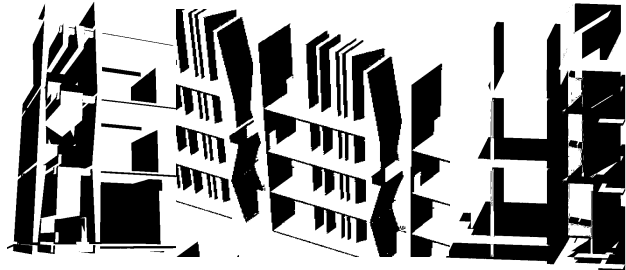
1001 Prince Street

Alexandria, Virginia 22314 USA

email: pemmons@vt.edu

(tel) 703. 706. 3010

(fax) 703. 549. 0532



THRESHOLDS OF MEMORY

The Art of Memory and its application on buildings of knowledge

Vanessa Estrada
University of South Florida, USA

The Art of Memory is an ancient recollection technique that utilized mnemonic devices for the practice of rhetoric. The common element of its multiple variations was an imagined space or architecture.

"The commonest, though not the only, type of mnemonic place system used was the architectural type... We have to think of the ancient orator as moving in imagination through his memory building *whilst* he is making his speech, drawing from the memorized places the images he has placed on them." Frances Yates, *The Art of Memory*, 1966

There is a latent yet undefined relationship between the art of memory and the generation of spaces for memory. A logical translation of the art for the creation of memory spaces is the challenge.

According to psychologist Gregory Mitchell, the human memory recalls concrete images far more easily than abstract ideas. It remembers an ordered chain of associations more accurately than a random assortment. Based on the latter and the eminent roll of space in the Art of Memory, the investigation explores ways of fomenting remembrance of information through strategically designed and placed "thresholds of memory". Thresholds and spaces of transition, as defined by Von Meiss, are places of exchange between opposing and sometimes even conflicting phenomena. This duality provides them with the dramatic environment that is considered adequate to foster memories.

This investigation reviews Frances Yates book, *The Art of Memory* and Hooper Greenhill book, *Museums and the Shaping of Knowledge*. It also analyses architectural cases studies that successfully embed information into their visitors' memory through spatial qualities rather than relying solely upon displayed material. The Holocaust Museum in Washington DC by James Ingo Freed and The Cultural Center for the Kanak People by Renzo Piano are examples of the architectural case studies addressed.

The understanding and analysis of memory, with respect to space, together with the execution of design explorations in both graphical and 3-dimensional format, make this investigation a viable source of potential design alternatives that will act to promote the transmission and remembrance of information inherent in buildings of knowledge.

Keywords: **Memory - Space - Threshold - Knowledge**

Origins and History of the International Institute of Administrative Sciences from its beginnings to its reconstruction after World War II (1910 – 1944/47)

Stefan Fisch

(German University of Administrative Sciences Speyer)

I. The Brussels World Exhibition of 1910, the First International Congress in Administrative Sciences and Belgian-Spanish Efforts to create a Permanent Organisation

In April 1908, the Kingdom of Belgium officially invited participants to attend the first *Congrès International des Sciences Administratives* that was to take place in close connection with the planned Brussels World Exhibition of 1910. In that “call-for-papers” 18 senior officials and university teachers from Belgium were responsible for a programme scheduled in four sections: the first was local government followed by intermediate administrations, central government, and lastly the wide field of documentation.

The organisers stated that at the end of the 19th century public administrations, especially on the local-government level, had been confronted structurally with new tasks – an early reflection of the growth of public services for all citizens in that period. The results of the famous Dresden *Städteausstellung* of 1903¹ should thus be considered in a broader and more international context at the Brussels World Exhibition of 1910. The congress theme was the “administrative sciences”, considered as applied sciences, and were defined as *l'ensemble des connaissances relatives aux services, aux organes, aux personnes, à l'action des administrations et aux méthodes les plus pratiques à employer par celles-ci*. To take part would be attractive to *le savant* as well as *l'homme d'action*, but above all the aim of the congress was to provide an opportunity for participants to examine practical knowledge from all countries and to discuss the differences in everyday administrative action. Therefore all political, philosophical and religious questions were strictly excluded from being discussed in depth by the *règlement organique*.²

The main problem of my work on this subject has been the almost complete lack of written sources up to 1945 to be found at the IIAS Brussels headquarters – due to the fact that after the occupation of Belgium in 1940, National-Socialist Germany closed the Institute in 1941 and sent the entire IIAS library and files to Berlin in 1942 (see chapter V). This reconstruction of the Institute's history up to then is therefore heavily dependent on the material to be found elsewhere in “secondary traditions”, especially in the Central Archives of neutral Switzerland and within the channels of German diplomacy. So I am greatly indebted to many archivists who were very active in helping me to carry out my research. I wish to express my thanks to all of them.

¹ Wuttke, Robert (ed.): Die deutschen Städte, geschildert nach den Ergebnissen der ersten deutschen Städteausstellung zu Dresden, 2 volumes, Leipzig 1904.

² Premier Congrès International des Sciences Administratives à l'Exposition Universelle et Internationale des Bruxelles 1910 [...], Dispositions préliminaires (25 avril 1908); leaflet in Swiss Federal Archives Bern, E 2200.44 (-) -/2.

The Brussels congress of 1910 strongly opted for local autonomy and for autonomous institutions on an intermediary level of administration below the ministries. With regard to central government its focus was less general; mainly the status of public servants was discussed. In the field of administrative practices the use of shorthand as well as all kinds of modern office machines were proposed, and the tricky question of the classification of administrative papers and the relation between current and historical archives were discussed. Modern questions related to techniques in organizing an administration's knowledge arose when section IV on *Documentation administrative* chaired by a Belgian civil servant and by Paul Otlet (1868 – 1944), *Secrétaire général de l'Institut International de Bibliographie* in Brussels, proposed the use of index cards (*fiches mobiles*) instead of bound registers.

For future common efforts especially in that practical field of applied sciences, already something like the later 'national sections' was proposed as *groupements pour l'étude des questions de la documentation administrative dans chaque pays*. The Spanish government under the liberal Prime Minister José Canalejas y Mendez (1854 – 1912), who came in person to Brussels, hosted in the Spanish Pavilion of the World Exhibition an *Exposition de la Documentation administrative*.³ On behalf of Spain, Juan Conde de Torre-Velez officially donated the complete collection of Spanish administrative documents from all ministries as *Sala de España* to Belgium⁴ *comme base du Musée international administratif* which would be organized permanently in cooperation with the Brussels *Institut International de Bibliographie*.

A second organisational result of the Brussels congress was the establishment of a *Commission permanente des congrès internationaux des sciences administratives* the same year (1910). In fact, this Commission became the predecessor of IIAS which was officially founded in 1930. At the Brussels congress members from 22 countries were elected to the *Commission permanente*. Its acting President was the Belgian former minister of Industry and Work, Gerard Cooreman (1852 – 1926); the two honorary presidents were the Spanish Prime Minister Canalejas and the Mayor of Brussels, Adolphe Max (1869 – 1939, *Bourgmestre* 1909 - 1939). The European members of the new association came from Austria-Hungary, Belgium, France, Greece, Italy, Luxemburg, the Netherlands, Portugal, Rumania, Russia, Spain, Sweden, and Switzerland. They were joined by representatives from Bolivia, Brazil, Chile, Ecuador, and the United States and from the Ottoman Empire, Persia, China, and Japan. Spain (five) and Belgium (four) were the only countries to be represented by more than one person, whereas the Germany and the United Kingdom were not present at all – although both countries had been strongholds of local government, a

³ Premier Congrès International des Sciences Administratives Bruxelles 1910. Participation du Gouvernement Espagnol. Catalogue Général de la Documentation Administrative, Bruxelles 1910, préface p.10-11.

⁴ In his biography of 1931 this is regarded as "un triomphe qui agrandit notre prestige", a demonstration of Spain's opening towards Europe which was pushed by the famous "generación de '98" after the defeat in the Spanish-American War of 1898; see Biographie de son Excellence le Comte de Torre-Vélez, appendice I to: Institut International des Sciences Administratives Bruxelles / Section Nationale d'Espagne: Compte-Rendu du IVe Congrès Madrid 1930 octobre, Madrid 1931, p. 183-195, here p. 189.

central topic at the Brussels congress. Contrary to Austria,⁵ the German government had refused official participation because in its view the area of administrative sciences was far too broad and the different countries' administrations were not comparable at all.⁶ The organisational centre of the new *Commission permanente* became its *Secrétariat permanent* which was composed of Paul de Vuyst, a high Belgian administrator, M. Nerinckx, professor at Louvain University;⁷ and the Belgian administrator Pien who became the treasurer.

As a result of the first international congress of administrative sciences in Brussels 1910 this *Secrétariat permanent* acting for the *Commission Permanente* and the *Musée international administratif* – both at Brussels as well - became the first stable organisational groundwork of today's IIAS.

II. From International Congresses to the Foundation of a Permanent Institute in 1930

Because of the special role of Spain in the first congress the second international congress was planned to be held in Madrid in 1915.⁸ After the outbreak of World War I the congress had to be postponed until 1923 and was held once again in Brussels. Henri Fayol (1841 – 1925), the French father of modern management sciences, opened the congress with an important general paper on *La doctrine administrative dans l'État*.⁹ Paul Otlet, meanwhile also *secrétaire général de l'Œuvre des Associations Internationales*, which also was founded at the occasion of the Brussels World exhibition 1910, chaired - as already in 1910 - the fourth section of the congress on *documentation administrative*. As *rapporteur général* he strongly supported standardisation and rationalisation in keeping with the ideas proposed by Fayol, Taylor and the Belgian industrial Ernest Solvay. And it was Otlet who first made a proposal that the congresses should develop into a regular organisation, or, as he said, into *une association internationale ayant pour objet les intérêts généraux*

⁵ The Vienna Ministry of the Interior sent a delegation of no less than five high officials to Brussels; Holzinger, Gerhart: Das Internationale Verwaltungswissenschaftliche Institut und die Verwaltungswissenschaft in Österreich, in: Baudenbacher, Carl / Mayer, Heinz / Torggler, Hellwig: Ein Leben in Praxis und Wissenschaft. Festschrift Walter Barfuss zum 65. Geburtstag, Wien 2002, p. 95-111, here p. 96.

⁶ Historical note (von Barga), 15 May 1932; Political Archives of the Federal Foreign Office Berlin, R 43180; it should be mentioned that in general the German government refused to participate in any international congress during the world exhibition, Staatssekretär Auswärtiges Amt to Staatssekretär Reichsamt des Inneren, 7 May 1910, Bundesarchiv Berlin-Lichterfelde, R 901, vol. 607.

⁷ Commission Permanente des congrès des sciences administratives. Bulletin n° 1, Bruxelles 1910; Swiss Federal Archives Bern, E 2200.44 (-) -/2.

⁸ Commission permanente des congrès internationaux des sciences administratives: Second Congrès International des Sciences Administratives Madrid 1915, Bruxelles 1913 (printed invitation).

⁹ Fayol, Henri: La doctrine administrative dans l'État, in: Deuxième Congrès International des Sciences Administratives de Bruxelles 1923 sous le Haut Patronage de S. M. Le Roi des Belges. [fasc. VI :] Comptes rendus des séances du congrès, Bruxelles 1923, p. A 14-A 34; Fayol, Henri: Annexe: Résumé de la doctrine administrative, *ibid.*, P. A 38-55. – Fayol (1841-1925) was one of the Vice-Presidents of the *Commission Permanente*; although he died in 1925 one finds his printed signature on the invitation of 10 November 1926 for the third congress at Paris; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115.

*aux divers degrés (communaux, régionaux, centraux, internationaux).*¹⁰ Accordingly, his fourth section opted for a *véritable association internationale à travail continu* focussed on university teachers and administrative practitioners as well.¹¹ This first initiative to found an organisation like IIAS, initiated by Otlet, was not successful. One reason may have been the Polish government's attempt to find support to ensure that the seat of this association would be in Poland.¹²

The wide international context of the proposed new organisation is especially important. After the war the *Musée international administratif* became part of the *Palais Mondial*, also directed by Otlet; this was to be an international organisation of intellectual labour and was closely connected to Otlet's path-breaking ideas in the field of a rational documentation of knowledge¹³ and to the idea of a League of Nations as conceived by Otlet together with his friend and compatriot Henri-Marie La Fontaine (1854-1943), socialist politician, outstanding leader of the international peace movement, winner of the Nobel Peace Prize in 1913. Count Torre-Vélez joined that group after the first Brussels congress and propagated Otlet's idea of a *Société des Nations* in Spain¹⁴ and at the Brussels congress in 1923 when he attributed the authorship of the concept to Otlet and not to President Wilson.¹⁵

The *Palais Mondial's* permanent collection was provisionally housed in the left wing of the *Palais du Cinquantenaire* in Brussels. Otlet planned – *inter alia* with Le Corbusier – a *Cité Internationale Permanente* or *Cité Mondiale* to be constructed at the next (1930) Brussels World Exhibition.¹⁶ Before the congress, difficulties arose with the Belgian government about the use of that site, as it had become clear that the League of Nations would stay in Geneva and not establish its seat in Brussels.

¹⁰ Otlet, Paul: Rapport Général, in: Deuxième Congrès 1923 (note 9), [fasc. IV :] Section IV : Documentation – Administration Internationale, Bruxelles 1923, part IV-1-18, p. 1-95, esp. p. 9 (rationalisation movement), 51-52 (taylorism), 61 (index cards with mention of the results of the 1910 congress) and 95 (proposal for future organisation). – Nevertheless, the 'systematic' pagination in the congress papers of 1923 provided a confusing result.

¹¹ Séance du 14 septembre, après-midi [et Voeu de la IVème section], in: Deuxième Congrès 1923 [fasc. VI] (note 9), part IV, p. 16-26, here p. 22.

¹² Comte de Torre-Vélez, Préface, in: Compte-Rendu du IVe Congrès 1930 (note 4), p. 11-17, here p. 14.

¹³ Rayward, W. Boyd: Visions of Xanadu: Paul Otlet (1868 – 1944) and Hypertext, in: Journal of the American Society for Information Science 45, nr. 4 (1994), S. 235-250 (also at <http://alexia.lis.uiuc.edu/~wrayward/otlet/xanadu.htm> (27.4.2005); Wright, Alex: Forgotten Forefather: Paul Otlet, http://www.boxesandarrows.com/archives/forgotten_forefather_paul_otlet.php (27.4.2005); for his impact see Transnational Associations / Associations transnationales 55 (2003), n° 1-2 (also as <http://www.arch.columbia.edu/phd/vossoughian/dissertation/ta1-22003.pdf> (27.4.2005); a museum devoted to him is the Mundaneum at Mons en Belgique, see <http://www.mundaneum.com> (27.4.2005).

¹⁴ Biographie du Conte de Torre-Vélez (note 4), p. 190-193.

¹⁵ Juan Conte de Torre-Vélez: Discours d'inauguration, in : Compte-Rendu du IVe Congrès 1930 (note 4), p. 30-51, here p. 33.

¹⁶ Le Palais Mondial et l'Union des Associations Internationales, in: Deuxième Congrès 1923 [fasc. IV] (note 10), part IV-18, p. 1-4.

Deceived, Otlet¹⁷ seriously thought of transferring the *Musée international administratif* to Switzerland, the Netherlands, Italy or even the United States.¹⁸

In the context of the second Brussels congress, the *Commission permanente* received as early as 1922 the first subsidies from governments, and soon a standard amount of 50 francs-or per million inhabitants was proposed.¹⁹ A first *commission nationale* or *comité national* seems to have been set up in Spain,²⁰ soon followed by Belgium, Czechoslovakia, France, Great Britain, Romania, and the United States, thus completing the *Commission Internationale Permanente* as an international organisation. In 1925 on behalf of the Kingdom of Belgium,²¹ its diplomats proposed the establishment of national sections, which were supposed to take part in a forthcoming new review.²²

Following the third congress held in Paris (1927), this *Revue des Sciences Administratives* was founded in 1928 jointly by three international organisations seated in Brussels: the *Union Internationale des Villes* in collaboration with the *Commission Internationale Permanente* and the *Institut International de Bibliographie*. At that time the *Commisison Permanente* had funds of no more than 70.000 Belgian Francs per year, but spent no less than 67.000 for the *Revue des Sciences Administratives*. For its survival it had to broaden its financial basis.²³

However, the process of institution-building which formed IIAS proper began not in Belgium or in Spain, but in Switzerland. It is closely associated with the person of Oskar Leimgruber (1886-1976, later President of IIAS). He was then Vice-Chancellor of the Swiss Federation and the second highest public servant in that country. He had been educated in Catholic schools and universities (Fribourg/Switzerland) and become a member of the central committee of the Swiss Catholic Popular Party. He won his first international experiences as lobbyist for small industries and the middle classes and had been a founding member of the *Institut International pour l'Etude du Problème des Classes Moyennes* as early as 1903 when he was still at high school

¹⁷ See for these ideas Paul Otlet: Sur l'établissement en Belgique du Siège de la Société des Nations, brochure of 1919 – to be found in the papers of Cooreman, president of the first congress in 1910 at the Katholieke Universiteit Leuven; Mark Demeyer / Henk de Smaele : Inventaris van het archief van Minister van Staat Gerard Cooreman, 1852 – 1962 [sic, he died in 1926], p. 33, nr. 3.6.9. (also as <http://kadoc.kuleuven.be/nl/databanken/lijsten/150.pdf> (29.4.2005)).

¹⁸ Séance du 14 septembre [1923], après-midi, in: Deuxième Congrès 1923 [fasc. VI] (note 9), part IV, p. 22.

¹⁹ Commission Permanente des congrès des sciences administratives, printed leaflet, janvier 1924; Swiss Federal Archives Bern, E 2001 C - 3 vol. 115.

²⁰ Sección de España de la Comisión permanente internacional de ciencias administrativas: Problemas Administrativos tratados en el Segundo Congreso Internacional de Ciencias Administrativas Bruselas 1923, Madrid 1924.

²¹ At that time Max-Léo Gérard, *secrétaire du Roi des Belges*, became a member of the *commission permanente*.

²² See for instance Légation de Belgique to Département politique fédéral, 18.5.1925; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115.

²³ Report Leimgruber to *Président et Conseil Fédéral* (Swiss government), draft (not sent) of 4.12.1930; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115; the problem was also treated in the report of general secretary Edmond Lesoir, see IVe congrès (note 12), p. 143-152, esp. p. 146-148.

in Brussels; later he became its vice-president for lifetime.²⁴ In December 1929 a *section nationale Suisse* was constituted from below, by its future members,²⁵ and Leimgruber acted as its secretary. Soon he was nominated official Swiss delegate by the *Conseil Fédéral* (Swiss government) as well. Preparing the fourth congress of administrative sciences in Madrid (1930), shortly after its dictator Miguel Primo de Rivera had resigned, he developed his plan to transform the existing ad-hoc organisation of the *Commission Permanente* into a more stable *Institut International des Sciences et de la Pratique Administratives* - as he called it then. Leimgruber exposed this proposal and a draft of statutes in a private letter to the Federal Judge Piller who was also appointed as official Swiss delegate (but could not travel to Madrid due to illness).²⁶

There was a second reform initiative as well, but it was more limited in scope. It came from Leonard D. White (1891-1958, Vice-President of the *Commission Permanente* and later Vice-President and Honorary Vice-President of IIAS), at that time professor of Public Administration at Chicago University. It must be noted that the United States had refused any subsidy to the *Commission Permanente* and to the Madrid congress. Professor White's proposal was to establish a *Comité de Recherches* or *Comité d'Etudes* within the old structures.²⁷

Leimgruber's far reaching institutional reform proposals were adopted unanimously by the *Commission Permanente* and the Madrid Congress on 22 October 1930.²⁸ The Belgian government had been quite active with regard to the future institute's seat. Represented by Albert Devèze, *ministre de l'État*, it promised to furnish offices in Brussels and to pay an annual subsidy of 25.000 Belgian francs, ten times Belgium's membership fee.²⁹

Leimgruber also thought that it was time for German-speaking European countries (obviously, he did not include Switzerland in that category) to be present in the organization. Indeed, in the aftermath of World War I Germany and even German science was internationally banned. The Weimar Republic had not been invited to the Brussels congress in 1923 and it was only informed (without an invitation) about the Paris congress in 1927. The Madrid congress of 1930 was the first congress after Brussels 1910 in which Germany was invited, by proper diplomatic protocol, to

²⁴ Dr.iur. Oscar Leimgruber, Lebenslauf / Curriculum vitae (in French) of 9.7.1956; Swiss Federal Archives Bern, J.I.183 Leimgruber papers; picture and first short biographical information at <http://www.admin.ch/ch/f/bk/rundgang/kanzler/leimgruber.html> (27.4.2005).

²⁵ The Swiss government was officially informed by a letter of the Belgian Legation at Berne of 17 December 1929; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115.

²⁶ Private letter Leimgruber to Piller of 3 June 1930 with an annexe *Directives pour un Projet de nouveaux statuts*; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115.

²⁷ Compte-Rendu du IVe congrès 1930 (note 4), p. 151-152 and 164.

²⁸ Report Leimgruber to *Président et Conseil Fédéral* (Swiss government) of 16 December 1930, drafts with annexes; Swiss Federal Archives Bern, E 2001 C - 3, vol. 115. – In his report, Leimgruber asked for future payment of the Swiss membership fees on an annual basis, because the thrifty Swiss Confederation had until then paid in the years of an international congress only. The only member states which paid their contributions regularly every year were Brazil, Denmark, and France.

²⁹ Compte-Rendu du IVe congrès 1930 (note 4), p. 13-15 (results) and 152-161 (plenary discussion).

participate.³⁰ In response to earlier propositions (at the Paris congress 1927) to hold the 1933 congress in the United States, Leimgruber preferred *tout d'abord d'étendre notre institution à l'Europe entière et de l'introduire notamment dans les pays germaniques*.³¹ This geopolitical opening of the Institute's scope led to an official invitation by the Austrian government that had joined the new IIAS in 1931³² to hold the next congress in Vienna. Compared with this, the spontaneous suggestions put forward at the Madrid congress to go to Prague or to Rome had not been coordinated with the respective governments.³³

On the basis of Leimgruber's draft³⁴ the statutes and the exact name of the new *Institut International des Sciences Administratives* were decided during a meeting held in Brussels (October 1931) and approved by Arrêté Royal Belge of 20 January 1932.³⁵ The new IIAS and its small library were hosted in 1933 by the Belgian Ministry of the Interior in its building, rue de la Loi 6.

III. The First Years of IIAS in Brussels and its Cooperation with the Chicago "Public Administration Clearing House" in Public Management Studies, 1930/31 - 1940

The fifth congress took place in June 1933 in Vienna, where just shortly beforehand Engelbert Dollfuß had established his Austro-fascist dictatorial regime. This congress was chaired not by the IIAS President Albert Devèze, who had become Belgian minister for Defence, but by the IIAS Vice-President José Gascón y Marin (1875 – 1962), professor of law at Madrid - and following the Primo de Rivera dictatorship minister of education for a short while in the Spanish monarchy's last government. For the first time the congress papers were published in another language (German) than French,³⁶ which had been traditionally used. However, in the background, the advance of (American) English as the Institute's future second language had already begun. As early as 1930, Leonard D. White had published a collection of documents on modern civil service in close cooperation with the newly emerging IIAS.³⁷ That was a first step towards establishing closer relations between the IIAS and American scholars and practitioners in the field of public administration. Beginning with the great depression and continuing throughout the Roosevelt era, many practical approaches towards a more managerial public administration and a theoretical look

³⁰ See historical note (von Barga), 15 May 1932 (note 6).

³¹ Private letter of Leimgruber to Piller of 3 June 1930 (note 26).

³² Holzinger: Das Internationale Verwaltungswissenschaftliche Institut (note 5), p. 97.

³³ *Compte-Rendu du IVe congrès 1930* (note 4), p. 165-167.

³⁴ *Institut International des Sciences Administratives. Projet de Statuts*, in: *Compte-Rendu du IVe congrès 1930* (note 4), p. 173-179.

³⁵ Official publication: *Moniteur belge*, 30 January 1932.

³⁶ *Institut International des Sciences Administratives Bruxelles: Compte-Rendu du Vème Congrès International des Sciences Administratives Vienne, 1933, June / Bericht über den V. Internationalen Kongreß für Verwaltungswissenschaften Wien, June 1933, Wien 1933.*

³⁷ White, Leonard D. (ed.): *The Civil Service in the Modern State*. A collection of documents published under the auspices of the International Congress of the Administrative Sciences, Chicago 1930, preface p. ix-x; this volume covers no less than 14 countries from four continents including Japan; see also *Compte-Rendu du IVe congrès 1930* (note 4), p. 150.

at the administrative sciences came from '1313'. This simple house number became a symbol for the new Public Administration Clearing House (PACH). Although founded in 1931, it operated from 1938 at 1313, East Sixtieth Street, on the campus of the University of Chicago. The associations of mayors, municipalities, city managers, municipal finance officers, municipal engineers and so on funded it, and it got considerable additional grants from the Spelman Fund of New York.³⁸ This was a particular Rockefeller Foundation fund granted with a view to contributing to public welfare "through increased efficiency, technical competence, and rational purposefulness in the operation of the machinery of government".³⁹ 'Clearing' was to be taken as an early form of knowledge management – until then in the administrative cosmos of the United States with its 48 states, about 2.000 counties and a little less than 200.000 local government units, there had been no organized exchange of information between the states about their legislation and administrative action.

From 1931 to 1945, Louis Brownlow (1879-1963) was first Director of PACH. He taught political sciences at the University of Chicago. He also brought eminent practical experiences as a journalist, foreign correspondent, and as city manager of Petersburg, Virginia and of Knoxville, Tennessee to an innovative function, namely professionalizing municipal administration. From 1933 to 1939, he also acted as Chairman of President Roosevelt's Committee on Administrative Management and published its results together with Charles E. Merriam (1874 – 1953), also from the University of Chicago, and Luther H. Gulick (1892 – 1992) from the New York Institute of Public Administration.⁴⁰ Brownlow and the PACH team looked for strategic partners overseas to establish an international clearing house of administrative information. They came into contact with the *Union Internationale des Villes* (UIV) and IIAS, both in Brussels.⁴¹ Immediately after the IIAS Vienna congress in 1933 the American Guy Moffett, who spent over a year as executive director of the Spelman Fund in Europe, held private conversations⁴² about the idea of holding a Round Table with IIAS *Vice-Présidents* Leonard White and Zoltán Magyary (1888 – 1945),

³⁸ The Spelman Fund of New York was incorporated in December 1928 with \$10 million from the Laura Spelman Rockefeller Memorial (founded in 1918), which was mostly spent for public administration and international cooperation in that field; it was dissolved in 1949 after having given its last grants; its archives are kept at the Rockefeller Archive Center, see <http://archive.rockefeller.edu/collections/rockorgs/miscorgs.php?printer=1> (7.4.2005).

³⁹ Memorandum by Beardsley Ruml to Board of Trustees, 21 May 1929, quoted by Pierre-Yves Saunier: Reshaping the Urban Internationale: The US Foundations and International Organization in Municipal Government, Planning, and Housing, 1920s – 1960s, note 13; see that conference paper of 2001 at <http://archive.rockefeller.edu/publications/conferences/saunier.pdf> (7.4.2005).

⁴⁰ His personal papers are kept in the John F. Kennedy Library; see http://www.jfklibrary.org/fa_brownlow.html (3.4.2005).

⁴¹ From 1925 on the *Commission Permanente* cooperated with the *Union Internationale des Villes* (UIV) and the *Institut International de Bibliographie et de Documentation* in editing the review *Les Sciences administratives* which in 1927 became – under UIV responsibility – *L'Administration Locale*; Payre, Renaud / Saunier, Pierre-Yves: *Municipalités de tous pays, unissez vous ! L'Union Internationale des Villes ou l'Internationale municipale (1913 – 1940)*, in: *Amministrare* 30 (2000), p. 217-239, also at <http://halshs.ccsd.cnrs.fr/halshs-00002762> (28.4.2005).

⁴² Public Administration Clearing House: Proceedings of the Conference on the International Clearance of Information on Public Administration / Procès-verbal de la Conférence au Sujet des Échanges des Informations Internationales Concernant les Pratiques Administratives Paris, July 23-27, 1934, Chicago 1934 (confidential - typewritten), p. 17 [IIAS Library].

professor of administrative law at Budapest University and founder of the Hungarian Institute of Administrative Sciences in 1931, and the IIAS *Secrétaire Général* Edmond Lesoir (1874 – 1966), head of the *Office Central de Statistique* of Belgium.

A first weekly meeting took place in Paris mainly with representatives of both organisations. From 23 July 1934 to 27 July 1934 these meetings took place in the *Office des Habitations à Bon Marché du Département de la Seine*, an organisation led by the communist, then socialist politician, Henri Sellier (1883 – 1943) who was also Vice-President of UIV. Louis Brownlow on behalf of PACH chaired that Paris Conference, supported by his Roosevelt commission colleagues Merriam and Gulick; and Guy Moffett was there again, as a silent observer. At this occasion UIV as local government organisation⁴³ and the more central-government-oriented IIAS met for the first time and laid the ground for close cooperation which lasted up to the war and was financially supported by the Spelman Fund. Even more importantly, traditional European perspectives came into contact with modern American ones. The clearest abstract reflection of the different approaches and administrative cultures was represented in Magyary's contribution. He had won administrative experience since 1910 and acted as *chef de cabinet* of the Hungarian Ministry for Education when the research structures of the country were reformed in the late 1920s, when he became professor of administrative law at Budapest (Catholic) University in 1930/31.⁴⁴ He was even special commissioner of the Hungarian Prime Minister for the rationalisation of Hungarian administration from 1931 to his demission 1932. Thanks to the Rockefeller Foundation he was visiting professor in the USA from November 1932 to February 1933 and met Gulick and others, shortly before the Paris conference. He had just published an article after a stay at the London Institute of Public Administration⁴⁵ and expressed the idea that whereas traditional bureaucracies in old Europe were impregnated by the preponderance of administrative law, especially in France with its *Conseil d'État* tradition, American administration had developed later and therefore in parallel with what he called the "big concerns". The United States had thus become far more open to adopting new management methods, especially with regard to 'scientific management' in a taylorist sense. For Magyary, a typical problem of modern administration was the question of the "chief executive" and his supporting "administrative general staff". In that context, he even proposed including the Soviet Union in the survey and holding a meeting there.⁴⁶ The Austrian Hugo Baron von

⁴³ Immediately before, from 19 July 1934 to 22 July 1934, UIV had held an International conference at Lyon/France chaired by the socialist *député-maire* of that city, Édouard Herriot – and among the official delegates of the USA were Brownlow, Gulick, Merriam, and Moffett as well; Political Archives of the Federal Foreign Office Berlin, R 46342.

⁴⁴ Magyary, Zoltán: L'organisation scientifique du travail dans l'administration publique, in: *Revue internationale des sciences administratives* 6 (1933), S. 446-463; see also <http://www.bme.hu/en/edu/rd/infopark.html> (7 May 2005); László Vass: Politicians, Bureaucrats and Administrative Reform in Hungary: Who stops whom? (paper Mannheim 1999), p. 14-15, <http://www.essex.ac.uk/ecpr/events/jointsessions/paperarchive/mannheim/w1/vass.pdf> (7.5.2005).

⁴⁵ Magyary, Zoltán: International Organization of Administrative Research, in: *Public Administration. An International Quarterly* (1933), S. 311-317.

⁴⁶ *Public Administration Clearing House: Paris 1934* (note 42), p. 17-25. – In fact, during the Paris conference Brownlow gave notice of a message from Moscow that the Soviet Union, which had been invited, could not send a delegate, see *ibid*, p. 75.

Haan, who knew the United States as well, also suggested studying the “industrial impact on governmental methods and thinking and *vice versa*” in America.⁴⁷

This American-European exchange of views led Jan Kopczynski, President of the Supreme Administrative Court in Poland and IIAS Vice-President, to propose “a mixed commission” instead of creating a new organisation for research in administrative sciences. Oskar Leimgruber supported that idea and made clear, that IIAS and UIV were to act jointly on the European side and PACH on the American side of it. From Brownlow’s closing remarks the other participants could have gotten the impression that the Americans (in fact: the Spelman Fund of New York) were thoroughly committed – financially as well - although the USA as a nation was not inclined to become a member state of IIAS.⁴⁸ As a kind of permanent liaison agency the *Joint Commission / Comité Mixte de Documentation administrative* was established to provide a better clearing of all relevant information pertinent to administrative issues on both sides of the Ocean. Brownlow acted as its president and once again secured in 1935 the financial help of the Spelman Fund of New York. Rowland Egger, professor of law and administration at the University of Virginia, was sent in May 1935 as secretary general to Brussels.⁴⁹ Further Round Tables followed: in 1935 in Brussels and in 1936 in Zurich and Berlin. The clearing-house functions of this American-European cooperation was again clearly demonstrated in 1939 when IIAS published a new version of what had been edited together with UIV as Directory of International Organisations in the Field of Public Administration for the first time in 1935.⁵⁰

The Sixth IIAS Congress in Warsaw, Poland (9-16 July 1936), held just after Marshall Piłsudski’s death in 1935 and the new dictatorship of General Rydz-Śmigły had been established, was the last congress before the war. Its proceedings set a new record containing far more than 1.000 pages. Gascón y Marin chaired the first section on *Les garanties des droits des administrés dans la procédure et dans l’exercice de la juridiction administrative*, Leimgruber acted as general rapporteur of the second section on *La rationalisation dans les administrations et entreprises de l’Etat et des communes*, and Magyary in the third section on *Le Chef du gouvernement et ses organes auxiliaires* – the two latter reports may be read as a continuation of the 1934

⁴⁷ Public Administration Clearing House: Paris 1934 (note 42), p. 55-57. – Haan had been publication and finance manager at the “International Institute of Management” in Geneva, which had been closed in January 1934, shortly before the Paris conference; see Nyland, Chris: Critical Theorising, Taylorist Practice, and the International Labor Organization, unpublished conference paper 2001, see at <http://www.mngt.waikato.ac.nz/ejrot/cmsconference/2001/Papers/Management%20Knowledge/Nyland.pdf> (3.5.2005), Wright, Charles D. / Greenwood, Ronald G. / Hata, Sakae: The International Management Institute and Political Opposition to its Efforts in Europe, 1925 – 1934, in: Business and Economic History, Second Series, 16 (1987), p. 249 – 265, see also: <http://www.h-net.org/~business/bhcweb/publications/BEHprint/v016/p0249-p0265.pdf> (3.5.2005).

⁴⁸ Public Administration Clearing House: Paris 1934 (note 42), p. 61, 63 and 101-103.

⁴⁹ Didisheim, René: Le Comité mixte de Documentation administrative, in: Revue internationale des Sciences administratives 1935, n°4.

⁵⁰ Institut International des Sciences Administratives: Répertoire Administratif International, Bruxelles 1939.

Paris discussion.⁵¹ Magyary had proposed that subject in Vienna in 1933 based on his personal experiences as commissioner to the Hungarian Prime Minister who had not been more decisive than any other member of the government.⁵² Preparing his general report, Magyary visited National-Socialist Germany⁵³ and the Soviet Union in 1935 and Fascist Italy in 1936. Leimgruber wrote confidentially to the Swiss foreign department, that Magyary showed great sympathy for totalitarian régimes and was rather reluctant with regard to democratic and republican systems (*sodass er grosse Sympathien für das totalitäre Regiment zeigte und sich gegenüber den demokratischen und republikanischen Staatssystemen eher ablehnend verhielt*). Magyary drafted his section's final resolution asserting that *l'État post-industriel* needed the decisive preponderance of the executive power and that the head of government required even more extended powers and a civil general staff. Leimgruber, however, in the tradition of the congresses since 1910 held that a recommendation of a particular kind of system was an eminently political question and that it thus had to be banned from academic discussion. Since he was busy in his own congress section, he tried to convince other participants of his position. Indeed, during the section's debates Vacláv Neumann representing Czechoslovakia, and Merriam and Fairlie representing the USA successfully proposed a different version of the text's final resolution.⁵⁴ Magyary, however, developed his views later in two conferences held in National-Socialist Germany in April 1937.⁵⁵

A further exchange of views between Europeans and Americans was organized in 1937 by PACH and by the *Joint Commission / Comité Mixte* that convened in Chateau d'Ardenne. The subject now was "ideas relative to governmental machinery for planning the use and conservation of national resources".⁵⁶ Although Magyary was not present, his question of administrative general staffs was reflected in the controversy of "Economic General Staffs" versus pure "Economic Advisory Councils". Examples of general staffs in that respect were the Belgian *Office de Redressement Economique* (OREC) and the American *National Resources Committee*, but Fascist Italy with its specific corporativism and National-Socialist Germany with its planning

⁵¹ Institut International des Sciences Administratives: Compte-Rendu du VIème Congrès International des Sciences Administratives Varsovie, juillet 1936, Warszawa 1936, p. 241-347 (Leimgruber) and p. 647-801 + ill. (Magyary).

⁵² Magyary: Organisation scientifique (note 44), p. 463.

⁵³ In April 1935 Magyary was at the Ministry of the Interior and declared that he would support the idea of having the next congress in 1939 in Germany; notice of 15.4.1935, Political Archives of the Federal Foreign Office Berlin, R 43180.

⁵⁴ Report Leimgruber to *Politisches Departement* (Swiss foreign office) of 12 August 1936 with annexes, p. 2-3; Swiss Federal Archives Bern, E 2001 C - / 4, vol. 119; Magyary's draft of the resolution see *Compte Rendu Varsovie* (note 51), p. 810-811, the critique by Neumann, professor of the University of Prague, p. 817, by Charles Merriam, p. 824, and by Fairlie, p. 825, the amendments to the resolution p. 836, and the quite different final text adopted by the congress p. 1067-1068.

⁵⁵ Magyary, Zoltán: Die starke Exekutive, in: *Zeitschrift für die gesamte Staatswissenschaft* 97 (1937), S. 688-704 (conference at Berlin university, 26 April 1937); Magyary, Zoltán: Verwaltungsgeneralstab - Wirtschaftsgeneralstab, in: *Deutsche Verwaltung* 14 (1937), S. 195-199, 227-233. (conference at the Berlin Administrative Academy, 27 April 1937).

⁵⁶ International Institute of Administrative Sciences (ed.): *Public Administration Clearing House: Proceedings of the Conference at Chateau d'Ardenne, Sept. 20th to 25th 1937, Brussels 1937* (1934 (confidential - typewritten), foreword, p. I [IIAS / IISA library].

bureaucracy at the *Reichswirtschaftskammer* (explained by its President Dr. Pietzsch) were prominent cases as well, which were discussed with the American representatives Brownlow, Merriam, and Moffet.

IV. From German Reluctancy towards IISA to the Planning of the Seventh Congress in Berlin (1939)

Because IIAS was founded in 1930 and established in Brussels in 1931, Belgium formally invited Germany – amongst other states - to participate as a member-state in IIAS and to establish a national section.⁵⁷ When Leimgruber proposed the Institute's extension to Central Europe, he had also envisaged a vice-president's seat for one of the German-speaking countries. Eventually it went to former Imperial Austrian Prime Minister Max Vladimir von Beck, since the official German position towards the new Institute remained dismissive. As Great Britain and the United States were still not member-states of IISA, the Institute remained nothing but an 'instrument of Romance culture' from the German point of view.⁵⁸ The Austrians were aware of the National-Socialists' access to power in Germany and their ideological bias, thus diplomatic attempts to bring an official German delegation to the 1933 Vienna congress emphasized that this congress would be the first to be held on "German" soil and that German would be considered an official language.⁵⁹ But Austria was not successful, because German diplomats had informally learned that in addition to the congress Austria wanted to arrange a special conference to introduce a general law on administrative procedure with the representatives of those countries that had adopted the modern Austrian idea of 1925, namely Poland, Czechoslovakia, and Yugoslavia. This approach to East Central-European countries was qualified by the Germans as "doubtlessly not in the interest of Germany".⁶⁰

For the time being, the new National Socialist men in the German Ministry of the Interior and university teachers of Public and Administrative Law kept away from IIAS as the latter seemed to be an organisation that was too practical in scope. Nevertheless, Germany soon came in – by means of the UIV side of American-European cooperation. At the Paris Round Table in 1934, Dr. Kurt G. A. Jeserich (1904 – 1995) took part; a few days earlier he had been elected the new Vice-President of UIV at its Lyons conference.⁶¹ At the Round Table, he proposed the

⁵⁷ German Legation at Brussels to Foreign Office, 2 January 1932; Political Archives of the Federal Foreign Office Berlin, R 43180.

⁵⁸ German Legation at Brussels to Foreign Office, 26 February 1932 reporting a conversation with Edmond Lesoir, first Secrétaire Général of IIAS; the nationalist argument had been stated by Friedrich Poetzsch-Heffter, a diplomat who had become that same year professor at Kiel university and director of *the Institut für Staatsforschung*; as an expert he advised the German Ministry of the Interior; Ministry of the Interior to Foreign Office 8 July 1932; both Political Archives of the Federal Foreign Office Berlin, R 43180.

⁵⁹ See e.g. note about a phone call from the Austrian embassy 16 March 1933 and personal intervention of the Austrian Federal Chancellor Schober, German Embassy Vienna to Foreign Office, 16 May 1933; Political Archives of the Federal Foreign Office Berlin, R 43180.

⁶⁰ German Legation at Vienna to Foreign Office, 17 March 1933; Political Archives of the Federal Foreign Office Berlin, R 43180.

⁶¹ Report by Jeserich on both meetings, 30 June 1934; Political Archives of the Federal Foreign Office Berlin, R 46342.

publication of an American-European Year Book along the lines of his own just successfully launched *Kommunalwissenschaftliches Jahrbuch*,⁶² and he also became a founding member of the *Joint Committee/Comité mixte*. Shortly before this, as a young academic he had taken over the *Kommunalwissenschaftliches Institut* at Berlin University succeeding his teacher professor Walter Norden, who had been expelled from Berlin University in 1933.⁶³ Dr. Jeserich also became the new executive manager of the *Deutscher Gemeindetag (DGT)*. This was the new centralized umbrella organisation for 54.000 local authorities in Germany after other organisations had been brought into line politically with national-socialist ideas by a process of *Gleichschaltung*. With more than 300 employees, the DGT acted as a clearing house for all municipal issues in Germany. Its president Karl Fiehler, Mayor of Munich, secured as *Reichsleiter* the connection to his NSDAP office for local government.

As the Warsaw congress approached, the German Ministry of the Interior surprisingly changed its position and proposed - for the sake of foreign policy (and not of administrative sciences proper) - to the Foreign Office that Germany should take part in the congress and even establish a national section of IIAS. The basis for this argumentation was an enclosed report written by Jeserich. According to this report, the United States had been very disappointed by IIAS' practical work, but on the other hand, UIV activities - which had been expanded especially by Germany (e.g. Jeserich) - were regarded as successful and decisive in attracting the United States to become a UIV member. UIV representatives hoped to vitalize IIAS as well, notably in a joint effort with Germany. In 1935 Jeserich made proposals to reorganize these transatlantic exchanges of views; Egger⁶⁴ then promised substantial financial aid from the Spelman fund if in the future Germany would take part in IIAS. Jeserich argued skilfully that it was his commitment to UIV (indeed, he fought successfully as there were massive political reservations about Nazi Germany), which had brought the 1936 UIV congress - with more than 2.000 participants - to Germany, to both Berlin and Munich. He interpreted this as an international recognition of National-Socialist Germany. In his conclusion, he offered the services of his *Kommunalwissenschaftliches Institut* at Berlin University as central headquarters for a future German section of IIAS.⁶⁵ Whatever else might have been

⁶² See *Kommunalwissenschaftliches Jahrbuch* 1 (1934) – 8 (1941); as from 1934 the yearbook published a number of articles written by American or by IIAS authors.

⁶³ On Jeserich's biography Neuhaus, Helmut: *Zwischen Praxis und Wissenschaft*. Kurt G. A. Jeserich und die deutsche Verwaltungsgeschichte, in: Neuhaus, Helmut (ed.): *Verfassung und Verwaltung*. Festschrift für Kurt G. A. Jeserich zum 90. Geburtstag, Köln 1994, p. 3-29 and on the Berlin Institute for Municipal Government Sciences Enderling, Günter W.: *Das Kommunalwissenschaftliche Institut an der Universität Berlin (1928 - 1943) als Beispiel für die Pflege kommunalwissenschaftlicher Lehre und Forschung an einer deutschen Universität*, in the same volume, p. 31-50.

⁶⁴ Egger showed strong sympathies for Germany when he wrote to Jeserich's deputy Dr. Harry Goetz: "Believe me, my dear Goetz, when I say that my every sympathy is with you and your country in the re-establishment of a peace founded on a proper conception of the dignity of the German people, copy of a letter of 16 March 1936, Political Archives of the Federal Foreign Office Berlin, R 43181.

⁶⁵ German and Prussian Minister of the Interior (Secretary of State Pfundtner) to Foreign Office and others, 25 February 1936, with annex "Zur Frage der Bildung einer deutschen Sektion des Internationalen Instituts für Verwaltungswissenschaft in Brüssel" (7 pages) by Jeserich; Political Archives of the Federal Foreign Office Berlin, R 43181.

discussed in the proposed meeting of the two ministries in March 1936,⁶⁶ it may be noted that an official German delegation to the Warsaw congress was nominated in June 1936, comprising Dr. Jeserich for the German local government organisation, Dr. Franz Medicus for the Ministry of the Interior, and Professor Paul Ritterbusch (1900 – 1945) from Kiel University.

Germany became a member state of IISA in early 1937 and a German national section was founded under the presidency of Dr. Wilhelm Stuckart (1902 - 1953), Secretary of State in the Ministry of the Interior, who also became a member of the IIAS bureau.⁶⁷ In a parallel action his close friend Reinhard Höhn (1904 – 2000), professor of public and administrative law at Berlin University and head of its *Institut für Staatsforschung*,⁶⁸ was nominated on 2 February 1937 as *membre titulaire* (individual member) of IIAS and on 8 February 1937 as member of the German national section.⁶⁹ A decisive shift at the centre of German-IIAS activities took place between the time of Jeserich's professional organisation *Deutscher Gemeindetag* to the ascension of Stuckart and a very young group of SS intellectuals within and around the Ministry of the Interior known as *Generation des Unbedingten*, a generation thinking in absolute terms.⁷⁰ The main contributions for the Festschrift to Heinrich Himmler (1900 – 1945) as *Reichsführer SS*, on the occasion of his 40th (!) birthday⁷¹ were written by Stuckart (also *SS-Gruppenführer*, or General Lieutenant), Best (also *SS-Brigadeführer*, or Major General),⁷² and Höhn (also *SS-Standartenführer*, or Colonel). Consequently, as early as August 1937 the Ministry of the Interior appointed Höhn to organize the Berlin IIAS congress, planned for September 1939.⁷³ Dr. Medicus, senior civil servant in that ministry and one of the three official delegates of Germany to IIAS, successfully secured Berlin as the next

⁶⁶ Corresponding files of the Ministry of the Interior did exist, but are not conserved at the Federal Archives.

⁶⁷ Ministry of the Interior to Foreign Office with press notice, 23 February 1937; Political Archives of the Federal Foreign Office Berlin, R 43181.

⁶⁸ See (with photographs of Höhn and Stuckart) Das Institut für Staatsforschung in der Königstraße 71, http://www.ghwk.de/sonderausstellung/villenkolonie/institut_staatsforschung.htm, (10 May 2005); for his later career as founder of a West German Management Training Centre at Bad Harzburg see Biemann, Georg: Führer und Geführte. Zum 30. Gründungstag der 'Akademie für Führungskräfte', Bad Harzburg, in: Deutsche Volkszeitung, 18 March 1986, p. 15, also as <http://www.georgbiemann.de/probe03.html> (10.5.2005)

⁶⁹ Höhn to Ministry of Education 1 March 1937, copy, University Archives of Humboldt University Berlin, personal file UK H 365 [Höhn].

⁷⁰ Wildt, Michael: Generation des Unbedingten. Das Führungskorps des Reichssicherheitshauptamtes, Hamburg 2002.

⁷¹ Festgabe für Heinrich Himmler [...] zu seinem 40. Geburtstag verfaßt und ihm am 5. Jahrestag der Übernahme der Deutschen Polizei am 17 Juni 1941 überreicht, Darmstadt 1941.

⁷² Herbert, Ulrich: Best. Biographische Studien über Radikalismus, Weltanschauung und Vernunft 1903 - 1989, Bonn 1996.

⁷³ Höhn to Ministry of Education 3 August 1937, copy, University Archives of Humboldt University Berlin, personal file UK H 365 [Höhn].

IIAS congress venue⁷⁴ during the 1938 Bucharest conference of the *Joint Committee/Comité mixte*⁷⁵.

The Berlin congress should have taken place from 13-19 September 1939. A draft of its programme shows Höhn (*Essence, mission et position de l'administration*)⁷⁶ and Leimgruber⁷⁷ (*Organisation de l'administration et sa mission dans les différents domaines de la vie*) as General Rapporteurs in the first section on the theme: *Nation et administration*. Weidemann, National Socialist Mayor of Halle/Saale (*L'administration autonome et sa position dans la structure de l'État*) and Henry Puget (1894 – 1966) from the French *Conseil d'Etat* (*La grande ville comme problème administratif*) were in the second section on the theme: *Administration de l'État et administration autonome*. Two persons, respectively from the United States and Rumania, were scheduled in the third section on the theme: *La position juridique des agents de l'administration dans l'État*.⁷⁸ Due to international tensions IIAS postponed the congress in August 1939 to June 1940, a date just before a UIV congress was to begin in Bucharest; the programme was left unchanged.⁷⁹ The last IIAS activity before the war was Leimgruber's proposal to approve the membership of Professor Hans Nawiasky (1880 – 1961) as *membre titulaire* of the Institute; as a convinced democrat and federalist, he had been expelled by the National-Socialists from his chair of public and administrative law at Munich University in 1933. Since 1936, he had built up a Swiss Institute for Courses in Administration at the St. Gallen *Hochschule* which was officially opened in 1938. Due to the outbreak of war, Germany had no more time to express its political objection to that proposal.⁸⁰

When in March 1940 Dr. Frick, Minister of the Interior, took the initiative to postpone the congress once again to autumn 1940, he proposed to alter its programme in a strictly political and ideological sense. Now the congress would illustrate that Nationalist Socialist Germany, and not western democracies such as Great Britain or France, was able to organize such a meeting without any danger for its participants;

⁷⁴ Legation Bucharest to Foreign Office, 1 July 1937; Political Archives of the Federal Foreign Office Berlin, R 43181.

⁷⁵ Réunion des Bureaux Permanents et Conférence de l'Institut International des Sciences Administratives et de l'Union Internationale des Villes et Pouvoirs locaux, Bucarest, 29 juin – 2 juillet 1938, in: *Urbanismul. Monitor al Uniiunii Oraşelor din România*, 15 (1938), p. 232ff.

⁷⁶ Höhn, Reinhard (ed.): *Das ausländische Verwaltungsrecht der Gegenwart. Wesen, Aufgabe und Stellung der Verwaltung in Italien, Frankreich, Großbritannien und USA. Mit einem Geleitwort von Wilhelm Stuckart*, Berlin 1940.

⁷⁷ For his national reports to the congress topics see: Leimgruber, Oskar: *VII. Internationaler Verwaltungskongress Berlin 1939. Nationaler Bericht der Schweizerischen Sektion des Internationalen Instituts für Verwaltungswissenschaften*, Bern 1939 [typewritten, IISA/IIAS Library].

⁷⁸ *VIIe Congrès International des Sciences Administratives Berlin 1939*, without date; Political Archives of the Federal Foreign Office Berlin, R 43181.

⁷⁹ Belgian Embassy to German Foreign Office with new time-plan, 9 August 1939; Political Archives of the Federal Foreign Office Berlin, R 43182; Belgian Legation to Swiss Political Department (Foreign Office), 10 August 1939; Swiss Federal Archives Bern, E 2001 D -/1, vol. 111.

⁸⁰ Burmeister, Karl Heinz, *Die Geschichte des Instituts und dessen Entwicklung bis heute*, in: *60 Jahre IVK-HSG, St. Gallen 2000*, p. 5-11 (also to be downloaded from <http://www.irp.unisg.ch/org/irp/web.nsf/wwwPublInhalteGer/Geschichte?opendocument> (27.4.2005); Zacher, Hans: Hans Nawiasky, in: *Neue Deutsche Biographie*, vol. 19, Berlin 1999; see also as http://www.ndb.badw-muenchen.de/NDB_Musterartikel_Nawiasky.htm (27 April 2005).

the first evening event would include an estimated 1.000 persons and the Minister would give a speech followed by a dinner, to be given by the German section of IIAS. The main ideological aim was to prove the worth of the new National Socialist *Weltanschauung* (and especially its socialist elements, in opposition to western plutocratic systems) and the continuous will to re-organize the *Reich*. The Secretary of State in Frick's ministry, Dr. Stuckart, was to preside over the Congress. The rapporteurs were to be kept in office with the exception of the French speaker Henry Puget who was to be replaced by an Italian or Hungarian. This would no longer be a real IIAS congress but a meeting of politicians and academics from the German zone of influence: Scandinavia, the Baltic and the Balkan states, Italy, Switzerland, Belgium and the Netherlands – and Frick even thought of the Soviet Union, after the signing of the Hitler-Stalin Pact. However, the enclosed detailed programme still proposed a meeting of the IIAS bureau.⁸¹

After Belgium and Brussels had been occupied by German troops in May 1940 and the Berlin congress had been postponed once again to spring 1941, a German diplomat asked whether this congress would be an IIAS event or whether it might be connected with arrangements to draw the Institute to Germany⁸². Indeed, on 8 May 1941 Gestapo officials sealed the IISA offices in Brussels, in occupied Belgium.

V. The Seizure of the IISA Offices in Brussels (1941)

What actually happened to the Brussels Institute after Germany occupied Belgium is described in detail after Liberation in a five-page letter which was written on 2 May 1945 to Leonard White, IIAS American *Vice-Président*, by Edmond Lesoir, *Secrétaire General*. It gives a summary account of the occupation, without going into great detail about the German occupiers' course of action - which only becomes clearer when the puzzle is put together with material from the German archives.⁸³ Lesoir begins by saying that shortly after the occupation Dr. Medicus of the Ministry of the Interior, one of Germany's three delegates at the Warsaw congress, came to Brussels to confirm Stuckart's continuous interest in IIAS and calm down the situation. Some time later Dr. Goetz came to Brussels and investigated the Institute's resources, and he did so once again one or two months later. In fact, Stuckart had received detailed information about the Institute's 1939 balance and its financial situation in July 1940, and further information from the Foreign Office in November 1940.⁸⁴

It seems that Goetz was now working for the Ministry of the Interior – but what had happened to Jeserich, his superior? Jeserich's advancement after 1933 seemed

⁸¹ Minister of the Interior, Dr. Frick, to Foreign Office, 27 March 1940; Political Archives of the Federal Foreign Office Berlin, R 43182.

⁸² "Zu klären wäre dabei noch die Frage, inwieweit dieser Kongreß als Veranstaltung des Internationalen Instituts für Verwaltungswissenschaften in Brüssel erscheinen müßte und ob er vielleicht mit Maßnahmen verbunden werden könnte, dieses Institut nach Deutschland zu ziehen", notice Dr. Roth, 28 August 1940; Political Archives of the Federal Foreign Office Berlin, R 43182.

⁸³ Unsigned letter to White, 2 May 1945; IISA/IISA archives, box DG/P, dossier Présidents White & Emmerich. – Since on p. 4 a reference is made to "M. Warnotte et moi" referring to Daniel Warnotte, *Secrétaire Général Honoraire*, it is most probable that Lesoir is the author.

⁸⁴ *Bilan du Exercice 1939 and Avoir de l'Institut à la date du 22 juillet 1940* (typewritten); Political Archives of the Federal Foreign Office Berlin, R 43182.

typical for young National Socialists: After his mentor Norden had been expelled as a Jew and republican-minded academic from Berlin University, Jeserich succeeded him as the head of the *Kommunalwissenschaftliches Institut*, and when soon thereafter organisations of local administrations were reorganized along new ideological lines, he won a position of high influence. However, although Jeserich was a member of the SS, he did not succeed in becoming a member of the Party itself, even when he appealed to the highest Party Court. There were two shadows (“political reasons”) on his personal records which constantly prevented him from being promoted to a professorship at university level, as well.⁸⁵ The first was that he had worked very closely with the expelled Norden, who had been pro-republican; that aroused suspicion. The decisive reason, however, was a political assessment rendered by the Party organisation - a normal practice then concerning all personnel decisions relative to German universities. The assessment was based on a text unknown to Jeserich, and thus irrefutable, which accused him of having been a spiteful opponent of the Party prior to 1933 and of having founded a local organisation of *Republikanischer Schutzbund*.⁸⁶ In fact, such an organisation existed, but in Austria only (as a paramilitary force of the Socialists) and never in Germany. Instead, Jeserich was member of *Republikanischer Kreis*, which was an organisation of the very small *Deutsche Staatspartei*. Its most prominent politician was Theodor Heuß who became first President of the Federal Republic of Germany in 1949. These secret files on Jeserich were probably used in a power struggle between rival factions within the NSDAP; the details of which are still hidden. An important result in our context was that Jeserich resigned *de facto* and went over to the *Wehrmacht* in early 1939.⁸⁷ The Stuckart/Höhn group then took control of all German IIAS activities. Lesoir’s letter to White continues: then a certain *M. Hoffman* came, again on behalf of Stuckart, and copied a major part of the Institute’s bibliography. – This was Berthold Hofmann (1910 - ?), senior assistant to Professor Höhn at his *Institut für Staatsforschung* and SS *Hauptsturmführer* (captain). In 1938, he developed the programme of the planned Berlin congress for Höhn, and in December 1940, he thoroughly investigated the IIAS office for Stuckart. In that context, he negotiated with the IIAS *Président* Devèze - with great skill from Höhn’s point of view.⁸⁸

Lesoir in his letter does not mention this detail but does indicate that Stuckart wrote to Devèze, because he wanted the President to call an extraordinary general assembly of IIAS. Devèze had reservations. Stuckart wanted at least a meeting of the *bureau*. Indeed, Stuckart sent invitations, but a fortnight later he postponed the date indefinitely. – The German files show that the Military Commander for Belgium

⁸⁵ University Archives of Humboldt University Berlin, personal file UK J 49 [Jeserich].

⁸⁶ Personnel Office of NSDAP Gau Berlin to *Dozentenschaftsführer* Berlin, 18 July 1939; University Archives of Humboldt University Berlin, personal file Z-DI / 468 [Jeserich], originally from the *Dozentenschaft*, i.e. the party organisation within the university, and then kept in the secret files of East-German *Staatssicherheit*.

⁸⁷ For biographic information see Neuhaus, Helmut: *Zwischen Praxis und Wissenschaft. Kurt G. A. Jeserich und die deutsche Verwaltungsgeschichte*, in: Neuhaus, Helmut (ed.): *Verfassung und Verwaltung. Festschrift für Kurt G. A. Jeserich zum 90. Geburtstag*, Köln 1994, p. 3-29.

⁸⁸ Lesoir to White (note 83); Letters of reference by Höhn for Hofmann, 24 February 1938 and 18 March 1942; University Archives of Humboldt University Berlin, personal file H 389 [Hofmann].

and Northern France transmitted eight invitations (certainly not signed by Stuckart, but perhaps, according to IIAS statutes, by Devèze?) on 27 January 1941 to the Foreign Office representative at Brussels. These letters were meant to convene a meeting of the IIAS bureau in March 1941 to be held in Brussels and were to be distributed via diplomatic channels; responses would be received by the same channels.⁸⁹ The Brussels letters arrived for distribution in Berlin on 4 February 1941. Meanwhile, on 31 January 1941 a Foreign Office diplomat had talked to a representative of the Ministry of the Interior about a problem owing to IIAS statutes: it was stipulated that all members of the *bureau* were entitled to participate which would of course include representatives from countries that were war enemies and from German occupied countries as well. This had to be avoided. The Berlin congress would have to take place on a new basis – with only those IIAS members who were regarded as politically suitable and with other, new ones.⁹⁰ Indeed, Berlin telephoned its Brussels' representatives on 14 February 1941 and cancelled the meeting of the IIAS *bureau*. The eight invitations transmitted from Brussels were never sent from Berlin. Nonetheless, Gascón y Marin came to Brussels on the date originally fixed. He had been invited personally from Brussels by Lesoir,⁹¹ but neither of them had been informed about the later German cancellation. With that decision, the Foreign Office succeeded in bringing the Institute to Germany in a new organisational form without further reference to the old IIAS.⁹² The consequence was the seizure of IIAS offices on 8 May 1941 by *Gestapo* men. In July 1941 an inventory of the Institute's library was taken, and in September 1941 all (according to Lesoir *nos livres, nos dossiers, notre comptabilité, nos fiches*) was transported to Berlin.⁹³ On 13 September 1944 in liberated Brussels, a Belgian *huissier de justice* broke the last German *Sicherheitspolizei* seals of 6 November 1942 and 29 May 1943, opened IIAS offices in Brussels, 5, rue de la Régence, and ascertained that all book-shelves, cupboards, and writing desks were empty.⁹⁴ However, where had all this material been taken to?

VI. The Counter-Foundation of an “International Academy of State Sciences and Administrative Sciences” in Berlin/Potsdam 1942

Due to a Foreign Office initiative, in 1941 a counter-institution to IIAS could be set up solely within German-dominated Europe.⁹⁵ Deeply connected to this project was the

⁸⁹ Military Commander for Belgium and Northern France to Services of the Foreign Office at Brussels, 27 January 1941; Political Archives of the Federal Foreign Office Berlin, R 43182.

⁹⁰ Notice von Roediger / Foreign Office about a talk to Volkhart / Ministry of the Interior, 4 February 1941; Political Archives of the Federal Foreign Office Berlin, R 43182.

⁹¹ Lesoir to White (note 83).

⁹² See note 82 above.

⁹³ Lesoir to White (note 83).

⁹⁴ Minutes of Clément Mellaerts, huissier, 13 September 1943, IIAS/IISA archives, box Histoire de l'Institut III.

⁹⁵ See for the whole complex also Jasch, Hans-Christoph: Die Gründung der Internationalen Akademie für Verwaltungswissenschaften im Jahr 1942 in Berlin. Verwaltungswissenschaften als Herrschaftsinstrument und „Mittel der geistigen Kriegführung“ im nationalsozialistischen Staat, in: Die öffentliche Verwaltung 2005 (forthcoming). – I wish to thank Mr. Jasch at the Federal Ministry of the Interior, who is preparing a biography on Stuckart, for sending me his text.

question of the postponement of the Berlin congress. Already in January 1941, Stuckart and Höhn had developed a decisively altered concept for it. The congress was now to be held in September 1941 and would be a political instrument to consolidate German conquests and domination of a great deal of continental Europe. The three main tasks of the congress were: to reconcile politically the defeated nations; to promote the National Socialist idea of administration of the German state; the big *lebensraum* was to show that this coincided with the economic and cultural interests of the dominated countries; and to inform German administrators about the best form of organisation in these countries, notably for the upcoming period of peace. To disguise 'dictatorial' aspects, the topics of the 1939 programme were only slightly altered, but decisively. Now Höhn's general report would include "problems of international administrative cooperation" as well. Here he would develop how National-Socialist Germany conceived its administration in the future, common *Lebensraum* to be shared with others. The main objective of the congress was to secure, to the greatest extent possible, political and economic strength for Germany, and within that framework only, some cultural autonomy for the others would be allowed. Two new reports, certainly with new rapporteurs as well, would replace Leimgruber's general report. *General principles of administrative organisation* and *Tasks for the state administration in planning* were put on the agenda, notably to find out where the most important difficulties were to be expected for the future design of German *Lebensraum*. Accordingly, what had been *administration autonome* in 1939, now degenerated to *central, regional, and local administration*, a topic that was mainly supposed to provide an opportunity to gather practical information from dominated countries. The rest of the 1939 programme was cancelled.⁹⁶

At the same time, the Ministry of the Interior had taken an opportunity to develop its plan to establish something new. On 19 August 1941, it informed the Foreign Office that IIAS in Brussels had been closed with the help of the Military Commander and that its bank accounts were blocked. The reasons given were that IIAS could not work sufficiently from within an occupied territory, that members of its bureau represented states that no longer existed, and that it was essential to redirect the Institute in light of the new political and real situation. The materials of the Institute had been brought to Berlin, to the German section of IISA. The minister wanted to establish a new institute under German direction soon, and with those states only, whose participation was in Germany's interest. German diplomacy was now needed to assist in checking a list of twenty personalities designated to collaborate politically. Of that preliminary list, the Ministry of the Interior considered as reliable only four men amongst former IIAS members: Joseph Barthélemy (1874 – 1945), professor and since 1941 Minister of Justice in Pétain's Vichy government, Marcello José Caetano (1906 – 1980), then professor of administrative law at Lisbon University and leader of the Salazar regime's compulsory youth organisation and later Prime

⁹⁶ Höhn to Stahlecker / Foreign Office (with preliminary remarks to the outline of the Berlin IISA Congress 1941, and that outline), 17 January 1941, Political Archives of the Federal Foreign Office Berlin, R 43182. - For the first 1939 version of the programme, see note 78 above.

Minister,⁹⁷ José Gascón y Marin, and Zoltán Magyary. However, the diplomats regarded Barthélemy as unreliable and proposed instead Professor Achille Mestre (1874 – after 1956),⁹⁸ who was pro-German and had broadcasted with the German station *Pariser Rundfunk*. Caetano spoke no German at all, but he wished to contribute by way of articles only.⁹⁹ And concerning Gascón y Marin it was grumbled that he was more than 60 years old – would he be able to collaborate in the new direction? Magyary alone was regarded as sincerely pro-German; after all, he had just published an article in Stuckart's and Höhn's newly published journal.¹⁰⁰

On that basis, the Ministry of the Interior planned the constitutive assembly of the new IAS on 10 December 1941 in Berlin. Due to the war against the Soviet Union, traffic conditions in Germany had deteriorated so greatly that a general ban on congresses was imposed on 1 November 1941; the constitutive assembly had to be postponed. On 4 February 1942, Stuckart as President of the German Section of IAS signed official letters of invitation and sent them to the Foreign Office, which was to distribute them officially. In these letters, it was clearly stated that the future establishment of a 'new order' required congruent administrative action by all states. In that context, the administrative sciences had to secure the political pacification and economic advancement of all peoples concerned. Therefore, a meeting would take place on 8 May 1942 in Berlin to examine "measures" to strengthen and broaden international cooperation in that field. That date was, by the way, exactly one year after *Gestapo* men had closed IAS in Brussels. Stuckart's opening talk was to cover "international administrative cooperation", Höhn's second talk was to be devoted to the preparation of the Berlin congress, and in the afternoon the future *Maßnahmen*¹⁰¹ was to be discussed. In Brussels, Henry de Coster, Judge at Brussels *Chambre de Recours* and President of a (Flemish) Centre for the Study (*Studiecenter*) of Administrative Sciences,¹⁰² informed the *Sicherheitspolizei* Commander in Belgium and Northern France, that he was ready to take part in the Berlin meeting. He was assessed as a Germanophile and as absolutely loyal.¹⁰³

On 8 May 1942, in the first sentence of his highly ideological speech, Stuckart addressed his guests on behalf of the German Section of IAS (however, in a French

⁹⁷ Minister of the Interior to Foreign Office, 19 August 1941, and answers on a Berlin circular of 26 August 1941 by the German Embassies at Paris, 27 September 1941, and Madrid, 11 September 1941, and the German Legations at Budapest, 3 September 1941, and Lisbon, 21 September 1941; Political Archives of the Federal Foreign Office Berlin, R 43182.

⁹⁸ His *Festschrift* contains almost no biographical information, see L'Évolution du droit public. Études offertes à Achille Mestre, Professeur honoraire à la Faculté de Droit de Paris, Paris 1956.

⁹⁹ Legation at Lisbon to Foreign Office, 27 March 1942; Political Archives of the Federal Foreign Office Berlin, R 43182.

¹⁰⁰ Magyary, Zoltán: Die Verwaltung und der Mensch. Ein Beitrag zum Verwaltungsrecht und zur Verwaltungslehre Ungarns, in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung 1 (1941), p. 230-255.

¹⁰¹ President of German Section of IISA (Stuckart) to X, 4 February 1942, sample letter with programme, Political Archives of the Federal Foreign Office Berlin, R 43182.

¹⁰² On 13 June 1942, this Studiecentrum voor Administratieve Wetenschappen held a meeting with participants from Germany, France, and the Netherlands as well at Brussels; typewritten duplicate of a notice in Het Algemeen Nieuws, 7/8 June 1942; IISA/IISA archives.

¹⁰³ Ministry of the Interior to Foreign Office, 8 April 1942; Political Archives of the Federal Foreign Office Berlin, R 43182; Brussels Office of Foreign Office to Foreign Office, 2 November 1942, *ibid.* R 43183.

summary, one already reads *Académie internationale des sciences administratives* in Berlin). He defined the purpose of administrative sciences as *la reorganisation des espaces vitaux de l'univers*, especially Europe and "Great-Asia" – and indeed, representatives of Turkey and Japan, German allies, attended the meeting. Future administrative action was to be determined by *nécessités raciales et continentales, nécessités qui aboutirent à une solution totalitaire et décisive de tous les problèmes d'administration*. Therefore, this "new" administrative science should most urgently beware of a "normativistic" (as a pejorative version of 'normative') conception. Sharply criticizing the former activities of IIAS as lacking in any research work of its own, Stuckart ended with the hope, that an *Internationale Akademie für Verwaltungswissenschaft* might be founded at the meeting, comprising national sections and a central institute.¹⁰⁴ Overall Stuckart's speech revealed rather astonishingly a feeling that Germany would be victorious – especially when German troops obviously had failed to conquer Moscow and Hitler had extended his war to include the United States as well.

Höhn's report on the planned Berlin congress was a complete damnation of almost all pre-war administrative science, more or less connected with IIAS. The general and national reports of 1939 were mainly devoted to legal norms and the question of legal protection of citizens with regard to their administrations. These were, for Höhn, totally out-dated concepts. The only exception from Höhn's point of view was in the Hungarian report (written by Magyary) in which norms and legality of procedure were treated on an equal footing with the topic of the impact of administrative action (*Verwaltungserfolg*) which was to become a central criterion. He ended with the proposal to re-write and complete the pre-war papers in keeping with the fundamental and new perspectives sketched by him and Stuckart for the next congress.¹⁰⁵

Then a draft of statutes was circulated for informal discussion, and the following day, 9 May 1942, the new Academy was founded. Stuckart was elected President of the Academy by acclamation. He proposed some changes in the statutes arising from the discussion, the most important one being a different name for the Academy, namely: *Internationale Akademie für Staats- und Verwaltungswissenschaften (IASV)* which would include state sciences, such as Public Law, which were unanimously accepted. The assembly applauded when Stuckart announced his will to nominate Magyary and Gascón y Marin Deputy-Presidents (a third position of that rank was reserved for Italy) and six more persons as Vice-Presidents; he nominated them - they were not elected (the statutes had laid down the *Führerprinzip* of nomination

¹⁰⁴ Stuckart, Wilhelm: Aufbau und Ziele einer neuen Verwaltungswissenschaft (21 pages with the complete text of his speech), and Sommaire de l'allocution prononcée le 8 mai 1942 par le Dr Stuckart, Secrétaire d'État (summary, 3 pages); Political Archives of the Federal Foreign Office Berlin, R 43183; printed as: Aufgaben (sic!) und Ziele einer neuen Verwaltungswissenschaft, in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung, nr. 2 (1942), p. 53-74.

¹⁰⁵ Höhn, Reinhard: Bericht über den Stand der Vorarbeiten zu einem Internationalen Verwaltungskongreß (9 pages), Political Archives of the Federal Foreign Office Berlin, R 43183; printed in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung, nr. 3 (1942), p. 469-478.

instead of election). In the end, Stuckart nominated Ritterbusch, General Secretary,¹⁰⁶ and Höhn, Academic Director of the Academy,¹⁰⁷ who was central to the Academy's practical work. His assistant Hofmann soon figured as the Academy's Executive General Secretary, and the journal which was edited by Stuckart, Best, and Hofmann soon became a preliminary organ of IASV.¹⁰⁸ At the end of the meeting former IIAS Vice-President Magyary expressed the conviction that the new Academy would attain valuable academic achievements, and his colleague Gascón y Marin mentioned that Spain and Germany were already brothers in arms and would soon cooperate academically as well. The founding states of IASV were Germany, Japan, Spain, Hungary, and Rumania and the German satellite states Norway, Slovakia and somewhat later Croatia. However, the German Foreign Office considered that the membership of Vichy France – apart from the personal membership of Mestre who, due to illness, had not come to Berlin – was not suitable. Fascist Italy remained constantly reluctant, as Italy felt that it was not treated equally to Germany. Because of a press release,¹⁰⁹ the establishment of the Academy had a certain echo in the German and international press, including Belgian newspapers read by Lesoir.¹¹⁰

As an additional farce, Stuckart attempted to establish his Academy by way of a special law. Since 1933, the German legislature (formerly the *Reichstag*), the *Reichsregierung* decided by way of circulars. First, all ministers agreed, but just before Hitler's signature the Foreign Office objected to the proposed diplomatic status and privileges, even for the Academy's German officials such as Stuckart, Höhn, and Ritterbusch. So after two years of administrative bargaining, in July 1944, only small and unimportant advantages were agreed upon.¹¹¹

Due to the war, the international academic activities of IASV seem to have been minimal. The plans to hold a meeting of its advisory board in Hungary and to invite foreign guest speakers to Berlin never materialized. In 1943 a Japanese section was

¹⁰⁶ Ritterbusch, Paul: Eröffnungsansprache auf der Gründungstagung der „Internationalen Akademie für Staats- und Verwaltungswissenschaften“ am 8 May 1942; in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung, nr. 3 (1942), p. 467-468 (in fact, it was the conclusion). – He congratulated on behalf of German *Geisteswissenschaft*; see Hausmann, Frank-Rutger: "Deutsche Geisteswissenschaft" im Zweiten Weltkrieg. Die "Aktion Ritterbusch" (1940 - 1945), Dresden 1998.

¹⁰⁷ Gründungssitzung der Internationalen Akademie für Staats- und Verwaltungswissenschaften am 9 May 1942 (minutes); Political Archives of the Federal Foreign Office Berlin, R 43183; Hofmann, Berthold: Die Gründungstagung der "Internationalen Akademie für Staats- und Verwaltungswissenschaften" vom 7-9 May 1942 in Berlin, in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung, nr. 3 (1942), p. 479-485 (mostly resuming Stuckart).

¹⁰⁸ The review „Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung“, published three times a year, was subtitled „Vorläufiges Organ der Internationalen Akademie für Staats- und Verwaltungswissenschaften“ from nr. 3 (mid 1942) to the last published nr. 6 (end 1943).

¹⁰⁹ Deutsches Nachrichtenbüro Berlin, 9 May 1942, transmitted by Swiss Legation to Political Department (Foreign Office) 11 May 1942; Swiss Federal Archives Bern, E 2001 (D) -/2, vol. 199.

¹¹⁰ Une académie administrative internationale à Berlin, Le Temps, 20 May 1942, p. 2 (coupure); Political Archives of the Federal Foreign Office Berlin, R 43183; articles in Berliner Börsen-Zeitung, 10 May 1942, and Deutsche Ukraine-Zeitung, 16 July 1942 mentioned by the Swiss Legation (note 109); Lesoir to White, 2 May 1945 (note 83); in the same box is the typewritten duplicate of a notice "14 nations dont la Belgique ont fondé l'Académie Internationale des Sciences Politiques et Administratives" in Journal de Charleroi, 11 May 1942.

¹¹¹ Details in Political Archives of the Federal Foreign Office Berlin, R 43183.

established, as was announced in the last ever published number of Höhn's journal, with the first German translation of the Meiji Constitution of 1889.¹¹² However, on a German scale it was very important as a "research" institution (within the premises of ideology). The Ministry of the Interior gave 100.000 *Reichsmark* per year. Almost two thirds of the sum was spent for paying researchers, a further 10 % for translations, and 4 % for books and journals.¹¹³ One of the main publicly visible efforts of the Academy was to collect and edit laws and regulations in different occupied countries.¹¹⁴

VII. Was there Collaboration from IIAS side?

If we look at this German counter-Academy (IASV) as a whole, as it was founded on the seized Brussels Institute (IIAS), the question of collaboration arises, not specifically with regard to the institution but to certain former IIAS leaders. Its Brussels representatives, Devèze and Lesoir, seem to have had talks with the German occupant, obviously, but they had been reluctant. The person and activities of Gascón y Marin are not within easy reach of the researcher. Caetano seems to have never written an article for IASV although he was prepared to do so.

So Magyary remains. It is astonishing to see him at the Paris Round Table reflecting from his own experiences on the differences between American and European administrative traditions,¹¹⁵ as also on managerialism and state-of-law thinking – and to read about Leimgruber's and the Americans' reservations concerning the political implications of his propensity for a "strong executive" at the Warsaw congress two years later. But similar ambiguities may be found in relations between certain Americans and Jeserich, when to a certain extent - on both sides - political questions notwithstanding, a common practical base prevailed, namely to strive for better organisation and greater "rational" administrative action.

Magyary's article "Administration and Man" in Höhn's massively ideological journal is an interesting lecture in that context as well. He begins by maintaining that both views, *science of administration* versus *Rechtsstaat* or rule-of-law, should no longer be seen as alternatives but should be brought together in a real synthesis, as expressed by IIAS (and himself in his Warsaw report 1936). His sympathies –

¹¹² Ansprache des Vizepräsidenten der Internationalen Akademie für Staats- und Verwaltungswissenschaften, Ministerialrat Dr. Sato, Berlin, anlässlich der Aufnahme der Arbeiten der Japan-Abteilung der Akademie, in: Reich – Volksordnung – Lebensraum. Zeitschrift für völkische Verfassung und Verwaltung, nr. 6 (1943), p. 619-623, Die Verfassung des Großjapanischen Reiches, *ibid.*, p. 623-633.

¹¹³ Balance sheet for the period 1 April 1943 – 31 March 1944, signed by Stuckart on 25 May 1944; Federal Archives Berlin, R 1501, 366. – The sum must have made it possible to pay a considerable number of researchers since a professor holding a chair received approximately 10.000 to 12.000 Reichsmark.

¹¹⁴ At the press meeting to celebrate the Academy's foundation Stuckart presented the first volume of a documentary series Stuckart, Wilhelm / Höhn, Reinhard (eds.): Verfassungs-, Verwaltungs- und Wirtschaftsgesetze der Völker, vol. 1: Norwegen, part 1, Darmstadt 1942. Part 2 was published as well in 1942; no more than projects remained of the other volumes about Netherlands, Denmark, Italy, Japan, Sweden, Spain, Hungary, Turkey, Bulgaria, Rumania, and Slovakia.

¹¹⁵ Meanwhile a Hungarian foundation has established Magyary Zoltàn Scholarships for Post-Doctorates with the aim to attract researchers and teachers to return to Hungary from abroad, see: <http://www.hunex.org/allScholarships.vm> (7.5.2005).

although a professor of law – are directed towards a comprehensive approach, including efficient management as well as goals. Therefore, he did care about the relation between administration and people, who – viewing administration from outside – would assess its real achievements from the point of view of their own needs. He seeks to take into account – far more than was usual at that time – the real effects of administrative action. Sentences such as: “We must not reject the achievements of the *Rechtsstaat*, but we must go further and strive with the means of law [...] towards efficiency as well. Administration exists for the sake of men”¹¹⁶ were rarely published in 1941 Germany when the community was esteemed exceedingly higher than individual men and their personal needs.

Astonishingly, found in Stuckart’s personal papers is an eight-page concept of a research programme for IASV written by Magyary on 9 August 1942.¹¹⁷ After quoting *Les transformations du droit public* (1925) by Léon Duguit, *Der Staat als Leistungsträger* (1940) by Ernst Forsthoff, and the anglo-saxon ‘science of administration’ versus continental *Verwaltungsrecht* he refers to his own article “Administration and Man” in which he pleads for “fact-finding surveys” in research programmes to be based on an inductive method, examples of which he had given in his article. Magyary enumerates no less than 17 fields for comparative surveys; these surveys should treat different statistics (keeping in mind the problem of visualizing the main results), organisational studies analyzing organigrammes, the difference between “economy” and “efficiency”, his favourite subject “administrative general staffs”, and so on. Practically, he proposes the United States and especially PACH as a model for the organisation of that research. In conclusion, he remarks that at least an organisation like the *Institut für Weltwirtschaft* in Kiel or the Brookings Institution in Washington, D.C. should be built: two ten-storey buildings opposite the White House. This was more than gigantic – taking into account that at the time Stuckart was not even able to get a ration of 125 grams of bread and 50 grams of meat per person for an IASV dinner for 30 representatives.¹¹⁸ And there is no hint in the sources available how this was perceived in the world of the ideological, deductive thinking SS intellectuals Stuckart and Höhn who had no idea at all of American science of administration – it must have been very strange and far from their own intentions to dominate a *Lebensraum*.

To conclude, Magyary still kept contact with Brussels IIAS people as well and wrote to Lesoir at the end of 1943: “Il y a peu près un an que je vous ai informé de la réunion de Berlin, convoquée sous le titre de réunion du Bureau de notre Institut, mais qui, en réalité, était la fondation d’une organisation nouvelle avec le siège à Berlin. Je tiens à vous dire que depuis ce temps l’Académie n’a déployé aucune

¹¹⁶ „Wir sollen also die Errungenschaften des Rechtsstaates nicht von uns werfen, sondern müssen über uns hinausgehen und müssen mit den Mitteln des Rechts [...] auch nach dem Erfolg streben. Die Verwaltung besteht also um der Menschen willen.“ Magyary, *Verwaltung und Mensch* (note 100), p. 237. – By the way, he defined ‚Erfolg‘ as ‚efficiency‘, p. 236.

¹¹⁷ Magyary to Stuckart, 20 August 1942 with annex “Denkschrift über die Forschungsaufgaben der Internationalen Akademie für Staats- und Verwaltungswissenschaften und deren Lösung”; Federal Archives Berlin, R 1501 / 1377.

¹¹⁸ President IASV (Stuckart) to Foreign Office, 3 December 1942; rejected 8 December 1942; Political Archives of the Federal Foreign Office Berlin, R 43183.

activité. Ni la présidence, ni le bureau, ni les commissions n'ont pas fonctionné."¹¹⁹
This was neither wrong, nor was it the whole truth. Was Magyary's position that of real collaboration, or was it a misunderstanding – a certain *naïveté*, or even a strategy of misunderstanding in the line of Jaroslav Hašek's *Good Soldier Schweik and Other Strange Stories* (1912)?

VIII. Epilogue: the re-establishment of IIAS, 1945 - 1947

In 1944, in liberated Brussels, IIAS was without essential material resources – but the idea of the Institute had survived in different countries and soon its re-establishment would be re-launched.

Leimgruber, meanwhile Chancellor of the Swiss Federation, informed Puget at Paris about the letters, although few in number, that he had received from Lesoir during the war and about Stuckart and Höhn setting up the Academy in Berlin. For the new IIAS he proposed to develop a wider range of activities and an international status comparable to that of the *Union Postale Universelle / Universal Postal Union*.¹²⁰ Meanwhile Puget was very active in re-establishing the French national section. In July 1945 he informed Lesoir, that its President Barthélémy (without mentioning his Vichy function as minister of justice) had died two years previously. He had asked René Cassin (1887 – 1976, winner of the Nobel Prize for Peace in 1968), as *Vice-Président du Conseil d'État* the highest public servant in France and a close friend to De Gaulle) to accept this function. Puget had arranged, as Leimgruber had for his country, renewed payments to Brussels.¹²¹ On 16 January 1946, a first meeting of the IIAS bureau took place in Brussels. The bureau decided to revitalize the national sections as soon as possible and to hold the next congress in Switzerland in 1947. Because the statutes prohibited a re-election of Devèze, the question of the next president arose. Gascón y Marin was excluded by Devèze, because he had participated in the founding of the Berlin academy. The bureau decided to propose Leimgruber for IIAS president.¹²²

The IIAS cooperated in its first public activity with the *Institut Belge des Sciences Administratives*, founded in 1933, and organized a *Congrès Régional des Sciences Administratives* that was to be held in Brussels on 24-25 June 1946. One aim was to re-establish contacts with Great Britain, France, Luxemburg, and Switzerland, member countries of IIAS before the war. The general topic was *L'action administrative et la liberté individuelle. Comment concilier l'efficacité de l'une avec le respect de l'autre* – at the same time the congress disassociated itself from totalitarian approaches and once again took up Magyary's topic about European – American differences. The Belgian Minister of the Interior opened the conference in the presence of the American ambassador and the Swiss minister to Belgium, and Leimgruber officially announced that the next world congress of IIAS would take place in Berne in 1947.¹²³

¹¹⁹ Magyary to Lesoir, 30 November 1943; Archives of IIAS/IISA Brussels.

¹²⁰ Leimgruber to Puget, 29 March 1945; Archives of IIAS/IISA Bruxelles, box DG/P, dossier Puget.

¹²¹ Puget to Lesoir, 16 July 1945; Archives of IIAS/IISA Bruxelles, box DG/P, dossier Puget.

¹²² Procès-verbal de la séance du 16 janvier 1946; Archives of IIAS/IISA Bruxelles, box Histoire II.

¹²³ Lesoir to Belgian Minister of the Interior, 19 October 1945; all Archives of IIAS/IISA Bruxelles, box Congrès Régional Bruxelles 6/1946.

Rowland Egger, who had in the 1930's been the European representative of the Spelman Fund of New York, took part as American representative. Concerning the Institute's resources, White had proposed to associate the new UNESCO organisation with IAS as the Spelman Fund were coming to an end in the near future. Puget was very helpful in establishing contacts with UNESCO, in Paris, where he met Americans who had worked with Brownlow previously.¹²⁴

The Berne congress which took place from 22-30 July 1947 reflected a revived IAS. For the first time, the official congress report was published in English as well as the three main languages of Switzerland (German, French, and Italian).¹²⁵ From that time on, due to the already important influence of the Americans in the 1930s and to its UN and UNESCO affiliation, IAS became increasingly a bilingual English / French institution.

The general official congress badge at Berne was adopted as IAS logo in 1947, but without the Swiss Cross in the centre. This logo is still in use today. It was invented by Leimgruber, who had detailed knowledge about the Institute's practical work since 1930, as well as that of the *Commission Permanente* since 1910: "The three ellipses represent, on one hand, the chief divisions of the Administration, whose functions have to be solved independently of each other without, however, disturbing the harmony that is indispensable in the interests of the community. On the other hand, they are symbols of the three administrative bodies, viz. the central, regional and local, which are more or less autonomous in their activities, while their efforts are, at the same time, directed towards the chief aim, which consists in the welfare of the country and of its citizens."¹²⁶

¹²⁴ Puget to Lesoir, 16 June 1947; Archives of IAS/IISA Bruxelles, box DG / P, d. Puget.

¹²⁵ VIIème Congrès International des Sciences Administratives / [...]:Compte Rendu / Proceedings / Kongressbericht / Rapporto, Berne 1947. - In 1908, contributors to the first congress were asked to present their reports in French, Flemish, English, German, Italian or Spanish. French, however, was the dominant language, and all other contributions had to have a *résumé* in French. At congresses in Brussels 1923 and Paris 1927 French was prevalent as well. In 1930, at the congress in Madrid, resolutions were discussed and approved on the basis of Spanish texts, but their final version and the results of the congress were published in French. That changed with the Vienna congress in 1933 – this congress volume was the first to be bi-lingual, alternating between French and German. The proceedings of the Paris conference 1934 were resumed in English only (in open contradiction to the English-French title), but French and German were also used in the discussions – a reflection of the growing American-German influence on administrative studies since city management had come into focus again. With the Warsaw congress in 1936 solely French, as the language of publication, was resumed.

¹²⁶ Proceedings Berne Congress 1947 (note 125), p. 25

The Nietzsche-Archive in Weimar

Building the architecture for the perceptive (Abstract)

Context. Reading Friedrich Nietzsche's work was the starting point for Henry van de Velde in his artistic work in the 1880s. His change-over to the applied arts and architecture in the 1890s and subsequent appointment to the Court of Weimar in 1901 coincided with a substantial series of works dedicated to Nietzsche, which van de Velde continued in Holland during the period between the wars and which were one of his most important works until the memoirs written in post-war Switzerland. The focus of my research is the correlation of radical philosophy, aesthetic thought and artistic production. By confronting the aesthetic concepts of Friedrich Nietzsche with the artistic and theoretic work of Henry van de Velde my *recherché* exemplifies the process of acquiring philosophic concepts and positions to produce meaning and significance in art, design and architecture as a strategy of the avant-gardes of the 20th century.

Paper. The focus of this conference paper is put on the translational process from philosophical text to abstract image design, as a special case of an analogous space. The analysis and interpretation of a historic point of a crisis of language and traditional art in early modernity, where the distrust against language, moral and convention was put forward by the philosopher Friedrich Nietzsche, and was answered by his reader Henry van de Velde with the artistic concept of “*transcription ornamentale*”, which opened the field for formal experimentation of an abstract as well as a philosophical informed design process. A cross reading of van de Velde's own writings with the philosophic notions from Nietzsche on art and architecture and the interpretation of one of van de Velde's mayor works dedicated to Nietzsche – the Nietzsche Archive in Weimar (1902-03) – give an exemplification of the concept of programmatic architecture, adapted by van de Velde from late-romantic music theory of Franz Liszt and Richard Wagner.

The Nietzsche Archive in Weimar established in 1896 was a private institution of Elisabeth Förster-Nietzsche, the sister of the philosopher, who was, after the death of their mother, owner and editor of the works of Friedrich Nietzsche, who had turned mad in January 1889. Nietzsche had never made the decision to move to Weimar, nor to have his works collected in an archive, in fact, he was one of the most important “pieces” of the collection of Elisabeth, that she used to show “special guests” of the house.

In 1902-03 the archive was modified and altered by Henry van de Velde, so two years after the death of the philosopher in 1900. But the art nouveau interiors and the altered porticos in the “new style” soon became “Nietzsche design”, in the sense, that guests of the house thought it would be original and resemble the “good taste” of their philosopher – one might talk of a fake studiolo.

However, after WWII the Nietzsche-Archive was “hidden” by the East German government and reused as a seminar building and guesthouse of the Foundation of Weimar Classics, but it was restored from 1984 to 1992, so beginning already 5 years before the fall of the wall. Today it is a museum of the Foundation of Weimar Classics, but the books and manuscripts are stored in the Goethe-Schiller Archive in Weimar. So the Nietzsche Archive is an analogous space of the philosopher, but an archive with empty shelves.

“Analogous Spaces” Session 2
Ghent University May 15-17 2008
Ole W. Fischer, ETH Zurich

Ole W. Fischer (*1974) teaches theory of architecture at ETH Zurich since 2002. He studied architecture at the Bauhaus University Weimar and ETH. In his PhD he analyzes the artistic and theoretic work of Henry van de Velde dedicated to Friedrich Nietzsche as an example of philosophical informed design, to be defended in fall 2007. In 2005 he was fellow researcher at the GSD Harvard, in 2004 and 2005 fellow researcher at the Foundation Weimar Classics. In 2008 he will be fellow in resident at Akademie Schloss Solitude, Stuttgart. Ole W. Fischer is founder of the discussion platform „MittelBau“ at ETH, and he published internationally to questions of contemporary architectural theory (*Werk; JSAH; Thresholds; Archplus, GAM*).

Contact:

O. W. Fischer
Dipl. Architect ETH/SIA
Theory of Architecture (Junior Faculty)
Institute for the History and Theory of Architecture (gta)
ETH Zurich
Wolfgang-Pauli-Str. 15
HIL D. 72.3 P.O. Box 152
CH 8093 Zurich
-Suisse-

t: +41 (0)44 633 30 64

f: +41 (0)44 633 11 88

fischer@gta.arch.ethz.ch

Analogous Spaces, University of Ghent, 15-17 May 2008
Abstract submittal, due 31 July 2007

Title: Latent Knowledge and Qualitative Structure
David M. Foxe

In a world where technological ubiquity does not necessarily correlate with technical literacy and comprehension, there exists a potential disconnect or separation between the perceivable appearances of the physical objects and structures of the human-built world and their inner workings and reality. This separation constitutes a barrier to knowledge and understanding about objects and systems, such as buildings and cities, and yet it also constitutes an opportunity for innovation and depth in allowing the dialogue between that which is informed by the "conscience of the eye" (Richard Sennett) and the contents and processes hidden from view.

That which we can perceive directly to understand our world and the objects therein is of great value because it constitutes latent knowledge, waiting to be uncovered, read, and deciphered. This investigation posits that the physical perceivable qualities of the built and natural environment enable them to exist with meaning for wider temporal and cultural ranges of persons who inhabit and interpret these environments. This strategy, not subject to the limits of style and fashion, could be applied in its typical role to individual buildings or bridges or other isolated structures. This study will also present questions of how the strategy can inform us of larger patterns.

This discussion is grounded in my previous studies in the perception of space, in landscape urbanism and in the design and analysis of structures, as well as previously unpublished design work and organizational tools. It will also draw upon how relevant designers and philosophers from Glenn Murcutt to Jorg Schlaich to Hans-Georg Gadamer and Maurice Merleau-Ponty have articulated the role of form in communicating latent knowledge and structured representations (Gebilde) of the physical environment.

To communicate the relationship between perception and inner workings, this presentation will use the methodology of graphic statics, a tradition of representing forces and structures that is numerically accurate but adds qualitative layers of meaning beyond the quantitative data. This methodology, which has lineage from Antoni Gaudi in Barcelona, bridge master Robert Maillart and his Swiss predecessors, and many other

designers worldwide, enables for direct qualitative translations between the visible elements and shapes we perceive, the inner workings and transfer of loads, and the (often hidden) support conditions upon which human constructions rest and meet the given natural world.

The vehicle of this methodology is a use of specific measured diagrams that both generally classify and specifically characterize the behavior of individual structural components, doing so in a qualitative manner that is mathematically rigorous yet far more transparent than numerical equivalents.

This investigation's goals are to communicate the relevance of perceivable form beyond mere identification and quantitative measurements, and how this relevance translates into latent information. It follows, therefore, that this qualitative approach that illuminates so much latent information, is one extending from something directly measurable such (as physical structure) to other aspects of humanistic value and other techniques for rigorously "reading" the forms and processes that interact with natural forces and phenomena.

I believe this paper may fit within the conference's second theme of the use of architecture to structure knowledge, but it is not a merely descriptive task because it involves the decisions involved in choosing an organizational framework for physical structures and for infrastructure, corresponding with analogous forces and constraints (theme three).

I hope that this communicates some of the intentions of my paper; feel free to contact me about any further questions, sources, or images to help you in your consideration of submissions. I would consider an alternate to present a board if delivering the paper is not feasible.

Background: David M. Foxe is an architect, teacher, and scholar educated at MIT and Cambridge University, reading for the M.Phil. in History and Philosophy of Architecture while a UK Marshall Scholar. His current work (published and in process) has included the present and recent history of New York and Paris, on topics ranging from tourism to technical strategies for design.

Image: Study Canopy (Built 2007) and forest at Tintern Abbey, Mercer, Wisconsin, USA

CV and further images for this proposal are available upon request by email.

ANALOGOUS SPACES (Space of Knowledge and Memory strand)

Maria Fusco: Goldsmiths, The University of London

'Here is an arrow whose flight would consist in a return to the bow: fast enough, in sum, never to have left it; and what the sentence says – its arrow – is withdrawn. It will nevertheless have reached us, struck home; it will have taken some time – it will, perhaps, have changed the order of the world...'

Jacques Derrida, 'Loving in Friendship: Perhaps – the Noun and the Adverb' in Politics of Friendship.

This paper will examine publications that utilize non-traditional structural devices as their primary conceptual process, as a metaphor for memory production.

By looking at the analytical precision that such publications can induce in their readers, (in terms of comprehension through critical immersion in detail, in that the reader is encouraged and facilitated to always be in the present rather than wondering what will happen at the end), I will draw a direct analogy between the displaced physicality of such books and their mnemonic potential.

This dissolution or again dissemination of the absolute object through non-sequential physical structures will be addressed with particular reference to the

work of British avant-garde fiction writer B.S. Johnson, whose most famous novel, The Unfortunates, first published in 1969, is a 'book in box' of twenty-seven unbound sections which may be read in any order that the reader sees fit. Johnson has suggested that, 'the novel is a form in the same sense that the sonnet is a form, within that form, one may write truth or fiction. I choose to write truth in the form of a novel.' The Unfortunates is born out of this struggle to fuse truth and fiction together, in a form that is at once both direct and self-reflexive. Its genesis came on a Saturday afternoon in Nottingham, where Johnson had travelled for a routine assignment in his role as a football reporter for the *Observer*, the visit evokes a tissue of memories about his dead friend who used to live there. The book's structure is an attempt to recall to vagaries of comprehension and interpretation: for as Johnson's memories of his old friend unfold throughout the day, so too is their linear narrative interrupted by the immediate job of reporting the football match.

Johnson realised that this very structural randomness is 'directly in conflict with the technological fact of the bound book: for the bound book imposes an order, a fixed page order, on the material.' The bitty nature of *The Unfortunates*' construction therefore directly encourages its readers to be pro-active in an obvious way, engaging with the book's over-arching theme of the spatial arrangement of memory.

The paper will also utilize Derrida's concept of 'Future Producing' (discussed in Politics of Friendship in relation to Nietzsche's writing), in that The Unfortunates' very own material syntax is meta-critical, referring to its own

knowledge (and non-knowledge) by shuffling the order of our narrative world, even before we are aware that nothing will have been told to us, that we have not already have blindly endorsed in advance, through agreeing to read the text, in the first place.

Key words: anti-suspense, B.S. Johnson, future-producing, metaphor, non-sequential narratives.

Maria Fusco will commence a new post as Programme Leader for MFA Art Writing at Goldsmiths, The University of London: art writing is a new academic discipline, and this programme is the only one of its kind internationally. Her research interests centre around the distributive, networks of association and ensuing cultural seepage that inform and invigorate contemporary art writing, with a particular interest in self / independent visual arts publishing. She regularly contributes to international visual arts magazines and journals and recently edited *Put About: A Critical Anthology on Independent Publishing* (London: Book Works, 2004), also convening an accompanying conference at Tate Modern. She is a referee for the academic journal *The Blue Notebook* (Bristol: University of West of England), and editorial advisor for *Fillip* journal (Vancouver: Projectile Publishing) and the Emily Carr Press in Vancouver. She is currently developing *The Happy Hypocrite*, a new journal for and about experimental writing in visual art practice (London: Book Works), which will be launched in Autumn 2007.

Note (1)

Stefano Graziani

When I began this project I was not exactly sure in which direction I was going. The main aspect which I wished to focus my investigation on was photography as a system of observation. I began by examining the natural science disciplines and their scholars as pioneers in the field of observation, since they used and continue to use visual tools equipped with lenses; in the past, to investigate microscopic scales, while today the scales of vision are even smaller.

This work is built around the idea of the taxonomy – the classification – of the visible, as the structural quality of photography since its origin. The idea of series, sequences and repetition, present in the debate and in the development of contemporary photography since the 1970s, is one of the fundamental aspects running through this project. I asked myself whether it would be possible to refer to a thought eluding the verisimilitude of photography.

The life and adventures of Carl Linnaeus, founder of the classification system which is today universally referred to as taxonomy, have provided me with decisive points of departure for this work. Linnaeus lived near Uppsala, where he taught. In this project I wanted to consider the tropical, greenhouses, which I visited, as examples of realized utopias yet at the same time, as chronicles of failure. I am referring to Linnaeus' project that aimed at rendering Sweden economically independent through the cultivation of strategic plants – coconut trees, paprika and other spices. This unrealized project was to have been carried out, after an initial acclimatization phase in the south of Sweden, through a free cultivation throughout the territory. The gathering of seeds and plants was accomplished through missions undertaken by some of Linnaeus' disciples in tropical areas of the planet. This was probably the inception or one of the inceptive moments of the Colonial politics of many European nations. Without a doubt the binomial system of biological nomenclature developed by Linnaeus is the tool currently used to unmistakably identify organisms. Linnaean nomenclature has provided a fundamental tool for knowledge, and at the same time has laid down the foundations for the triggering of an homologation process still in act today. The collections and institution I photographed are direct results of the various Colonial politics of different countries and, in this sense, the presence of the Somalian donkey in the collection of the Museum of Natural History of Milan (c) is emblematic. The Bombay Natural History Society, preserves the name Bombay, despite the fact that the name of the city has been changed to Mumbai; one deduces from this that the institution is deeply connected to the previous British annexation of the Indian territory, and that it does not assume an autonomous value in local thought and traditions. The systematic possibility offered by Linnaeus to unmistakably identify objects was my pretext to try to verify how this system was applied in places where the script and alphabet are not of Latin or European derivation, places such as China, India and Israel. The photographs taken in Israel, are from the Sarah Racine Roots Laboratory (i): a special greenhouse which expands vertically and where only the last floor is illuminated. Throughout the intermediary floors, the roots are studied in total darkness, where different conditions and qualities of water are tested for the nutriment of plants in environments which are arid and hostile to vegetation.

The book's sequence opens with the Belize House in Cambridge, UK (a), a place in which the vegetation of Belize is reproduced in a greenhouse under controlled conditions; the dioramas, in large part come from the Museum of Natural History of Milan. Other than evoking an Italian or general European Colonial politics, diorama was the term Louis Daguerre used to call his *maquettes* reproducing the views of Paris which he exhibited on the streets. The interest in dioramas, beyond being evocative of a moment preceding photography as well as of a renowned project by Hiroshi Sugimoto, are reflections on the possibility of comparing conditions which transform in time, this condition, with respect to the possibility of documenting, having been permanently destabilized by Jeff Wall's last decade of work. The photographs of dioramas and those of terminated scientific collections, which therefore

will no longer be modified, are photographs that wish to thwart the possibility of a comparison in time.

The tree works based on Lothar Baumgarten's book, "Die Namen der Baumen", were begun in London at the arboretum of the Royal Kew Gardens (f) and continued at the arboretum of Berlin (l), with a concentration on the bark of some black pines (*Schwarz Kiefer*). The figure of Carl Linnaeus is present in the photographs of the Linnaean Society in London (n), an institution which acquired and currently preserves and implements the most notable stock of books and manuscripts dedicated to Linnaeus. L'Orangerie together with the Herbarium (g), are part of Linnaeus' project for the botanical gardens of Uppsala. In his house at Hammarby, the large garden was his favourite place for the study of plants: Linnaeus' studies, like those of a photographer, took place in the open, and his garden was transformed into a botanical garden, an enclosed space for observation. By chance, while in the south of France, I discovered and photographed around the house of Henri Fabre, entomologist at Harnas de Serignan, and Mont Ventoux, where Henri Fabre carried out his explorations. I also photographed the places along the Triestan and Slovene Karst region, where Joseph Mueller, also an entomologist, founder of the collection of the Museum of Natural History in Trieste, carried out his studies. A diorama with the *Panthera Tigris Tigris* (o), the European symbol of India elaborated in the Romantic Age closes this book.

How delicate... this question in which everything looked like morning and evening at the same time.*

GDR, Rene Gabri, SG, Stefano Graziani

GDR: Let's begin then, with the ending. Where does your work go from here? Do you plan to continue this research?

SG: Yes, I do, but it's at a difficult point, and I don't want to be anxious about it. I have different possibilities. I think continuing doesn't mean that I'll necessarily go on taking photographs of stuffed animals or tropical greenhouses. I'm thinking a lot about Alexander Von Humboldt and questions regarding the origin of the idea of the landscape.

GDR: Has this work you have just finished opened up new questions for you?

SG: Yes, I'd say many. The main questions are left for the person looking at or reading the image to ask. I would certainly say that I didn't find definitive answers.

GDR: I hear a lot from artists that they want to provoke questions from the people who come into contact with their work. And sometimes, I have to say that I find the response insufficient, because I find that it's an excuse not to consider in advance the possible readings of one's work. And sure, one can never account for or predict these readings but these deliberations or considerations are nevertheless part of the artistic process, even in relation to oneself.

SG: I have noted that many of the times when I present this body of work to someone or to an audience, what is represented in the photographs is not the main matter of discussion, whether they are plants or stuffed animals or greenhouses. Moreover, the location is also not a point of discussion, even though I visited specific places for specific reasons. In other words, some information, like time and place, that is, when and where the photographs were taken, is basically not important, that is also why in the book there are no captions. I selected the places because, as I explained in my note, they have a specific function in the economy and in the narration of the project - more than facing natural sciences, the work faces taxonomy as a metaphor for photography, capable of opening up different questions in different disciplines.

GDR: How would you distinguish your position or interests from that of Hilla and Bernd Becher? If I think of taxonomy and photography, they seem to me a pivotal reference.

SG: Basically I think that the Bechers were concerned with photography as a medium but more from the perspective of what they photographed and how it was photographed. They were interested in industrial vernacular architecture and one could see their work, more within the frame of minimalist art, with artists like Sol Lewitt, Carl Andre and Donald Judd, For the Bechers seriality was a main subject, the repetition of objects which are always similar, so in this sense it can be seen as taxonomy and that was a part of new industrial and social possibilities which arose in the society of the '70. I think you touched a very important aspect and that is so important to see what has been done before us, then we can decide to continue, or try other ways. Personally, I just don't think seriality could still be a way at least as a photographic project. It has become a kind of excuse or alibi and has been totally consumed by mainstream culture and coffee table books.

GDR: So in editing your own material for this body of work, was there a specific or consistent criteria used to arrive at this very limited number?

SG: Well, the project consists of over 120 photographs, the book is composed of 20, but the real result would be keeping the same title and working with a single image, in a much more synthesized manner, avoiding very clearly the idea of seriality as an instrument of narration.

GDR: I would like to return to the question of the spectator. I see in your work a process of diligence, a certain care to direct the eyes, to ask a particular set of questions. And what you have just said confirms that. So I suppose my comment earlier was not to preclude the open-endedness and the necessity of observation in the completion (one could say) of this work. The question was really interested in your own process and your own observations of your work and your experiences. Often I find that as an artist, you may not arrive at answers, but more often than not, a different set, or related set of questions. I was interested in these emergent questions that would direct your future work. Having said all of this, it seems that the question of landscape and where it comes from is one that is calling you.

SG: I introduced the idea of landscape because I think the way Linnaeus built up his nomenclature structure, which basically works through comparisons and similarities, didn't consider the question of where the specific object of study comes from, that is, the difficult and complex concept of landscape. Landscape can be considered to be one of the main genre of photography since its origins. If Linnaeus studied things, I am interested in studying and examining the physical context from which those *things* emerge. This relation to landscape would include the relations between things, and thus, social, ecological, and political considerations emerge.

Alexander Von Humboldt contributed greatly to the contemporary idea of landscape in all the different declinations we know. So I'm thinking of putting my attention there, and seeing where it leads me. It might be to German Romanticism or to a consideration of history painting as a possible idea of connecting the question of time. I mean the relation between the date the photographs are taken, and the date the photographs represent, as an allusion or a chronicle of a particular event.

GDR: Interesting, because you touch two very prominent strains in photography, one is the archive and the other the index in the works you describe. But how you seem to want to approach these very loaded concepts is through a kind of innocence and nonchalance. Re-approaching for example the archive, through a kind of new taxonomy of the archive itself. Somehow one cannot tell if you are touching the very fringe of such a concept or starting right from the middle. But this could open up an endless conversation so let me shift gears by coming back to the word nonchalance. I always want to ask this of photographers whose work I am attracted to, because over time, you see a particular way of looking, a manner or even style, which in your case, I would characterize as a kind of nonchalance. Has this body of work changed the way you look at the world or is it a kind of visualization of it? I gather it is both, but it would be nice to have you speak about some of these themes.

SG: You mentioned something which is really dangerous, so it's worth discussing; the point of developing a style or a particular way of seeing. I always try to be as simple as possible, but nonetheless, when I look at the photographs I've taken, I inevitably find some recurring aspects, and I don't know if I'm happy about this or not. Anyway, it's something I've noticed and it's a problem I'm facing. However, I think one photograph, or a body of photographs should be the way to make a certain number of questions and problems evident, that is, referring to your question, to visualize them, or make them visible, and provide different answers to different

questions. The ghost of the style, or the particular manner we're mentioning is the exact opposite. It could be the same answer to different questions.

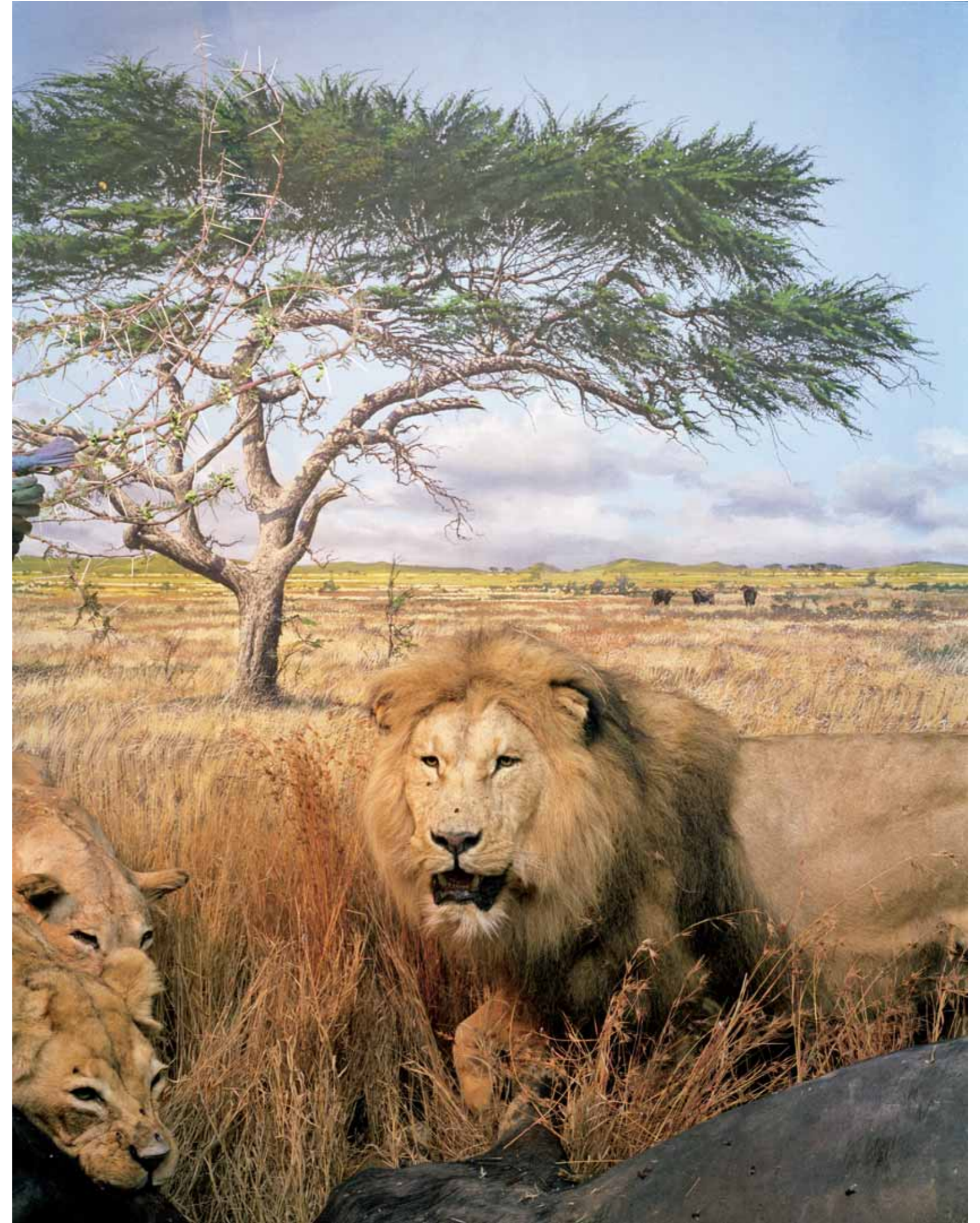
GDR: Yes it could, but style in the Deleuzian sense could also be what connects your images or comes between the photos you have assembled in this book. In this sense, this nonchalance I am attributing to you is a style which tries to run away from or refuse a style, a look which is ambivalent about what it is looking at. And this ambivalence then is a kind of style of narration which I like, telling us to look, but cautiously, or casually?

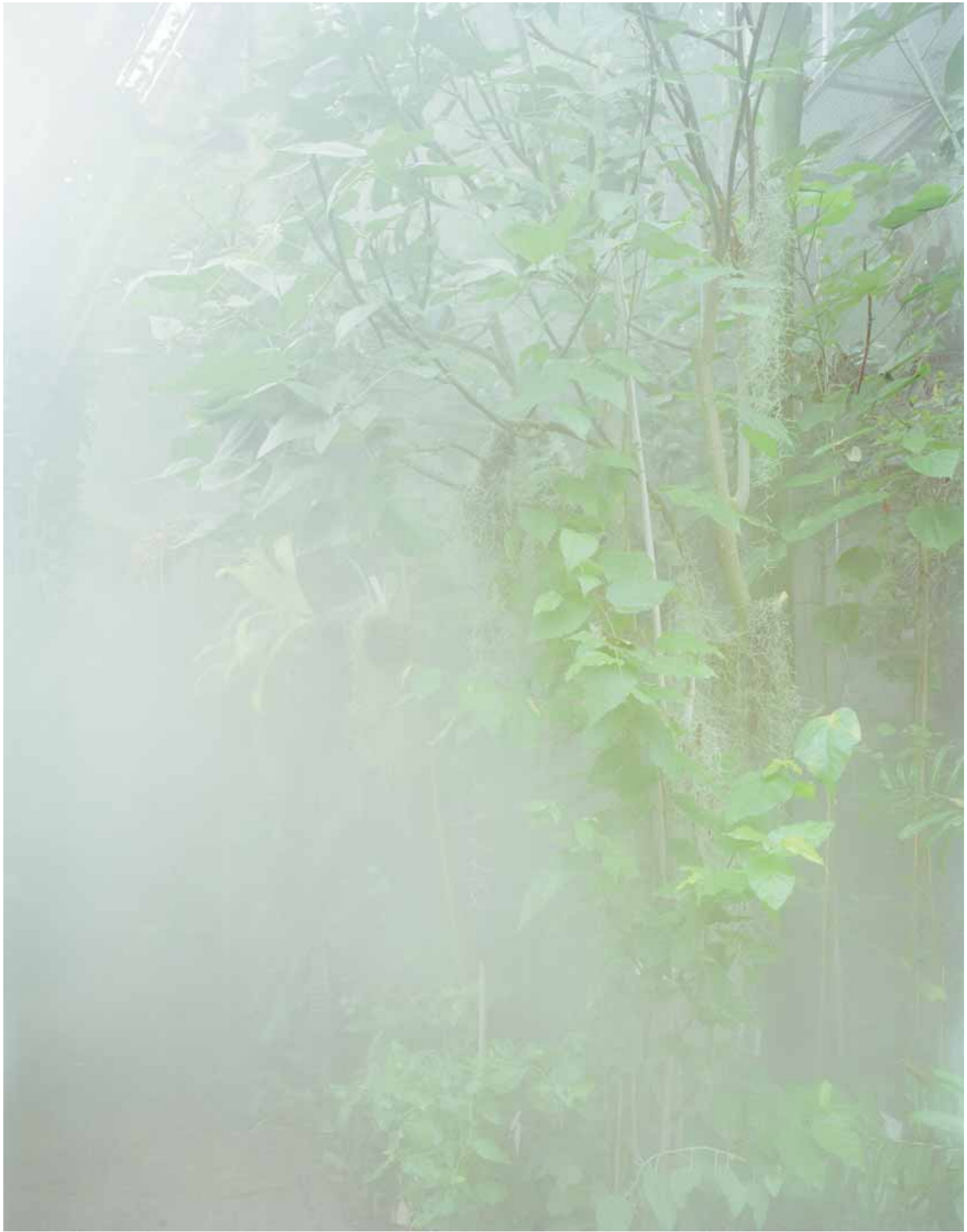
..I'm afraid I've run out of questions, so I will take the pleasure of having the last word.

* this interview was published in Stefano Graziani, *Taxonomies*, a+m bookstore edizioni, Milano 2006.

Taxonomies































Taxonomies

design

Francesco Nicoletti

photographs

©**Stefano Graziani 2003/2006**

www.stefanograziani.com

texts

©Stefano Boeri

©Rene Gabri

©Stefano Graziani

published by

a+m bookstore edizioni

via Tadino 30, Milano, Italy

0039.022.952.7729

www.artecontemporanea.com

info@artecontemporanea.com

first edition

December 2006

c-prints

Studio GM

via Verro 43, Milano, Italy

printed by

Graficart

Resana, Treviso, Italy

ISBN:

88-87071-21-7

978-88-87071-21-4

I would like to thank the following institutions, that made this project possible

Beijing Botanical Garden, China

Botanic Garden and Botanical Museum Berlin-Dahlem, Freie Universität Berlin, Germany

Bombay Natural History Society, India

Cambridge University Botanic Garden, UK

Orto botanico dell'Università di Camerino, Italy

Graz Botanical Garden, Karl Franzens Universität, Austria

Linnean Society of London, UK

Museum d'histoire naturelle de Marseille, France

Museo di Storia Naturale di Milano, Italy

New Delhi National Museum of Natural History, India

The Royal Botanic Gardens, Kew, UK

Shanghai Museum of Natural History, China

Shanghai Botanical Garden, China

Sarah Racine Roots Laboratory, Tel Aviv University Botanic Garden, Israel

Museo di Storia Naturale di Trieste, Italy

Uppsala University Botanical Garden, Sweden

Uppsala University Herbarium, Sweden

Museo di Storia Naturale di Venezia, Italy

I want to thank many persons for their help

in different ways and different moments, they are

Marco Zanta,

Amedeo Martegani,

Stefano Boeri,

Manuel Orazi,

Rene Gabri,

Maddalena Gallamini,

Donatello De Mattia,

Andrea Colla,

Sabina Jallow,

Paola Scaramuzza,

Armin Linke,

Marco De Michelis,

Emma and Torbjörn Umegard,

Michele Brunello,

Andrea Pertoldeo,

Roberta Valtorta,

Giuliana Racco,

Mario Govino,

Nicola Novarini,

Antonello Frongia,

Ye Bin,

Sergio Dolce,

Marco Guarnieri,

Gabriele Basilico,

Maddalena Scimemi,

Giovanni Damiani,

Guia Camerino,

Gina Douglas,

Luca Paschini,

Francesco Nicoletti,

Josif Weisel,

Enrico Ratti,

Guido Guidi,

Naresh Chaturvedi,

Diego Fedrigo,

Luca Bellocchi,

Anton Drescher,

Albert Dieter Stevens,

Egon Breuning.

My parents, above all.

Stefano Graziani
Santa Croce 704/a
30135, venezia
Italy
stefano@stefanograziani.com

Analogous Spaces Internationa Conference
Ghent University

Good morning,

I herewith submit my application for the *Analogous Spaces Internationa Conference*. I include the pdf of my latest book, a note of introduction to the project and an interview with Rene Gabri. These texts, together with a text of Stefano Boeri and Antonello Fongia are published together with the book in an attached leaf and not bounded. The book is the result of a three years project on taxonomy developed through the language of photography. In the book a strong selection of photographs has been published, as the project is made of about 120 photographs.

“Built around the idea of the taxonomy – the classification – of the visible, Graziani's photographic project documents collections and institutions from the sphere of the natural sciences that are historically entwined with colonial practices and historical ways of observation. Twenty full-page colour photographs depict specific aspects of botanical collections, herbariums and naturalistic dioramas”.

Stefano Graziani, 1971, graduated in architecture at the IUAV in Venice, works as a photographer, teaches History and Tecnique of Photography at the Architecture Faculty, Trieste University.

Attached documents:

pdf: Stefano Graziani, *Taxonomies*, a+m bookstore editions, milano 2006.

Stefano Graziani , note of introduction to the book *Taxonomies*.

Interview with Rene Gabri, artist. www.16beavergroup.org

My kindest regards

Stefano Graziani

Stefano Graziani
Taxonomies



a



b



c



d



d



e



f



f



g



h



i



l



l



f



c



e



c



m



n



o

- a** Cambridge University Botanic Garden, UK
- b** Museo di Storia Naturale di Venezia, Italy
- c** Museo di Storia Naturale di Milano, Italy
- d** Graz Botanical Garden, Karl Franzens Universität, Austria
- e** Sarah Racine Roots Laboratory, Tel Aviv University Botanic Garden, Israel
- f** The Royal Botanic Gardens, Kew, UK
- g** Uppsala University Herbarium, Sweden
- h** Uppsala University Botanical Garden, Sweden
- i** Sarah Racine Roots Laboratory, Tel Aviv University Botanic Garden, Israel
- l** Botanic Garden and Botanical Museum Berlin-Dahlem, Freie Universität Berlin, Germany
- m** Shanghai Botanical Garden, China
- n** Linnean Society of London, UK
- o** New Delhi National Museum of Natural History, India

Analogous Spaces: Abstract (Ghent 2008)

Joan Greer, Associate Chair of Graduate Studies and Research
Department of Art and Design, University of Alberta

The Art Periodical: designing idealist spaces of cultural production and exchange

During the late nineteenth century, artists and designers were turning to book production as a means of exploring and disseminating their work and theories. This included, in some cases, the founding of art periodicals with “art” being used here in the broad sense of the word. Just as Robert Filliou would write in the 1960s on the importance of recognizing artistic activities as being part of a wider network, “la Fête Permanente” (Eternal Network)¹, turn-of-the-century artists were looking to ways of extending artistic connections and modes of communication. The importance of network analyses as an aspect of studying periodicals is well established and plays an important role in the increasing recent scholarship on periodicals that is coming to be known as “Periodical Studies”. One of the authors who has contributed to this area of enquiry, Remig Aerts has, in “The Periodical as Cultural Factor and as Historical Source” (1996), conceptualized the periodical spatially. Identifying the key role periodicals have played in the communication of culture and, with a nod toward Habermasian theories of the public sphere, Aerts speaks of them using terms such as “communicatieruimte” (space for communication) and “a public sphere of thought and information exchange”.

With the idea of the periodical being a space where meaning is produced and disseminated, I intend to explore the late nineteenth/early twentieth-century Art Periodical. Using a small number of case studies and focusing, in particular, on those dealing in part or whole with the applied and decorative arts, I will consider in what ways the periodical functions as a space for communication but also as a space for community building and for artistic experimentation. Among the periodicals to be considered are *The Century Guild Hobby Horse*, *Van Nu & Straks*, *Dekorative Kunst* and *Ver Sacrum*.

Underpinning the enquiry will be the premise that the periodical is not only a vehicle used to produce and communicate ideas but that it is, in itself, constructive rather than merely reflective of an external “reality”. While industrialization, and advances in current print technology in particular, enhanced and facilitated such material production, the social and economic challenges that could accompany such technological changes and that were at times, at least in theory, soundly rejected in art/design circles, will be examined. In relation to the spatial analogy being proposed, structural and stylistic components of the periodical – that is, its materiality and “architectural” and spatial vocabulary -- will be given particular attention.

The period under consideration is one characterized in the art world by tensions arising from the widespread notion of an isolated artistic genius that valorized a model of artistic production that was largely elitist and anti-social coming up against a strong, often

¹ Artists’ periodicals in the Post World War II period have recently been the subject of a conference session at the College Art Association in New York organized by Stephen Perkins. (“Artists’ Periodicals: 1945-1990”). Perkins has examined the importance of Filliou within this and other contexts.

radicalized image of an engaged artist – one who was of and for the people. This latter aspect is often related to idealist and utopian conceptions of cultural production. How tensions between these conflicting notions of artistic production play out in the periodical, by nature community building rather than isolationist, will be assessed.

In relation to the three themes of this conference, the subject of this paper, in part, fits within the theme of “Spaces of Intellectual Networks” but, more fundamentally, deals with that of “Space of Knowledge and Memory”. The art periodical, in its serialized bringing together of information and imagery, may be related to the archive as well as to the museum. It is appropriate, in fact, to speak of it as related to an “architecture of accumulation”, as well as a “space of knowledge” and “of memory”. The way that it relates to these notions as a material and aesthetic object, taking part in current Symbolist, Arts and Crafts and Art Nouveau theory, will provide a focus in the case of this investigation with special attention given to the idea of creating idealist and utopian spaces of cultural production and exchange.

Building Experiences

Alke Gröppel-Wegener, PhD

Some forms of architecture, most obvious probably theme parks and similar sites of architourism, are created to put their visitors at ease and produce an entertaining and relaxing experience. This is achieved through design evocative of nostalgia, clear signage and choices for the guests and the absence of visual clutter. Others sites, however, do the exact opposite, challenging visitors not only through their content, but also through the architectural experience of encountering the site as such. The Imperial War Museum of the North in Manchester, England, designed by Daniel Libeskind, for example, utilises the building housing its collection itself to provoke thought. Rather than encountering a scene from a nostalgic movie or even a traditional museum, visitors find themselves within a space made up of a curved ceiling and floor, 'floating' walls and hardly a 90 degree angle in sight. In both cases, theme park and experiential museum, it is architectural strategies that significantly impact on the visitors feeling and experiences.

This paper makes a first attempt to uncover whether architecture can not only be seen as analogous to knowledge already integrated in the human mind in the form of memory, but whether the entertaining and more challenging forms of architecture can provide a model of how experience is formed and transformed into knowledge.

2 Beatrice Rd.
Bryn Mawr, PA 19010
(202) 558-7425
margaret.grubiak@villanova.edu

MARGARET M. GRUBIAK

EDUCATION

Ph.D. in Architectural History, University of Virginia, May 2006

Dissertation: "Preserving Religion in the Campus: Religious Architecture in the Modern American University, 1890-1955"

Dissertation Committee: Richard Guy Wilson (director), Daniel Bluestone, Louis Nelson, Heather Warren
Major: American Architecture

Minors: European Modernism; American Painting and Sculpture

Master of Architectural History, University of Virginia, May 2002

Thesis: "Religion in the Campus: The Sterling Divinity Quadrangle at Yale University"

Thesis Committee: Richard Guy Wilson (director), Daniel Bluestone, Louis Nelson

Concentration in American architecture, 19th and 20th centuries

Received Frederick Doveton Nichols Award for Outstanding Thesis

Bachelor of Science, University of Minnesota, March 1999

Biology major

Graduated in 2 years and 2 quarters; Dean's List 5 of 8 quarters

TEACHING EXPERIENCE

Villanova University, Villanova, Pennsylvania

Assistant Professor, Department of Humanities, Fall 2007-forward

The College of William & Mary, Williamsburg, Virginia

Visiting Assistant Professor, Department of Art and Art History, Spring 2007

University of Virginia, Charlottesville, Virginia

Visiting Lecturer, Survey of Modern Architecture, Fall 2003

Instructor, History of Architecture, Summer 2003

PUBLICATIONS

"Educating the Moral Scientist: The Chapels at I.I.T. and M.I.T.," accepted for publication in *ARRIS: The Journal of the Southeastern Society of Architectural Historians*, Fall 2007

"Henry Clifford Boles" bibliographic entry in Dreck Spurlock Wilson, ed., *African American Architects: A Biographical Dictionary*, New York: Routledge, 2004

"History of the Major General Marquis de Lafayette Statue, Lafayette Park, Washington, D.C.," Park Note, White House Liaison, National Park Service, 2004

"History of the Comte de Rochambeau Statue, Lafayette Park, Washington, D.C.," Park Note, White House Liaison, National Park Service, 2004

PAPERS AND PAPER SESSIONS

Chair, "Sacred Space in Controversy," American Society of Church History Annual Meeting, to be held January 2008

"Cathedral(s) of Learning: Reinventing Religious Space in the Modern American University," Society of Architectural Historians Annual Meeting, April 2007

"Educating the Moral Scientist: The Chapels at M.I.T. and I.I.T.," Southeast Chapter of the Society of Architectural Historians Annual Meeting, September 2006

"The Higher Life of the American University," invited paper, University of Notre Dame, Colloquium on Religion and History, November 2004

"Solving the Knotty Problem of Location': The Marquis de Lafayette in the Washington, D.C., Landscape," invited paper, White House Visitor Center, July 2002. Also presented at Savannah College of Art and Design, "Commemoration and the City," February 2003

"Divinity Removed: The Sterling Divinity Quadrangle at Yale University," First Biennial Woltz Symposium, "Space, Social Identity, and the American Campus," University of Virginia, November 2001

GRANTS AND FELLOWSHIPS

Society of Architectural Historians Annual Meeting Fellowship, 2007
University of Virginia Dissertation Year Fellowship, 2005-2006
Friends of the Princeton University Library Research Grant, 2004-2005

AWARDS

University of Virginia School of Architecture Award for Outstanding Teaching Assistant, Spring 2004
Frederick Doveton Nichols Award for Outstanding Thesis, University of Virginia, May 2002
Betty Leake Service Award, University of Virginia, May 2002
University of Virginia Raven Society, 2001
Omicron Delta Kappa, University of Virginia, 2001

TRAVEL PROGRAMS

Victorian Society of America Summer School, Newport, Rhode Island, Summer 2001

Reassessing Yale University's "Cathedral Orgy":
The Ecclesiastical Metaphor and the Sterling Memorial Library

Margaret M. Grubiak, Ph.D.
Assistant Professor
Department of Humanities
Villanova University

Paper Proposal

Analogous Spaces:
Architecture and the Space of Information, Intellect and Action
Ghent University, May 15-17, 2008

In the 1920s, American architect James Gamble Rogers designed a flagship library at the center of Yale University (figure 1). Yet as one contemporary observer wrote, the Sterling Memorial Library seemed more like a "cathedral orgy" than a library devoted to the advancement of modern knowledge. Library patrons entered into a nave-like hall of five bays (figure 2), used the card catalogues in the side aisles, made phone calls in the telephone "confessionals," and presented book requests below a mural of Yale's Alma Mater with dramatic similarity to a Virgin Mary altarpiece (figure 3). An inscription next to a carving of Johannes Gutenberg in the library's cloister garden, "In the beginning was the Word," co-opted the words from the Gospel of John for the secular source of Gutenberg himself. The display of the Gutenberg Bible under glass in an altar-like room within the library carried a dual meaning of a sacred and secular relic (figure 4). I argue that the design and iconography of the Sterling Memorial Library intentionally employed this ecclesiastical metaphor—this analogy to a cathedral—in order to bridge the shifting nature of knowledge within the modern American university. It was a way to preserve the importance of revealed knowledge of Yale's past with the empirical knowledge that had become Yale's future. A cathedral-like library was one means to address the rise of science within a historically Protestant institution.

This paper employs methods of architectural history to uncover the library's significance to the kinds of knowledge were privileged in the modern American university. It also considers the history of Yale to offer the context for how such a building came about. That the Yale administration ended compulsory chapel services in 1926 carried important consequences for the construction of its new campus center. Whereas a 5,000 seat neo-Gothic chapel had been planned to balance the Sterling Memorial Library, the library alone became the symbol of Yale's "spiritual and intellectual life." The decision to not construct a large campus chapel at the Yale center spoke to the end of a Protestant hegemony in American higher education, but the library also offered to alternative ways to assert, if more subtly, religion within the sea change that empirical study and science had brought. The Sterling Memorial Library at Yale remarkably unfolds the struggle between revealed and empirical knowledge within the university, the foremost environment of new intellectual discovery.

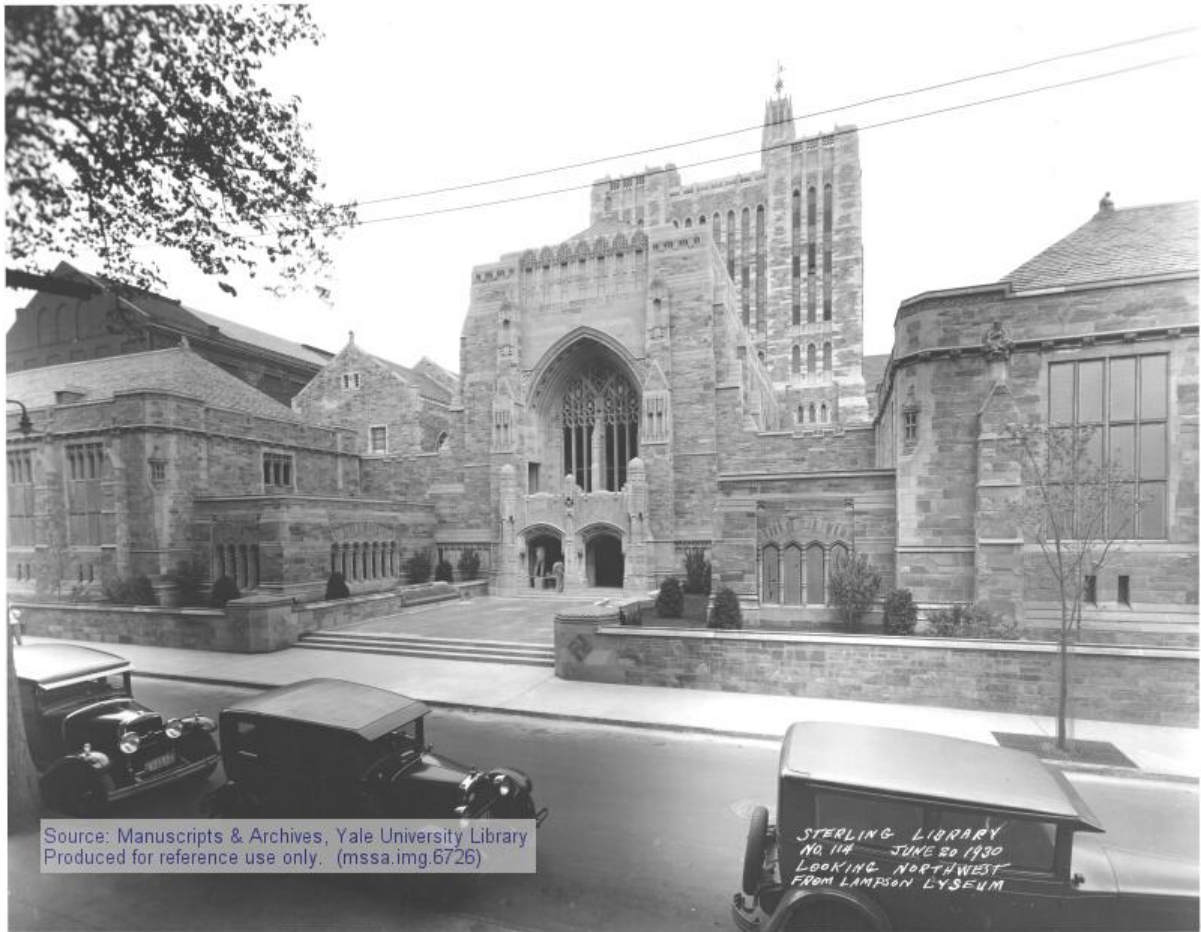
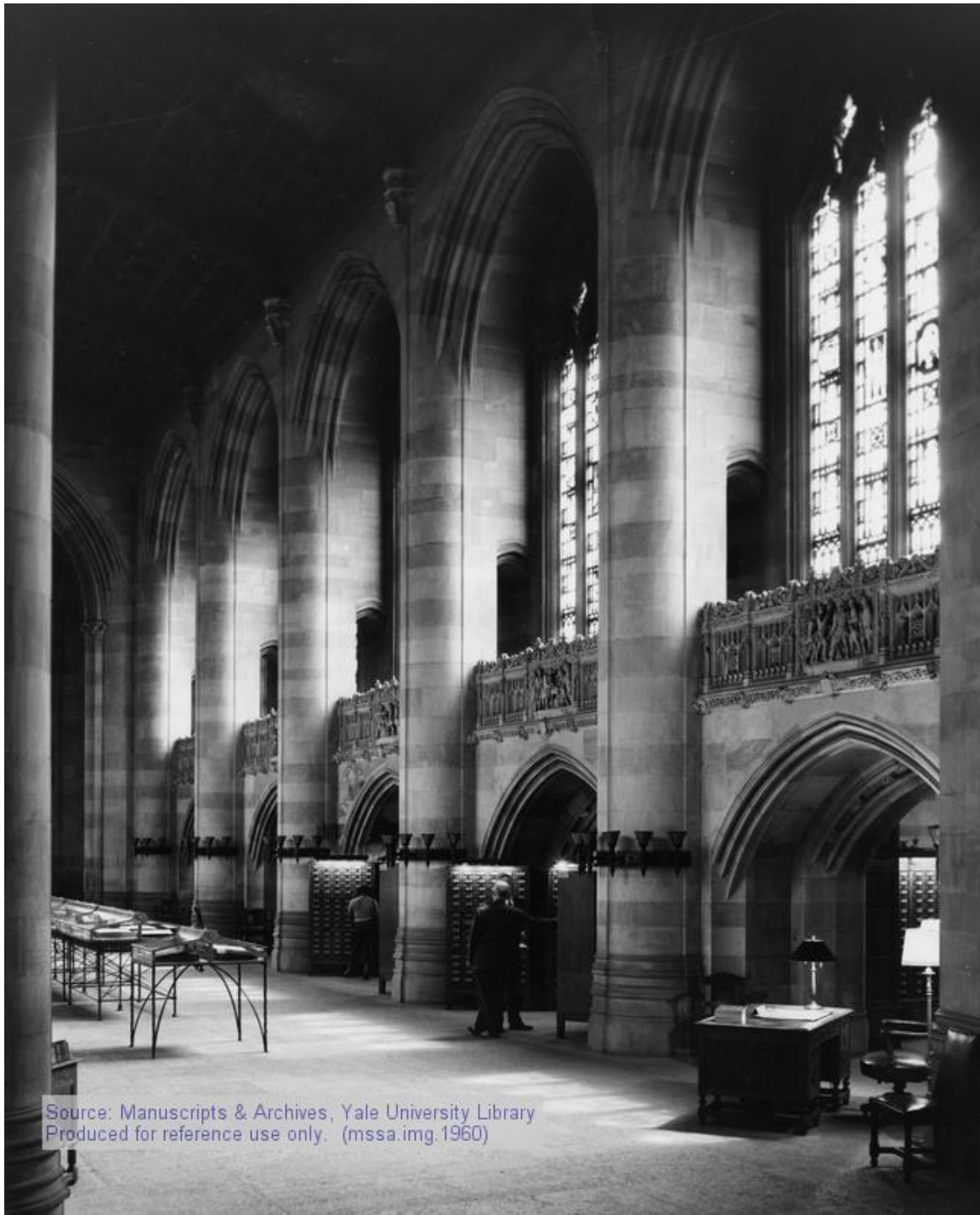


Figure 1. Sterling Memorial Library, Yale University, New Haven, Connecticut, architect James Gamble Rogers, 1924-1931. (Manuscripts and Archives, Yale University Library.)



Source: Manuscripts & Archives, Yale University Library
Produced for reference use only. (mssa.img.1960)

Figure 2. Entrance hall, interior of Sterling Memorial Library. (Manuscripts and Archives, Yale University Library.)



Figure 3. Alma Mater mural by Eugene F. Savage, installed about the library's circulation desk, 1933. (Manuscripts and Archives, Yale University Library.)

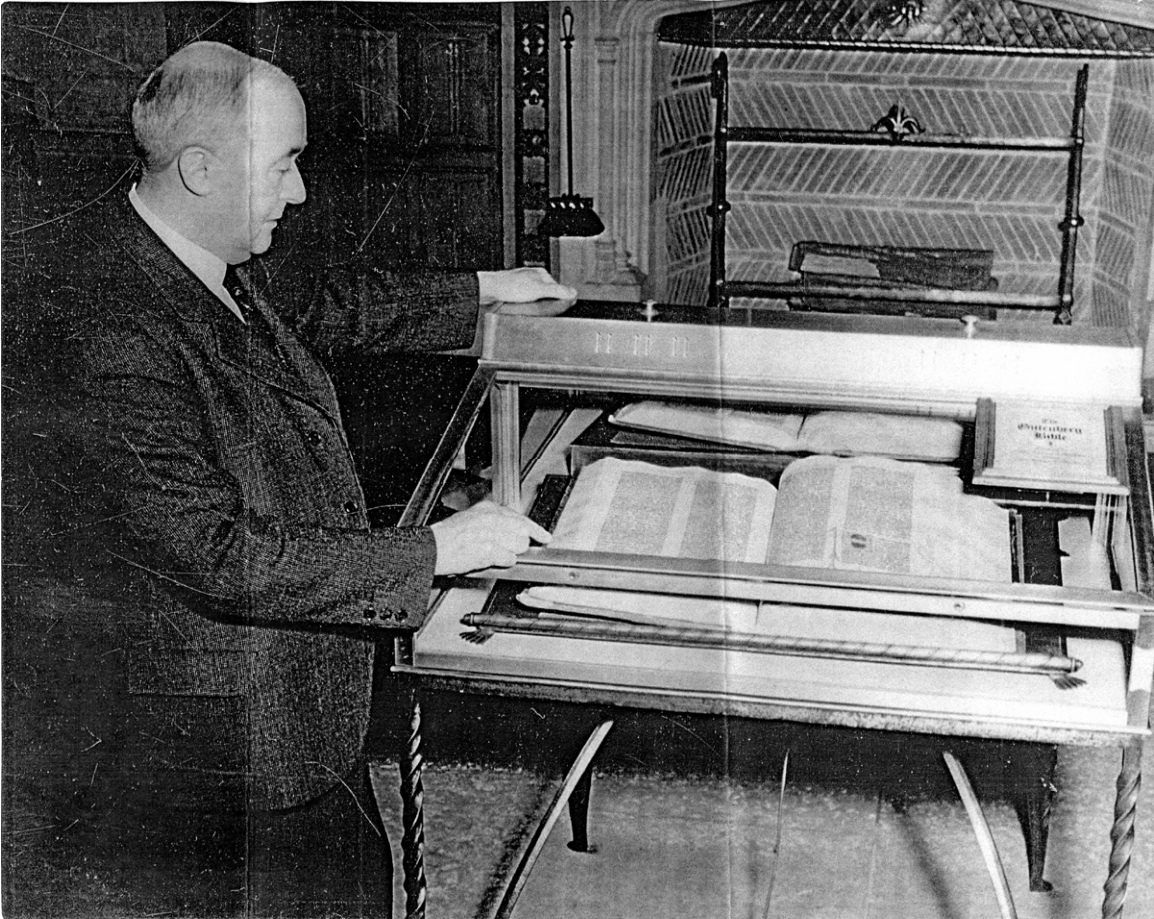


Figure 4. Yale University Librarian Andrew Keogh with the Gutenberg Bible in the Sterling Memorial Library, ca. 1932. (From RU 686 Photographs of Yale-Affiliated individuals maintained by the Office of Public Affairs, Yale University, series I, box 42, folder 1864, Manuscripts and Archives, Yale University Library.)

ANALOGOUS SPACES CONFERENCE

Ghent University, Belgium

May 15-17, 2007

TESSA MARIA TAN GUAZON

Department of Art Studies

College of Arts and Letters

University of the Philippines Diliman 1101 Quezon City

PHILIPPINES

+63-9270581 / +63-9818500 local 2148

tessaguazon@yahoo.com / tessa_maria.guazon@up.edu.ph

Abstract Proposal

The implementation of the urban redevelopment program “Revive Manila” from early 2000 to mid-2007 markedly changed Manila’s landscape while mobilizing them for political and ideological ends. “Revive Manila” was effectively deployed through representational systems that straddle each other and which, in complementary ways sustained and justify the goals of urban renewal. “Revive Manila” relied on a deftly structured machinery of image production premised on the notion of a decaying city. I argue, however that this narrative of decay as justification for urban development is inherently sexualized and that the redevelopment program’s imaginary of the decaying city is imaged/imagined as a “monstrous” female body. To further explore this narrative thread, I will examine the negotiations between local government agencies primarily involved in the implementation and promotion of “Revive Manila”. Central agencies include the Projects Development Office (an interim agency created by the mayor for the sole purpose of implementing the projects of “Revive Manila”), the Cultural Affairs Office and the Museum of Manila. I highlight the processes that shape imagery production via “Revive Manila” and look at the role of women planners and decision makers in this process. These images parlayed in public spaces around the city greatly influenced the manner by which Manila residents imagine the city and perceive the goals of the redevelopment program. This essay likewise considers the role of women planners and decision makers in the implementation of the program. As the city government assumes a new leadership as a result of the local elections last May, it would be interesting to know how the management (even, the existence) of the above-mentioned agencies are altered. This study is part of a larger project that attempts to map the changing nature of public spaces in Manila and eventually, other Southeast Asian cities - and ensuing implications on engagements in civic space.

Author’s Biography

I recently completed a research scholarship at the Asia Research Institute, National University of Singapore and presented a paper on two state-sponsored parks in Philippines and Singapore at the 2nd ASEAN Graduate Forum on Southeast Asia Studies. I am also currently writing my thesis in Art History at the University of the Philippines, Diliman. My research interests include public art and shared spaces in cities viewed through the lenses of gender and embodied experience. I also teach undergraduate courses in Art Studies to university students.

“Using tacit knowledge in decision making – case of the town planning in Kyoto City”

Elia GUIHEUX

Engineering student of the Ecole Centrale de Lille (ECLille), Lille, France

Master’s student in Information Systems and Conception Engineering, ECLille

Double-degree program in Master of Information Systems and Knowledge Engineering, Doshisha University, Kyoto, Japan

ABSTRACT

“Tacit” is specific of the Japanese culture, and particularly of knowledge in organizations. The Town Planning Department of Kyoto City Prefecture encounters problems when it comes to make decisions: decision-makers face a lack of explicit knowledge and cannot take well-founded decisions.

Actually, in the town planning area, decisions are characterized by a large number of parameters of different kinds to be managed: social, economical, technical, environmental ... Experience is essential in this domain, and instinctively the decision-makers will refer to decisions that have been taken before. However, this behavior is not formalized by clear processes, and this lack of rational tools wastes knowledge and time.

Furthermore, if Decision-Support Systems (DSS) already exist for decision-makers, these tools are based only on data, to generate graphs of trend, evolution, etc. but are not interested in tacit knowledge, located in experts’ know-how.

Explicit knowledge is easy to describe quickly, clearly, and by writing. This is “stated, formalized knowledge, directly workable, and transmissible to the whole organization, without any lack of integrity” [1]. Next to this explicit knowledge, “tacit knowledge is not materialized by a report, a document, etc. [...]. It is the know-how hold by employees, [...] the teams’ way of working, the “best practices”, and the expertness. This knowledge is not directly workable” [1]. This knowledge is the most difficult to study, to capture, to store, and to transmit. For example, many cooking recipes end with “salt, pepper, and serve”, but who knows how many grams of salt should be put in the dish, and how many twists of a 4cm diameter pepper pot are necessary?

Case-Based Reasoning (CBR) method is currently the most efficient for catching hardly formalizable tacit elements and for transforming it into computer data. CBR allows, as the human brain, to think in an intuitive way and to reason by analogy rather than by logic. It searches for elements in previous decisions stored in the system and use them for the new ones to be taken.

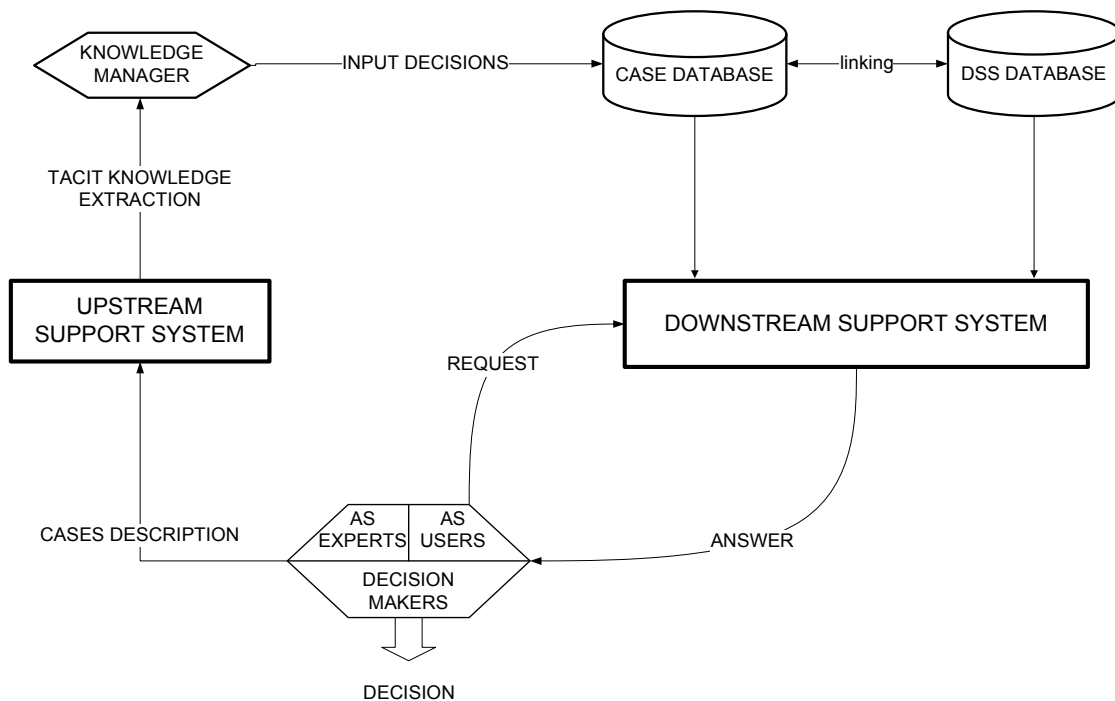
Thereby, our purpose is to make a coupling between a traditional existing DSS and a database of cases of decisions, – based on CBR – where elements of tacit knowledge would be inserted.

This research work is mainly oriented towards the process of how-to-use tacit knowledge in decision-making, not towards a specific kind of content. This choice allows wider flexibility and interoperability for later applications.

Our system is made of two main sub-systems:

- The “upstream” part: the expert inputs its knowledge inside, the Knowledge Manager extracts almost raw knowledge from it.

- The “downstream” part: from the databases, this program extracts formalized knowledge that has been inserted by the Knowledge Manager, and raw data.



Basic modeling: the upstream and downstream parts

The user makes a request to the downstream part, which gives back a complete description of previous decisions including tacit knowledge elements, and related traditional data, still essential for a wise decision making.

References:

[1] Guiheux, E. (2007), *Information Systems for Knowledge Management in Small- and Medium-sized Enterprises : structural obstacles and assets*, Thematic thesis, S2IC master, Ecole Centrale de Lille, Lille, France

Crochet-Damais, A., (2007), *Le datamining, quand l'aide à la décision flirte avec la stratégie*, JDN solutions

Tan K. H., Lim C. P., Platts K. and Koay H. S., (2005), *An intelligent decision support system for manufacturing technology investments*, International Journal of Production Economics, Volume 104

Barthes, J-P. (1998), *Les systèmes à base de connaissances*, Département de Génie Informatique, Université de Technologie de Compiègne, Compiègne, France

Leake, D. B. (1996), *Case-Based Reasoning – Experiences, Lessons, & Future Directions*, The MIT Press, Cambridge, Massachusetts, USA

Social networks in Agrippa and Semantic Web technology

Submitted by Raf Guns (affiliation: dept. of Library & Information Science, University of Antwerp, Belgium) to the 'Spaces of intellectual networks' track of the 'Analogous Spaces' conference

Background

This submission documents research in progress. It draws on two research fields, the study of networks (particularly social network analysis) and the Semantic Web. The study of networks has three overarching goals (Newman 2003): (1) characterizing networks in terms of a number of properties, (2) modelling networks to better understand the nature of the networks themselves and their properties, and (3) studying and predicting the effect of the network structure on the behaviour of the system as a whole. *Social network analysis* or SNA (Wasserman et al. 1994) is a broad strategy for research into social structures, based on the network formed by social relationships and interactions in a certain domain or context.

The *Semantic Web* (Berners-Lee et al. 2001) is an extension of the current web that aims to make web information machine-processable (some would even say 'machine-understandable'). In this submission, it is argued that Semantic Web technology provides a 'natural fit' for SNA, since it is designed to express connections of many different kinds between entities of many different kinds. As such, one could for instance model how all kinds of items — publications, conference submissions, correspondence, mailing lists, websites — can influence social networks between scientists (Mika et al. 2006). On a practical level, given the great deal of attention the Semantic Web has attracted in the field of computer science, it can boast a vast array of tools and instruments, which makes it a very attractive choice for many kinds of network studies.

Agrippa

Agrippa (Rotthier 2005) is the database and catalogue of the AMVC Letterenhuis (Antwerp), the Archive and Museum of Flemish Cultural Life, which collects archival materials on Flemish artists and writers (1750 – present). Its second incarnation, Agrippa 2, is currently nearing completion. Based on international archival standards such as ISAD(G) and ISAAR(CPF), it contains a wealth of information about both the archived materials and the socio-cultural actors (people and institutions) that have created them. The entities in Agrippa 2 (Figure 1) are connected by all sorts of relations (e.g. *is_illustrator_of*, *published_by*, *kin_of*). Note that almost all edges are directed, i.e. they can be traversed in only one direction. Many relations form reciprocal pairs; for instance, if *is_author_of*(A, B), it automatically follows that *is_written_by*(B, A).

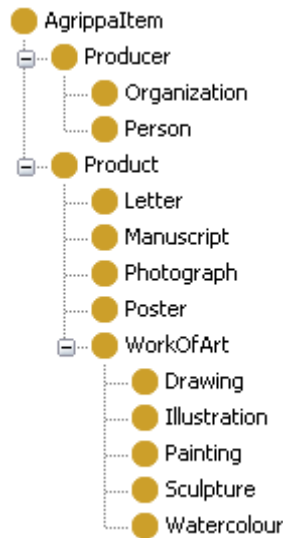


Figure 1 - Entity types in Agrippa catalogue

Methodology and goals

Agrippa's network structure has been made explicit and thence converted to Semantic Web languages RDF and OWL, with the latter providing the infrastructure needed for expressing concepts like reciprocity and undirectedness (in essence, the Semantic Web only knows directed relations). The result is a large graph, which contains information about both 'producers' and 'products' and which can be further scrutinized from an SNA perspective. As an example, Figure 2 shows how letters can function as 'connectors' between producers, thus forming a 'small world' network (Watts & Strogatz 1998; Björneborn 2004). In this way, Semantic Web technology can be used to investigate social relations from both a micro-perspective – the relative 'importance' and 'centrality' of one actor – and a macro-perspective – the structure of the social network as a whole.

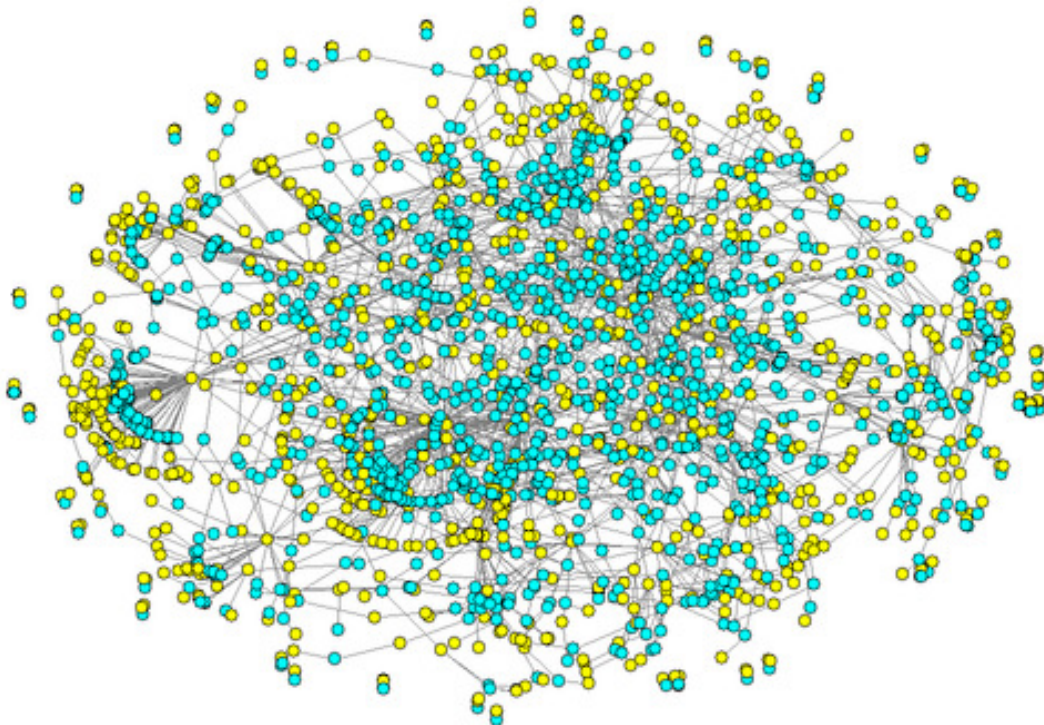


Figure 2 - Network of 'producers' and letters (yellow = producers; green = letters)

The overarching research question is: in what ways can such computer (network) models contribute to a better understanding of social and intellectual behaviour? Specific goals of this research are:

1. how can Semantic Web technology be used to aggregate and disseminate hybrid information sources like the Agrippa database?
2. how well can common SNA measures be applied to hybrid networks and how can they be adjusted for this particular use?
3. in what ways do the network models resemble, supplement and contradict common knowledge about the actors involved — in other words, what are the analogies between the model and the ‘real world’?

This conference paper will focus on the last question with regards to early 20th century Flemish authors: how can SNA and Semantic Web technology help us find new insights regarding their social and intellectual space?

References

- Berners-Lee, T., Hendler, J. & Lassila, O. (2001) ‘The Semantic Web’. *Scientific American Magazine*, 284(5), p. 34–43.
- Björneborn, L. (2004) *Small-World Link Structures across an Academic Web Space: A Library and Information Science Approach*. Copenhagen: Royal School of Library and Information Science. (PhD thesis)
- Ding, L. & Finin, T. (2006) ‘Characterizing the Semantic Web on the Web’. In: *Proceedings of the 5th International Semantic Web Conference*. URL: <http://ebiquity.umbc.edu/get/a/publication/295.pdf>.
- Mika, P., Elfring, T. & Groenewegen, P. (2006) ‘Application of semantic technology for social network analysis in the sciences’. *Scientometrics*, 68(1), p. 3–27.
- Newman, M.E.J. (2003) ‘The structure and function of complex networks’. *SIAM Review*, 45(2), p. 167–256.
- Otte, E. & Rousseau, R. (2002) ‘Social network analysis: a powerful strategy, also for the information sciences’. *Journal of Information Science*, 28(6), p. 441–453.
- Rotthier, I. (2005) ‘Agrippa, van literaire databank tot gestructureerde archievenbank’. *Bibliotheek- en Archiefgids*, 81(5), p. 8–14.
- Wasserman S., Faust, K. & Iacobucci, D. (1994) *Social Network Analysis : Methods and Applications (Structural Analysis in the Social Sciences)*. Cambridge: University Press.
- Watts, D.J. & Strogatz, S.H. (1998) ‘Collective dynamics of “small-world” networks’. *Nature*, 393(June 4), p. 440–442.

Dr HAMADOU

History of Art

(-History of Vernacular Architecture and Handicraft
in Northern Cameroon.

- Documentary Film Maker in Social Sciences)

Assistant Lecturer at the History Department;

Faculty of Arts, Letters and Social Sciences,

University of Ngaoundéré

P.O.Box: 454 Ngaoundéré, Cameroon.

(Private: P.O.Box 764 Maroua, Cameroon)

E-mail : hamadou_sali@yahoo.fr

Tlf : (+237) 96 03 41 38

ANALOGOUS SPACES

Architecture and the space of information, intellect and action.

15-17 May 2008, Ghent University International Conference.

Session themes:

3. Space of Action and Decision Making.

Title: “Vernacular architecture and the politics of space enhancement in the royal palaces in the *lamidat*¹ of Mindif, Northern Cameroon, 1824-1984.”

In Mindif and in many *lamidats* in Northern Cameroon, the royal palace occupies vast space and it is usually located in the centre for security reasons. The capital is a cultural city-state. It favours the development of handicraft works and ateliers such as blacksmiths, foundries, sculpting, leather works, weaving, spinning and dyeing clothes where handcrafters work in very active specialised groups.

The royal palace, as the first visible symbol of power has always influenced the populations. In Mindif, when people say in Fulfulde language “*saré*” (compound) or “*yolndé*” (outside courtyard or entrance hall) without specifying the name of the owner, they refer in that case to the *lamido*'s palace. In many *lamidat* and particularly in Mindif, the royal palaces have often changed sites of their location within the town. From 1824 to nowadays, Mindif counts five different palaces in which reigned eight different *lamibé*.

¹*Lamidat* means “territory”, a territory ruled by a *lamido* (Chief - the one who has “divine” power, the one who is ruling a territory “state”) with limited boundaries and tax collection system...).

This paper analysis the politics of space enhancement in the successive palaces since the foundation of Mindif in 1824 by Modibbo Bouba Birowo until 1986, when the state appointed a Mayor to administer the town, taking some prerogatives devoted originally to the *lamido* like for example, land management, urbanising the town and collecting various taxes etc. Our interest on the royal palace is that, the palace is reflecting its architecture on the town. The populations have willingly or not copied the architectural styles and the politics of space use of the palaces of their time. This was aided by the *pulaaku*, the Fulani people's cultural codes of social behaviour. Since the palace is the headquarters of the royal institutions and at the same time the residence of the *lamido*, it should have a particular architecture. The paper focuses particularly on the similarities and/or differences in the politics of space enhancement in the different palaces and their influences on the town's architecture and urbanisation from 1824. In one hand, this policy has also an impact on the urbanisation process of the town and the villages surrounding it like for example, the way paths and roads were built, the allocation of lands to citizen according to their social statuses in the disposition of the quarters surrounding the palace. On the other hand, this policy influenced the building technologies and the architectural styles of houses in the royal palace and in the compounds of simple citizens in the town. We will sort out these differences and influences throughout time and space. The town is at the image of the royal palace and the personality of its *lamido*. We will present each royal palace, the *lamibé* who ruled in it and how the town looked like at that period. This paper will also analyse how these royal palaces in their apparent different organisations of space, played the same role throughout history of Mindif in their roles of headquarters of the royal institutions. How these differences interrelate in time? Through time, the building technologies and the architectural styles have changed and been modified according to the needs of the *lamido* and his people but also according to the models practiced in other *lamidat*. Through space, the royal palaces have changed sites of their locations, usually under the initiative of a new *lamido* who wants to reign in a new environment.

As a historian of Art, I used in some of my previous researches the *Participant Observation Methodology* that consists mostly in observing my informants in their handicraft tasks and if needed (what I usually did), I participated in the confection of many art objects and building houses. For this paper, I will use also this methodology for the two last palaces because many of their objects and buildings exist today. For

the three first palaces, I will use the methodology of reconstitution and reproduction of elements retained by the oral tradition since most of the elements have disappeared and some witness persons of these facts exist today.

Ole Häntzschel

Atlas of Anxiety

(Graduation Project)

I designed texts, maps and information, which describe the expression of various types of anxiety and visually deal with the emotions of anxiety, unpredictability, and uncertainty. Anxiety should not be awakened by visual clichés, but rather be provoked in a subtle, irritating way.

The objective of this project was to compare rational and irrational anxiety and to represent this information graphically.

The main chapter of the book contains the results of a questionnaire I undertook. I asked every embassy in Germany, as well as every German embassy abroad, to answer two questions: 1. What do you think are the people in X anxious of? 2. What do you think is the greatest menace to X? The answers are displayed in the inverted colors of each nation's flag. The evaluation of the answers compares the anxieties of different countries with their real situation. (e.g. the anxiety of poverty, compared with the nation's gross domestic product.)

In addition I have dealt with regional specific anxiety disorders and have displayed anxiety in the form of charts and statistics.

Vitae

Born 1979

- | | |
|----------------------------------|--|
| January to April 2007 | Exchange semester at the University of Michigan, Ann Arbor, USA |
| December 2006 | Graduation (Diplom) in Visual Communication at the University of the Arts, Berlin, Germany |
| October 2005
To February 2006 | Exchange semester at the School of Art and Design Zurich, Switzerland |
| February to April 2005 | Internship at Wang Xu Associates, Guangzhou, China |
| November 2003
To March 2004 | Exchange semester at the Academy of Fine Arts, Venice, Italy |
| Mai 2003/04/05 | Design assistant at TYPO, international design conference, Berlin, Germany |
| October 2001
To December 2006 | Studies of Visual Communication at the University of the Arts, Berlin, Germany

Class for Graphic Design, visiting professor Melk Imboden
Class for Graphic Design, visiting professor Stefan Sagmeister
Class for the Design of Visual Systems, professor Michael Klar
Foundation year, professor Ulrich Schwarz |
| March to April 2001 | Freelancing for publishing house Wissen Digital, Munich, Germany |
| May to October 2000 | Internship at Mike Quon Designation, New York, USA |
| January to April 2000 | Internship at Pilotfisch, Agency for Visual Communication, Munich, Germany |

Subject: Fwd: Konf: Analogous Spaces. Architecture and the space of information, intellect and action - Ghent (Belgium) 05/08

From: Ole Häntzschel <o@olehaentzschel.com>

Date: Wed, 08 Aug 2007 11:45:51 +0200

To: <analogousspaces@architectuur.ugent.be>

To whom it may concern:

I just received your "call for papers" mail, forwarded from a friend. I know it is already past the deadline, but I would still like to send you some material of my graduation (diploma) project.

I believe it could be interesting for the "information storage and data processing (databases, information retrieval, data mining, conceptual maps, scholarly communication, search engines, etc." part of your project.

I have attached a description and a few sample pages.

I am looking forward to hear from you!

Thank you, and best regards from Berlin,

Ole Häntzschel

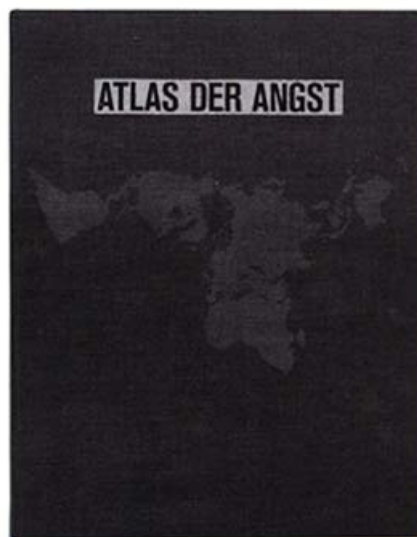
Ole Haentzschel

Strassburger Str. 22
10405 Berlin
Germany

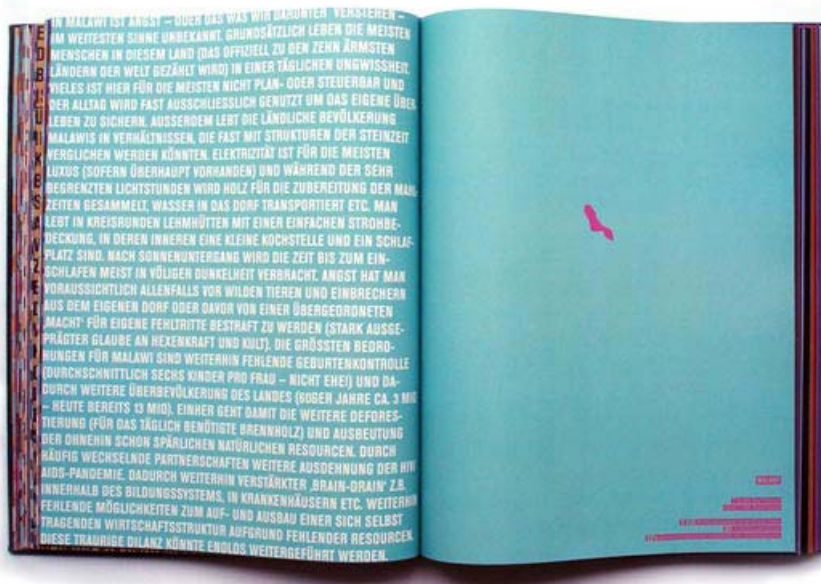
+49 30 442 6117
+49 163 24 99 339 (Cell)

o@olehaentzschel.com

olehaentzschel.com

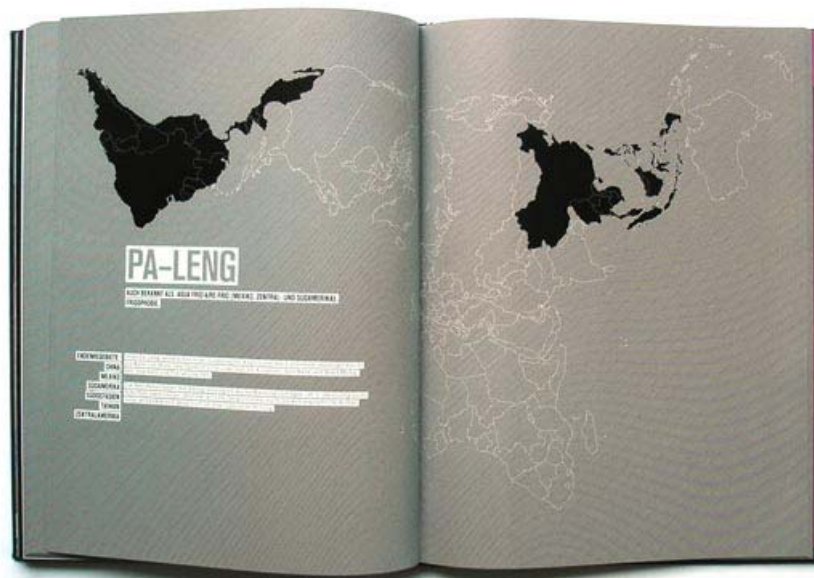














ATLAS OF ANXIETY.doc	Content-Type: application/msword Content-Encoding: base64
-----------------------------	--

Vita Ole Haentzschel.doc	Content-Type: application/msword Content-Encoding: base64
---------------------------------	--

ada01.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada02.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada03.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada04.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada05.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada06.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada07.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada08.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada09.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada10.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada11.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada12.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada13.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada14.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

ada15.jpg	Content-Type: image/jpeg Content-Encoding: base64
------------------	--

Combinatorics and order as a foundation of creativity, information organisation and art in the work of Wilhelm Ostwald

Proposal for a poster

ANALOGOUS SPACES - Architecture and the space of information, intellect and action
15-17 May 2008 Ghent University

Thomas Hapke

University Library
Hamburg University of Technology (TUHH)
Denickestr. 22
21073 Hamburg, Germany
hapke@tu-harburg.de, <http://www.tu-harburg.de/b/hapke/>

This poster together with an accompanying website will present some of Wilhelm Ostwald's interdisciplinary activities in the areas of education, information and art. In analogy to the concept by Frederick Winslow Taylor concerning a fragmented and scientific view on industrial work, Ostwald's contributions in the area of research methods and how to work as a scholar aim at understanding the emergence of scholarly concepts, ideas and inventions as well as at subordinating scholarly work systematic advancement. This is attested by papers of Ostwald with titles like "Techniques of inventing" or "Systematic inventing". Creativity included for Ostwald not only "productive imagination" but also "combinatorics". From his view ideas and discoveries are often only "a novel combination of existing components". Newly-discovered facts in scientific research also has to be combined with diverse existing facts to create new insights. His idea on creativity corresponds with modern views concerning an alternative exposure to copyright and intellectual property within the "Creative Commons" licences: "Share, reuse, and remix - legal" (<http://creativecommons.org>).

For Ostwald the search for harmony and order in combination with his energetic imperative ("Do not waste energy, but convert it into a more useful form.") were a foundation of his ideas on the organisation of scholarly communication. He applied his ideas of order in the domains of language, paper formats, the system of scholarly disciplines itself as well as colours and forms. In connection with research in his later years on colour theory Ostwald was also engaged in the "Harmony of forms" as the title of a book promised. Using the rules he developed in this book Ostwald created ornaments and new forms "according the laws of combinatorics" which were "all beautiful, without any exception" as he wrote! His imperative "legality = harmony" and his colour theory had influence on the German Werkbund, the Bauhaus and the Dutch artistic movement De Stijl. Ostwald published a paper on "standards" in the yearbook of the Werkbund as well as another one with the title "The harmony of colour" in the journal "De Stijl".

Abstract for Analogous Spaces International Conference, Ghent, May 2008

Paper Title: Re-configuring public libraries in the internet age: new roles in new spaces

Theme 1.

Authors: Roma Harris, The University of Western Ontario, Canada (harris@uwo.ca) & Sally Wyatt, Virtual Knowledge Society, Royal Netherlands Academy for Arts & Sciences (sally.wyatt@vks.knaw.nl)

Abstract:

Public libraries have long played an important role in the communities in which they are located, serving not only as repositories of books and other information but also of the skills of the librarians who work in them. As well as providing access to fiction, recreational reading materials, and support for what is sometimes called 'lifelong learning', public libraries can be important sources of community-based information and referral, often serving as meeting places for local groups. As such, they are deeply embedded in the norms and practices of their local communities and are respected and valued as 'neutral' sites. In this paper, we address the question of what is happening to these traditional information places as libraries have expanded their services to include public internet access. We adopt two approaches in answering this question. The first focuses on the library as a place where the global is being integrated into the local and what this means for the deployment and practices of library users and staff. The second focuses on the challenges faced by staff and visitors when public libraries become sites for 'free' internet access, thus resulting in a blurring of public and private information spaces.

It could be argued that the internet, particularly the world wide web, has brought the world into the library in new ways. Of course, printed media have always provided access to other times and places, but users who engage with these materials in the library generally do so in solitary and private ways because, even if a book's title is visible to others, its contents are much less so. Internet access sites, however, are often situated in ways that permit screen contents to be easily visible to passers-by, both by other visitors to the library as well as the people who work there. These physical configurations frequently raise concerns over objectionable images and result in corresponding attempts by library staff to limit access to certain types of websites. At the same time, the public nature of these sites also limits users' privacy and may prevent some information seekers from viewing material they might need, such as information about sensitive health concerns.

In this presentation we propose to explore how these changes have introduced new meanings into public library spaces. We will discuss not only how the internet affects the locations in which staff and visitors interact with one another and how they transact their library work, but what impact these new configurations have on the type of place the public library has become. We consider how the 'localness' of a library changes and what it means for its character as a knowledge space as it is altered by the globalizing presence of the internet.



Universität Dortmund
Fakultät Bauwesen

Lehrstuhl für Geschichte und
Theorie der Architektur (GTA)
Prof. Dr. Wolfgang Sonne

Dr. Sonja Hnilica
August-Schmidt-Straße 6
D-44227 Dortmund
Tel. 0231/ 755 6056
Fax 0231/ 755 41 96

sonja.hnilica@uni-dortmund.de

History or fairytale?

Camillo Sitte's metaphor of the urban space as a memory

Sonja Hnilica

The metaphorical analogies between urban spaces and memory have often been stated. I would like to discuss how debates in different fields influenced both concepts likewise. As architectural theoretician, I am focusing on the relevance of the memory-metaphor on urban design. I will present examples from Camillo Sitte's writings on urban design, considering not only his famous book *Der Städtebau nach seinen künstlerischen Grundsätzen* (1889), an early attempt of rethinking urban space in a time of major changes caused by the industrialization and the resulting emergence of large cities, but also Sitte's numerous pointed articles he wrote on Vienna throughout the second half of 19th century. The extensive use of metaphors is typical not only for Sitte's writings, but for the architectural discourse in general, as I have shown in my PhD-thesis.¹ I do understand metaphors not as mere rhetorical ornaments, but as hints on (more or less) hidden structures. Max Black (1954/1979), Nelson Goodman (1968), Thomas S. Kuhn (1979) and George Lakoff (1980) have shown, how metaphorical relations produce analogies, that structure our realms of experience and hence construct reality. Metaphors are not stable, their connotations may (but do not necessarily need to) modify when the concepts they derive from change.

I am going to contrast Sitte with other relevant positions. The City has been used as a metaphor for the memory since antiquity. Cicero already suggested imagining the memory as a city. He recommended the visualization of prominent elements of a speech as objects that may be placed in a sequence of urban spaces. Architects used this analogy the other way round. Victor Hugo (1831) coined the metaphor of a cathedral as a book, whereas John Ruskin (1849) stated that humankind cannot remember without architecture. Sigmund Freud (1909) added a new dimension to the metaphoric use of the city. He drew parallels between Rome with its antique ruins that have been de- and re-formed in many ways and the process of conservation of the past in the human memory. Maurice Halbwachs (1925) thought that a community's shared memories accumulated a collective memory, bound to the community's built environment. Aldo Rossi (1966) concluded that the built structure of a city might be seen as the collective memory of its inhabitants.

In our days research of the human brain has led to the concept of memory as a permanent process of construction, constituted by social contexts in the present. Closely connected to this debate is a concept of history that is no longer accurately divided from memory, as history is always a result from present-day readings. Camillo Sitte's writings offer ambivalent viewpoints on the topic. On one hand Sitte wanted the architect to design street patterns that resembled a

¹ See Sonja Hnilica: *Stadtmetaphern. Camillo Sittes Bild der Stadt im Architekturdiskurs*. PhD Diss., Vienna Technical University 2006. (<http://media.obvsg.at/AC05032874>)

so-called "historically grown" city fabric. Selective readings of Sitte reduced this idea to the mere imitation of the historical, irregular street layouts. Some architects might have overlooked, that on the other hand Sitte strongly advised against metaphorically "writing" an imaginary story into the city. Considering the different notions of the memory-metaphor, this might not necessarily be a dilemma. A close reading of Sitte's use of the memory-metaphor will reconcile at least some of the contradicting meanings.

Dr. Sonja Hnilica, Dipl.-Ing. Dr.

Since 2006 teaching assistant at the Institute for History and Theory of Architecture (GTA), Department of Architecture & Civil Engineering, Dortmund University

2006 PhD dissertation, Vienna Technical University

2002–2006 Lecturer and project assistant, Institute for Urban Design and Landscape Architecture / Institute for Architectural Theory, Vienna Technical University

1994–2002 studies of architecture at Vienna Technical University

Publications include:

"Architektur neutral? Planen mit Gender", with Sabine Pollak, Bente Knoll, Gesa Witthöft, in *Architektur- und Bauforum*, February, 2006, pp. 9–11. "The City as an Artwork", in: *Datutop 27*, 2006, pp. 16–42. "Die Grenzen der Kunst und anderer Metaphern im modernen Städtebau", in Klaus Semsroth, Kari Jormakka, Bernhard Langer (eds.), *Kunst des Städtebaus. Neue Perspektiven auf Camillo Sitte*, Vienna: Böhlau 2005, pp. 183–208. *Disziplinierte Körper. Die Schulbank als Erziehungsapparat*, Vienna: Edition Selene, 2003. *Building Power. Architektur, Macht, Gender*, ed. with Dörte Kuhlmann, Kari Jormakka, Vienna: Edition Selene, 2003.

Ulku Incekose, PhD

Izmir Institute of Technology
Faculty of Architecture
Department of Architecture
Gulbahçe Campus
TR-35430 Urla, Izmir TURKEY

Tel : + 90 232 261 93 16
Fax : + 90 232 750 70 12
GSM : + 90 533 257 23 93
E-mail: ulkuincekose@iyte.edu.tr

Avant-Garde Circulation and Journals; Understanding Analogous Intellectual Networks by Space of Knowledge in Different Geographies

Intellectual networks were became the most important mechanisms in which the idea of the ‘revolutionary architecture’ was transferred and activated at national and international scale in interwar period. Under the influence of Russian Communist Revolution in 1917 and later the 1918 Revolution in Germany, the idea of the “revolutionary art-architecture” has appeared as a basic argument in the discourses of avant-garde figures in Central Europe. With the argument of “a new world-a new architecture,” a new architectural expression of a new world and the endeavors in constructing “a new social order/a new way of life” has emerged in architectural trends such as futurism, cubism, expressionism, functionalism, constructivism.

This new utopian idea in Central Europe was transferred and activated in Eastern European countries including Hungary, Poland, and Czechoslovakia together with the ones in Russia and Germany where the revolutions took place by intellectuals’ networks. The circulation of avant-garde figures of Eastern Europe individually or as a group to Central European countries is crucial in the transmission and the activation of the revolutionary architectural discourse in Eastern European countries. At this point, the question how these transnational networks and gained architectural knowledge were activated and transmitted in their own countries is very important to explore the spaces of this intellectual network. We can capture the dimensions and interconnections of the networks and learn about the effects of these international networks on architectures of cross nations by means of architectural journals. *SA* in Russia, *MA* in Hungary, *Zenit* in Yugoslavia, *Stavba* in Czechoslovakia are just few of the journals which provide the understanding of the networks of avant-gardes in Eastern Europe. The transmission and activation between East European Countries and Central Europe is also valid at large geographical scale with different characteristics. In Turkish architecture, especially in 1930s, we can capture similar networks by Turkish Architectural journal; *Architect*. However, the types of

these networks, transmission, activation; the density of intellectual networks and finally the effectiveness of the transformed knowledge in Turkish architecture are very different, because of geographical distance and social, cultural and political differences.

The aim of this paper is to analyze how the intellectual networks were founded and developed between Central European avant-gardes with two different geographies; East European and Turkish Architecture through the architectural journals as a space of the knowledge which was gained by intellectual circulations. To scrutinize intellectual networks, Czech architecture was important case in point of its geographical condition (between Central European and Russian architecture). Especially, Karel Teige had a remarkable figure to clarify the essence of the Constructivist movement spreading in Czechoslovakia and Europe. Again, Czech Karel Teige, in his journeys to Soviet Union and European countries shows a great interest in the constructivist works of artists like Hannes Meyer, Mart Stam, Hans Wittwer, and El Lissitzky. In periodicals *Stavba*, in which he takes place in the editorial, and *RED*, which he starts, Teige publishes many articles about revolutionary approach in Central European architecture and the translations of many avant-garde figures' articles. So, the article aims to reveal how the revolutionary discourse of Central European avant-gardes centered in Czechoslovakia and Turkey through analogous avant-garde circulations and architectural journals *Stavba* in Czechoslovakia and *Arkitekt* in Turkey which transmitted and activated these avant-gardes' circulation in their geography with the different ways, contents and meanings.

Keywords: avant-garde circulation as intellectual network, journal as a space of knowledge, *Stavba*, *Arkitekt*

Lemmas for a community: Converting an early printed bibliographical reference work into a wiki

Karen Janssens

Department of Library and Information Science - University of Antwerp

Even today, early printed bibliographical reference works can still be invaluable research tools for, among others, historians and students of literature. Much of the information contained within these reference works, however, remains undiscovered, largely due to their poor search and retrieval possibilities. Furthermore, both time and space restrictions act as a threshold for a more intensive use. Digitisation of the works provides a means to resolve the above shortcomings: it makes it possible to perform full-text searches within the original content; and when the information is placed online, it is accessible at any time and from any place.

During my study, I focussed on the 18th-century bibliobibliography *Mémoires pour servir à l'histoire littéraire des dix-sept provinces des Pays-Bas...* by Jean-Noël Paquot (3 vol., Leuven : University Press, 1765–1770). The aim of the study was to provide a means to publish the original content online and to allow for an annotation of the original information. This second aspect is quite important: since the work is still in use as a reference work today, it is interesting to allow for additions, corrections, links, references,... which could be valuable for other researchers.

I investigated whether, and how, a wiki could be used for this purpose. A wiki is by excellence a tool that can be used to annotate the original information and to link the present project to other related projects. We can imagine that additional information can be supplied by people from very diverse backgrounds or with very different interests. A wiki allows to collect and share the knowledge of a broad community in a relatively fast and elegant manner, and therefore acts as a 'knowledge pool'.

During this presentation, I will show how I investigated the typographic design of the original bibliobibliographical work to deduce how the information was originally structured and how the editor, Jean-Noël Paquot, intended to deliver the information to his public. From there I will make the link to the wiki-version. I will demonstrate how I used the original 'architecture' of the book to set up and structure the wiki, which will include both similarities as well as differences between the analog and digital versions. Furthermore, I will show how the annotated information can be added to the wiki but how we keep it separated from the original information.

Finally, I will sum up the advantages and shortcomings of a wiki approach for these types of digitisation projects and I will outline some future prospects.

A study on the role of the analogical image of architecture through the collaborative design process : Creating diversity and harmony within the collective form

Yasunori Kitao, Ph.D

Vice Professor, Kyoto Women's University, 35 Kitahiyoshi-Cho, Higashiyama-ku, Kyoto, Japan
Tel & Fax: +81-75-531-7262 e-mail: Kitaoy@kyoto-wu.ac.jp

The aim of this paper is to discuss the role of the analogical image of architecture in order to create a collective form of architecture, which is designed by the architects' organization. The projects that we are going to discuss are composed of parcels, which are each designed by an architect through the collaborative design process. The collaborative design organization will be able to work on making the urban design for the housing district, urban redevelopment projects, new towns, etc. The purpose of making design organization is to achieve harmony and diversity within the collective form, but to get diversity and harmony at the same time can not be achieved by one architect, because the variety of architectural language of one architect is limited.

In order to achieve a coherent character of collective form, the collaborator architects need to coordinate their works. The achievement of this kind of architectural design has been an eternal issue for contemporary/modern architects. Actually, the design of a collective form with both diversity and harmony is very difficult, because we are not able to ignore the managing of the design process. Using the design code is a method to control the design process, but directives of architectural form may limit the individual design possibilities of the architects. However, we may be able to apply some sort of vague design communication among the collaborator architects without using a strict design code. In order to understand the vague design communication process, we decided to analyze concrete example of the collaborative design process of the University in Japan.

In order to understand the communication, we analyzed the drawings and sketches done by the collaborator architects through the collaborative design process. Generally, architects are always concerned about architectural expressions, and we call this expression 'form', which is a very important issue for architects, whose interests are always closely related with form. That is why we will analyze the development of form during the process of creation. By analyzing the forms created by the collaborator architects, we will be able to understand how the analogical approach functioned. In this paper, we focused on the transformation of form during the design process. We first collected primary sources of information that consist of: the drawings made by architects, minutes of proceedings and comments spoken by block-architects after the construction of the project. Afterwards, we picked up 'the noun phrases' of form that explain the design elements that were taken from the minutes of meetings. Thus, we need to use the coordination method in order to control the architectural design within the collective form through the design decision-making process. Several examples of concrete architectural image will be described and the basic background for the creation of collective form will then be understood. In order to understand the design process and communication, we did the following analyses, 1) we picked up the forms from several drawings in order to grasp the development of form, 2) we analyzed the decision-making process and its background, 3) we analyzed the process used to integrate the forms from the design development phase into a collective form, 4) we analyzed the mechanism of design decision, and finally, 5) we will then discuss the role of the analogical approach in order to design a collective form, by using several collective form projects.

As the result, we came to conclude the following: The analogical image of collective form was playing a very important role in the design process as the analogical architectural image through the collaborative process. 1) The 'form' is decided by the personal ideas of the coordinator architect, 2) the simulated design by the coordinator architect of a collaborator, 3) the development of form expression by the communication between the collaborator architects. The collaborator architects achieved the creation of the collective form for the University by using the 'analogy of collective form'. The design background of the collective form is composed of personal experiences and the imagery of the collaborator architects, their previous works, and the design idea of a regional context in their analogical method. We thus build the diagram, which presents analogical relations among the collaborator architects, works through formal compositions and formal elements. The diagram shows how collaborator architects could design a collective form through collaboration. We conclude that the analogical approach in design helps vague communications between the collaborator architects, thereby making a design of coherent collective form possible.

15-17 May 2008 Ghent University International Conference – Analogous Spaces

Formal paper proposal

Theme 2: Space of Knowledge and Memory

Building Texts + Reading Fabrics: Metaphor, Memory and Material in John Ruskin's *Stones of Venice*

Dr Stephen Kite

School of Architecture, Planning and Landscape, The Quadrangle, Newcastle University, NE1 7RU,
UK <s.e.kite@ncl.ac.uk>

We cannot remember without architecture declares John Ruskin (1819-1900) in 'The Lamp of Memory' of his *The Seven Lamps of Architecture*. For Ruskin the city is a space of collective memory, charged with metaphoric import: equally buildings can be approached as texts – 'the criticism of a building is to be approached precisely on the same principles as that of a book', he contends. In Ruskin's evangelical tradition, there is a strong sense of *lectio divina* in this kind of interpretation. A great building is a sacred palimpsest of many layers - 'the main and leading idea is on its surface', but there are many depths to be plumbed and interpreted to those who read the fabric with patience and insight.

Reciprocally, a text like the three volumes of his *Stones of Venice* is endowed with a tectonic and spatiality, in counterform to the city it depicts. The first volume is constructed from quarry to cornice; it demands its readers to roll up their sleeves, gives them 'stones, and bricks, and straw, chisel and trowels, and the ground, and then asks [them] to build'.

The spatiality of the second volume reflects the spaces and temporality of the city, describing its peripheral origins in Torcello, in the marshy islets of the outer lagoon – then come intense journeyings to the centre, climaxing in the ecstatic account of the approach to St. Marks and its sea-spray crestings. At the crux of the three volumes stands the Doges Palace; indeed Ruskin claims that the whole of the *Stones of Venice* would be nothing less than a great 'moral of the Ducal palace at Venice'. It is the heart of the book, and the omphalos, or 'central building of the world', containing the Roman, Lombard and Arab in 'exactly equal proportions'. Thus, in metaphors of rise and decline, the Ducal Palace symbolizes a moral apex, while the third volume of Ruskin's great work of cultural criticism describe scenarios of decay and collapse.

This paper operates within the empirical and documentary arena of Ruskinian interpretation, working with the primary notebooks, worksheets and notebooks from which the *Stones of Venice* was constructed to discover how - from the fragments Ruskin gleaned in his watchings and strayings in the city - he evolved his taxonomy of Gothic architecture, and sought to understand its nature. It examines the interchange between his exhaustive encounter with the *thingness* of the urban fabric, the erection of the manuscript, and the playing out of this intimate physical knowledge of the city in themes of architecture, memory and metaphor.

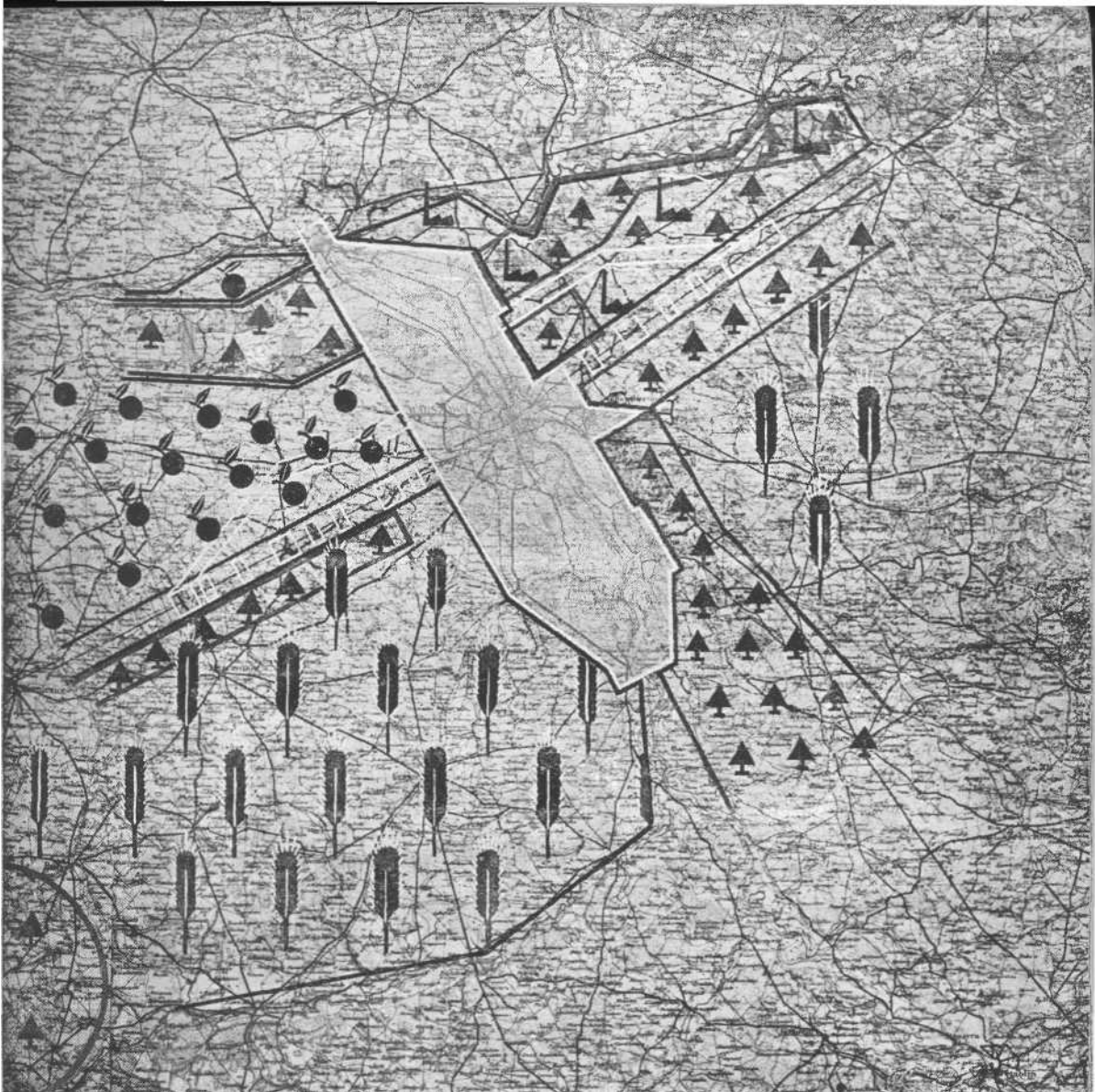
Proposal for:

Analogous Spaces. Architecture and the space of information, intellect and action

Dr Martin Kohlrausch
German Historical Institute Warsaw
Aleje Ujazdowskie 39
00-540 Warszawa
Poland
Tel: +48-22-5258317
E-Mail: kohlrausch@dhi.waw.pl
Webpage: <http://www.dhi.waw.pl/de/instytut/pracownicy/kohlrausch/>

‘Functional Warsaw’: Poland and the Seductive Internationalism of CIAM

In 1934 a remarkable planning document with the catchy and internationally easily adaptable title *Warszawa Funkcjonalna* (WF) came into existence. Its authors were the Polish avant-garde architect Szymon Syrkus and the urban planner Jan Olaf Chmielewski. Syrkus and Chmielewski developed a new and easy to communicate system to depict statistical information, in particular in its dynamics. Warsaw was consequently presented as a city at the intersection of transcontinental traffic lines, or, as one author put it: „Warsaw was not simply projected as a European city: it was to become Europe itself.“ (Crowley 2005) In stressing movement and in consequently distinguishing between static and adjustable criteria the city appeared as fluent. Differences between town and countryside were to be levelled by means of a broad zone branded *Warszawa Maksymalna* or *Wmax* stretching 100 kilometres in North-South and East-West-direction.



[Example from the WF-plan, featuring the functional division of Warsaw and surroundings]

It is not so much the optimistic assessment of the development of the city, shifting between vision and hubris, which is remarkable. Rather, it is striking how easily the attitude to be modern went together with the internationalist pretence of the study. Out of the dramatic gap between a critical urban situation and aspirations to accomplish a new European hybrid-city the study gained its radical character – and the fascination which it released also outside Poland.

This fascination could not have developed without an international sounding board. Both, Syrkus and Chmielewski were members of the *Congrès Internationaux d'Architecture Moderne* (CIAM). The CIAM intensively discussed the concept of the functional city from 1931 on and in particular at their congress 1933 in Athens (CIAM IV). Under the headline

'the functional city' the regional groups presented 34 cities, one of which Warsaw. It seems as if the Polish group could easier than others adapt to the main idea proposed at Athens, that architecture had to bear in its core a functional character. On the basis of material presented at Athens the Polish group, as the only one, developed a concrete concept for a functional urban region – the study *WF* already mentioned. In 1934 Le Corbusier considered *Warszawa Funkcjonalna* as a new step in the planning of huge areas, in particular due to the so called focussing-method, applied to increasing scales (district, city, country). Due to the fact that the study provided urban planners with far more tools than the Charta of Athens had foreseen CIAM recommended *Warszawa Funkcjonalna* as a model-study for large-scale urban and regional planning. In a resolution Gropius, Sert, Le Corbusier and Wells Coates tried to pressure the President of Warsaw into putting through the scheme.

Apparently, the study met with huge response because Poland was presented as a kind of tabula rasa on which those more radical schemes, which remained theory in the West, could be practically realised. Already during the CIAM-discussion on low vs. –high-rise buildings in Brussels (CIAM III, 1930) Syrkus had vehemently advised against dealing with existing cities at all. In a discussion-statement Syrkus declared in the name of the Polish group: "I must stress, that for many cities it [the discussion about the functional city, M.K.] is not about utopian projects, planned in the blue. For us, e.g., it is deeply needed, and if a functional city will come into existence, this may happen soon, and would then no longer be a utopia." Indeed, in Warsaw many things were still in flux, which were already fixed in the more established Western-European big cities and could thus no longer be object of functionalist planning. Moreover, the social dimension of architecture which was strong in all CIAM-discussions was far more urgent in Poland than in the West.

The paper will employ the example of the *WF*-plan – today almost forgotten – to mainly make two points: First, to research the many-layered interconnection between universalist and international concepts and the national framework in which they were to be put through. Moreover, the paper will try to show the high relevance of the development of a uniform system of signs and symbols within the CIAM. Using the example of *WF* it will discuss how international conferences formed a precondition for developing such systems but at the same time could only function as international ventures when being able to deploy such systems.

The paper will use illustrations mainly from the *WF*-document and will dwell on fresh research in the CIAM archives in Zurich as well as various archives in Poland.

Detlef Krechter, M.A.

d.krechter@uni-muenster.de

Towards a critic of historical-geographical reason

Abstract for

ANALOGOUS SPACES

Architecture and the space of information, intellect and action

International Conference

15-17 May 2008 Ghent University

David Harvey well known for his work on urbanism especially in *The Condition of Postmodernity* (1989) started his career during the “quantitative revolution” of the 1960ies advocating a positivist methodology for geography and criticising exeptionalism that he links to Kantian absolute space. As Harvey breaks with Positivism and turns to Marxism in *Social Justice and the City* (1973) he kept his forgoing critic of exeptionalism and essentialism/structrualism in general.

This is correct inasmuch as absolute space and time were the basic concepts for ideographic geography and its essentialism/structuralism. But it is wrong insofar as it missed the epistemological *question* of Kant’s *Critic of Pure Reason*. Kant was not bound to absolute space and time but to contemporary mathematics and natural sciences. In the way sciences change their concepts of space and time the Kantian categories of space and time follow. But even the changes of concepts in science since Kant were Harvey’s arguments against the Kantian *solution* of absolute space and time.

I will argue that in his stand for a historical-geographical materialism Harvey is wrestling with the epistemological question that underlies Kant’s *Critic of Pure Reason* as well as Marx’ hidden epistemology in *Capital* that, not by accident, is subtitled *Critic of Political Economy*. The absence of Kant’s question in Marx’ as well as in Harvey’s work explicitly makes their solutions odd.

The epistemological question that Kant is dealing with is posed by the opposition between rationalism and empiricism that Karatani (2003) calls pronounced parallax. Karatani identifies it in the works of Descartes and Hume as an outcome of the experience of unsteady action and decision making in a society that changes its structures of material practice and superficial appearance on the brink to modern science. Karatani argues that Kant’s “thing-in-itself” puts a place card for “the other” who will always be able to counteract ones own decision-making.

In corollary of Scottish moral philosophy Adam Smith’s gives the problem a practical turn in questioning the unintended consequences of action. Without any systematic connection Smith’s *Wealth of Nations* (1776) and Kant’s *Critic of Pure Reason* (1781) are both made to proof bourgeois society well suited to the norms of nature. But Smith, taking the categories of circulation for granted and labour as their substance, was in fact doing metaphysics by reducing the interplay of being and consciousness to being without any need for collective and conscious decision. The critic of this reduction that was the real counterpart to Kant was

done by Marx' theory of value in *Capital* (1867). But Marx did not tell the reader about the homomorphism between the fetishised forms of social relations and the forms of understanding of Kant's transcendental subject. Corollary substantialist Marxism as well as positivist Neoclassic missed the crucial interplay of being and consciousness as conscious being.

In this situation Harvey criticises both, essentialism/structuralism and empiricist positivism – the pronounced parallax revisiting. Harvey conceives space-time along the lines of Lefebvre's and Cassirer's conceptions of space and experience and put them in analogy with Marx' theory of value. Harvey's solution is a tripartite division of space as absolute, relative and relational at the same time. With this at hand Harvey argues against the post-modern abolition of meta-theory. He connects the post-modern experience of time-space compression with the speed up in decision-making under the conditions of flexible accumulation. But this seems to be the vulgar Marxist speech of false consciousness without explaining, why there is any consciousness at all. Harvey tells us about the space of reason but hardly nothing about the place, where the experience of reason is made. What's left is a critic of post-modern reasoning prone to empiricism and eclecticist models. This is fatal, because Harvey and his counterparts share the same stand for anti-essentialism and post-structuralism. They are just divided about the use or abuse of meta-theory.

How to get out of this mess? The road to naïve experience is not losing all reason, it is even more of it, as Adorno once put it, who were from 1936 on intimate with Sohn-Rethel's idea of a hidden connection between Kant's and Marx's epistemology. But Sohn-Rethel was not able to publish his idea until 1970 (engl. *Intellectual and Manual Labour: Critique of Epistemology*, 1978). The key point is the thesis that the action of exchange by money is doing a real abstraction in a non-place. Exchange does exist only in the action itself. The individuals treat in exchange their products as equivalents. They don't have to know, what they do, for being the agent of a relational system of collective action, which stays invisible to the individual. This fits to Harvey's saying of money as concrete abstraction. Money connects the individual actions within a relational system of value that got a serious impact on individual experience and decision-making. In consequence, the more the built environment is produced under conditions of the capitalist mode of production, the more the individual experience of place in space and time is formed by the contemporary necessity of capitalist accumulation and vice versa.

Painting and Photographing Landscapes
Chunglin Kwa
University of Amsterdam
c.l.kwa@uva.nl

Landscapes have been painted and photographed, they are being studied by geographers and ecologists, and they can be designed by landscape architects. The concept of 'landscape' hangs ambiguously between a visual representation and a natural entity. Historically, the primacy was for the visual aspect. When we designate natural scenery as 'landscape', we are in fact using a metaphor. This metaphor is a visual metaphor, since the way we understand what a landscape is, is formed by the pictorial conventions associated with the original landscape-as-picture.

This paper takes its point of departure in the juxtaposition of two very different conceptions of natural landscapes: the holistic landscape of Alexander von Humboldt and the fragmented landscape of geographers in the 1920s and 1930s. Both forms of landscape are intimately connected with different modes of pictorial representation: paintings in the case of the Humboldtian landscape and photography for the landscape-in-fragments.

Humboldt accomplished the establishment of the natural landscape, independent from its pictorial representation, by developing the natural landscape out of the painterly landscape. In his *Ansichten der Natur* (1807), which he wrote shortly after having accomplished his voyage through the Americas, and most of all in his *Cosmos* (1847-1852), he praises the intuitive ('dark') feeling of painters such as Jacob van Ruisdael to develop a feeling for the whole from particulars, such as the typical image of grouping of trees and their intertwined foliage.

The fragmented landscape arose out of a chance discovery emanating from aerial surveys of the land. Between 1923 and 1939, there was the multiple discovery in Germany, in the U.K. and in the U.S., of the existence of a 'smallest unit of landscape', best visible at scales between 1:10,000 and 1:25,000; they were alternatively coined sites, landscape cells, unit areas, physiographic units, tiles (German: *Fliesse*) and ecotope, the latter proposed by the German geographer Carl Troll.

There are several ways in which we may think of the relationship between modes of visual representation (wholes or fragments) and the conceptualization of the natural entity called 'landscape'. One is that the different techniques of visualization (painting, photography) produce different realities. Both Walter Benjamin (1936) and Roland Barthes (1980) have argued that the medium of representation is the producer of the differences in outlook between, respectively, painting and film, and painting and photography. "The image produced by the painter is always a picture of a whole, the image produced by the camera-man is a fragmented image", said Benjamin. Benjamin was referring to the temporal sequences of images, but he also referred to the unusual meanings details could be given in film, where they would acquire a significance setting them apart from the whole. The other is that there is a historical, i.e. contingent, relationship between forms of pictorial representation and the Gestalts with which they are associated. In this view, techniques of visualization are the neutral carriers of the Gestalts, or visual metaphors, which shape our ideas of reality, in this case of the form of the land.

Mental spaces, a design tool seen in a historical perspective

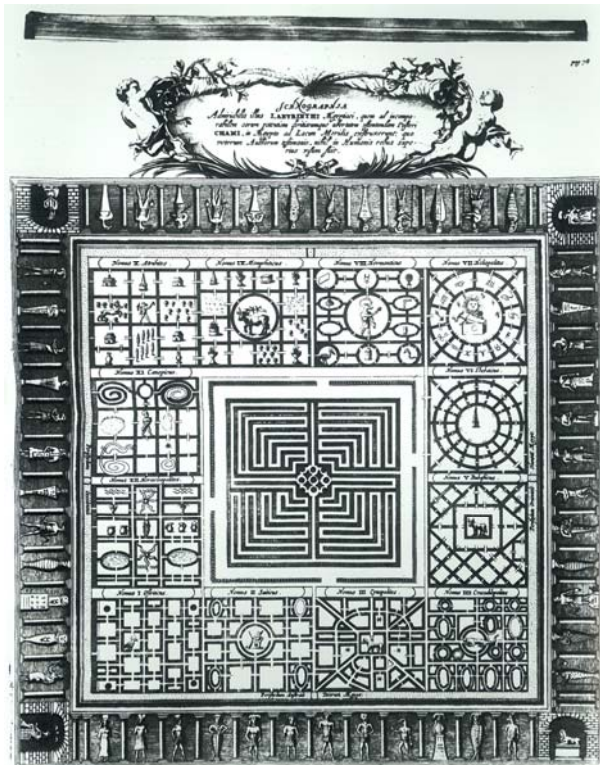
Thierry Lagrange
 Sint Lucas (Department of architecture Brussels), Hoogstraat 51, 9000 Gent
 Architettura bvba, Molenaarsstraat 111/40, 9000 Gent
 thierry.lagrange@architettura.be

What were the thoughts of Leon Battista Alberti while writing the *re aedificatoria*? Did he use a clearly defined mental framework, a mental space? The tractate, comprising 10 books, was completed over a time period of several years while, very interesting, Alberti did not build any projects. His experiences as *architect-builder* only started after the completion of the *re aedificatoria* in 1452. What gave him the ability to write down so well defined *the art of building*? Was it a mental framework? One may suppose that Alberti is able to talk, thus think and theorize, about architecture only through the use of a well defined mental path. This mental path circulates through a constructed architecture, through a for Alberti perspicuous plan. It may be wondered whether this path coincides literally with the tractate. Or maybe rather with the *ancient* examples. Or also the work of Vitruvius may have influenced his thoughts. Possibly it was a fascinating and prolific mix of various factors. The exact answer is only to be known by Alberti. But most important is the fact that his tractate is the result of a well-considered theorizing process and can be seen as an attempt to formulate an *architectural idea*. Other authors of tractates and texts such as Filarete, Vignola, Palladio, Le Corbusier may be considered similarly. In the first part of the paper this attitude is elucidated and the historical context is briefly discussed.

The second part of the paper deals with the way mental spatial concepts can be generated and communicated, spaces that can give a better understanding of an *architectural idea*. Is it also possible today to communicate the development of an idea, more specific an architectural idea, by means of structures, frameworks, matrices, spaces and plans? The research will be mainly focused on these contemporary questions. But can the historical perspective as described above offer interesting leads?

How can an *architectural idea* be described, defined and theorised for a specific case, such as my own office for architecture? The central issue is the introduction of a mental plan. This plan is a tool that permits precise and new insights in an *architectural idea*. The plan resembles the cross-section of the house in *La vie mode d'emploi* van Georges Perec, but also the labyrinthine plans of the 17th century Jesuit Athanasius Kircher. It should be an *artificial* tool that may be used in a search for formulations and definitions, rather than having the ambition to be perfect and complete.

A second case to define such a mental space during the project will be a pedagogical case in which master students are to be involved. The concept of mental spaces will be introduced to them. The mental spaces should be further designed and communicated by the students in their own design methodology. Those results are to be reflected within the project.



Athanasius Kircher, *Oedipus Aegyptiacus*, Egyptian labyrinth

Honoré Hutting	Smauft	Sutton	Orlow- sica	Albin	Marel- let	Simpson Trojan Troquet Plassaert
	Gratiolet		Crespi	Nieto & Rogers	Jérôme Fresnel	Breidel Valène
Brodin- Gratiolet Cinoc	dokter Dinteville			Jérôme Winckler		
Houcode Réol	Gratiolet Grifalconi Rorschach			Hébert Foulerot		
Speiss Berger				Echard Marquiseaux		
	Danglars Bartebooth			trappehuis Colomb Foureau		
	Appenzell Altamont			de Beaumont		
	Moreau			Louvet		
dienst- ingang	Marcia Antiquiteiten		Cloveu Loge Nochère	entree Mossy Marcia		
kelder	kelder	verwarmings- ketel	kelder kelder	liftmachine- kamer		kelder kelder kelder kelder kelder

George Perec, *La vie mode d'emploi*, p. 512, cross-section

Analogous Spaces - Abstract Submission

Non-Dormant Spaces: Community Activation Through Public Art

The public spaces that regularly make up a community in North America are few and far between, rarely venturing into the open arena of democracy and political dialogue. The community itself can be traced and documented through a series of database entries, essentially allowing for a self-documenting population, while simultaneously creating an extension of the physical space that makes up a given community into the virtual. The database as a form of digital architecture allows for the input, access and conceptual interaction of a political voice for the community and thereby enhances the political livelihood of the public space. The knowledge is accessible and democratic, while also decentralized, avoiding the traditional power roles of data collection by government bodies.

Artwork in a variety of modes enable these interactions to occur, re-democratizing public space and allowing a sense of ownership and responsibility to surface for the benefit of all community members. The physical interactions made through interactive artworks, through the technological processing of the database, create the necessary opportunities for public action within a real space. Whether through a critique of surveillance in the public, as in David Rokeby's *Watch*¹ or a novel use of public space, as in Rafael Lozano-Hemmer's *Vectorial Elevations*², the use of interactive artwork as a public medium generates an invigorated re-classification of public space.

The database's structure stands in for the physical makeup of a community, creating rows and columns of streets and homes, moving the information from the private into the public. The database as an aesthetic pushes for a re-opened architecture of the physical space it describes³. Closed-off information and potentials for chance meetings are revisited and reinstated through the active participation in database-artworks. As the public becomes democratized through a shared ownership of information and a cooperated responsibility of the needs of the community, the database grows in political power and usefulness. Artwork that regenerates a public space is essential to the future of the community. Databases allow for a new approach for artwork to use information, ultimately changing the currently dormant public spaces of North America into a shared sphere of action and responsibility.

The World Wide Web as an incomprehensibly large database, a wealth of interconnected data, can also be framed as a model for the physical public sphere. The community, and perhaps specifically the public spaces found in a community, could be reconnected with the residents of these spaces, arguably moving towards the physical manifestation of the Semantic Web theorized by Tim Berner-Lee⁴. If public space is charged with active residents, who effectively become participants in the new model of politicized space through politicized data, the resulting information and collective knowledge radically changes the active potential of a given population.

Politicized data presented in the form of generative visual works to utilize otherwise wasted data for a larger purpose. The new participants in the active community are the former residents of the dormant public space. Artworks that dynamically free data from the confines of intended centralized uses and other uncollected knowledge could move a community towards a working model of active citizenship, changing the physical, virtual and political landscapes of a former quiescent public space.

Through the investigation of artworks by Rokeby, Lozano-Hemmer, Richard Serra⁵, Erwin Redl⁶, Golan Levin⁷ and Oliver Kellhammer⁸, the principles of surveillance subversion, active citizenship, physical public art interventions, participatory installations, generative visualizations and politicized public spaces will be explained and extrapolated, ultimately arguing for an adoption of interactive public artworks as the centre of the non-dormant North American community and active public space.

References

- ¹ Steve Dixon, *Digital Performance* (The MIT Press, 2007) 536.
- ² Frank Popper, *From Technological to Virtual Art* (The MIT Press, 2007) 213.
- ³ http://vv.arts.ucla.edu/AI_Society/manovich.html
- ⁴ <http://infomesh.net/2001/swintro/>
- ⁵ <http://www.pbs.org/art21/artists/serra/index.html>
- ⁶ <http://www.paramedia.net/statement.htm>
- ⁷ <http://www.flong.com/>
- ⁸ <http://oliverk.org/>

Contact

J. Anthony Langlois
MFA Candidate, University of Windsor, School of Visual Arts
janthonylanglois@gmail.com
www.8485.org

Daniel Laqua
Department of History
University College London
d.laqua@ucl.ac.uk

THE NATION AS A TRANSNATIONAL SPACE: BELGIAN INTERNATIONALISTS AND CONCEPTS OF NATIONHOOD

My paper examines the interaction of national and transnational concepts through a discussion of Belgium-based internationalism in the years between 1905 and 1939. In the late nineteenth and early twentieth century, transnational intellectual networks benefited from an increase in the number of international conferences and international associations. At the fin de siècle, Belgium emerged as an important site for such events, with some observers portraying it as the centre of a nascent international civil society. Significant examples of international activities included the World Economic Congress in Mons, 'Quinzaines' of International Associations in Brussels during the inter-war years, as well as countless conferences which coincided with World Exhibitions in Brussels, Ghent, Antwerp and Liège. On these occasions, Belgian cities became places where transnational networks materialised and expanded.

However, such gatherings – as well as the international associations which often grew out of them – were marked by an underlying tension between transnational and national factors. By coming together at an international conference, participants imagined themselves as members of a transnational community which, depending on the type of event, defined itself in academic, professional or political terms. Nonetheless, concepts of nationhood played a key role in such encounters, as delegates frequently represented their national associations. In this respect, international gatherings constituted a stage on which 'nationhood' could be represented.

My paper highlights these ambiguities by considering national concepts in the thought and action of prominent Belgian internationalists such as Henri La Fontaine, Paul Otlet, Edouard Descamps and Emile Vandervelde. All of them were deeply embedded in the political, social and cultural life of their home country, yet they were also involved in a number of transnational networks. In constructing communities which partially transcended national categories, they utilised national networks for transnational ends. At the same time, however, they presented their endeavours in ways which reconciled their schemes with national frameworks and imagery. One example of this was the way in which they promoted a notion of '*Belgicité*' that represented their country as an ideal international meeting place. In this respect, their work highlights how national and transnational conceptions fed into one another, and how 'nationalism' and 'internationalism' were often experienced as complementary forces.

WAL-SCRAPERS

EXTRA-MEDIUM, SUPRA-MEDIUM, INFRA-MEDIUM

Abstract submitted for consideration for "Analogous Spaces: Architecture and the Space of Information"
July 31, 2007

Jesse LeCavalier

"Under electric technology the entire business of man becomes learning and knowing. In terms of what we still consider an 'economy' ... all forms of wealth result from the movement of information."

- Marshall McLuhan, *Understanding Media: The Extensions of Man*, p. 58

"Wal-Mart is carefully disguised as something ordinary, familiar, even prosaic. But in fact, Wal-Mart is a completely new kind of institution: modern, advanced, potent in ways we've never seen before...Wal-Mart has outgrown the rules – but no one noticed."

- Charles Fishman, *The Wal-Mart Effect: How the World's Most Powerful Company Really Works – and How It's Transforming the American Economy*, p. 222.

Wal-Mart Stores, Inc., the largest company in the world, presents a new species of capitalism characterized by an obsession with information and efficiency. These obsessions, though motivated economically, manifest themselves architecturally. This paper will focus on these manifestations in an effort to identify the spatial traits of this new species. By examining the architecture of Wal-Mart's retail centers, distribution centers and data centers, it will be argued that each can be understood as a "medium" with its own characteristics and architectural implications. Regarding them as such offers an index for the changing relationship of architecture to information and suggests an eventual sublimation of architecture into logistics.

The body of the paper will consist of three sections:

01. The first part will present an overview of Wal-Mart's operation by focusing on the relentless efficiency and enthusiastic data acquisition by which it has defined itself. Because Wal-Mart survives only by maintaining a razor-thin profit margin, efficiency is at the core of its being. As chief architect William Correll stated, "Operational needs rule and productivity and efficiency is at the very center of what we're trying to accomplish." This need for efficiency is coupled with the need to acquire as much information as possible – in fact the company has the largest private database in the world. These needs established logistics as Wal-Mart's primary arena of expertise, research and innovation. By mining its vast stores of information and mobilizing its hyper-efficient logistics machine, Wal-Mart is able to maintain unparalleled control over its operations.

02. The middle section will focus on the architectural manifestations of these obsessions by first examining the "big box" warehouse as Wal-Mart's basic architectural building block. This building type can be understood as "medium" both because its banality is the result of standardizing protocols but also because, as articulated by McLuhan, its blankness serves as a conduit for yet other conditions. In the case of Wal-Mart, logistics produces a neutrality that allows the buildings, having been liberated from their duties as architecture, to do other things and perform different roles.

03. Next the paper will look more closely at three Wal-Mart information building types by explaining what they are, examining the factors that led to their emergence and discuss current innovations that could transform them. These three types can be summarized as follows:

- Retail Center: Extra-Medium

Internally determined by Wal-Mart's layout standards and externally rendered to "adapt" to their contexts, the retail centers can be understood as "extra-medium" for both their exceptional normality and for their adeptness at adapting to hostile territories. Recently, Wal-Mart initiated a program called "site-to-store" through which customers can order any item on its website and pick it up at their local retail outlet with no shipping costs. Wal-Mart is exploiting its pre-existing logistics system to attract customers and to increase its role as a local crossroads.

- Distribution Center: Supra-Medium

As the logistics needs become increasingly complex, the distribution centers act less like warehouses and more like conduits and switches within an intricate network. Also, as the logistics fleet is obliged to become more nimble, automated and flexible, the distribution centers might be bypassed altogether as trucks themselves act as a distribution net suspending goods in a constant state of movement awaiting their destination. Seen this way, the distribution centers are not centers at all but part of a ubiquitous overarching network – a supra-medium.

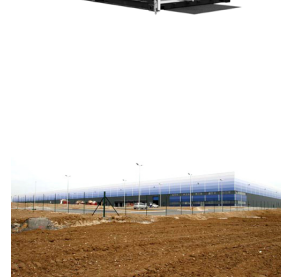
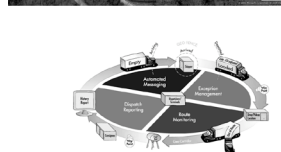
- Data Center: Infra-Medium

In order to maintain its collection of consumer data, Wal-Mart has its own server-farms in the form of concentrated and generic warehouses near its headquarters. However, recently, Sun Microsystems have developed a mobile data center module inside a standard shipping container that promises a much more agile data support network. In both cases – fortification or dispersion – the goal of the architecture is to perform like infrastructure and to disappear like infrastructure.

To conclude, the essay will argue that, collectively, these three "mediums" are a demonstration of architecture's sublimation into logistics. Rather than this posing a threat to architecture, it expands the notion of how it is constituted and expands the arena in which it can act. On one hand, the needs of logistics will serve to increasingly fortify architecture and to "place" it, as suggested by the "site-to-store" program. At the same time, the logistical demands for agility and responsiveness suggest that it is being pushed in the opposite direction toward dematerialization – here glimpsed with the examples of the distribution and data centers. Likewise, as the interior spaces are removed from architecture's purview, the site of action can shift to the possibilities of surfaces, thresholds, membrane and voids. Taken together, these three examples of Wal-Mart's information architecture can be seen as an index of architecture's changing relationship to information and, as such, offer insight into the future of the discipline.

Bibliography:

Drury, Joylan and Peter Falconer. *Building and Planning for Industrial Storage and Distribution*. Oxford: Architectural Press, 2003.
Fishman, Charles. *The Wal-Mart Effect: How the World's Most Powerful Company Really Works and How It's Transforming the American Economy*. New York: Penguin Press, 2006.
Gideon, Siegfried. *Mechanization Takes Command: A Contribution to Anonymous History*. New York: Norton, 1969.
Hanley, Richard, Ed. *Moving People, Goods, and Information in the 21st Century: The Cutting Edge Infrastructures of Networked Cities*. London: Routledge, 2004.
Lichtenstein, Nelson, Ed. *Wal-Mart: The Face of Twenty-First Century Capitalism*. New York: The New Press, 2006.
McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge: MIT Press, 1997.



illustrations (from top to bottom): Darwin's new species of Rhea, discovered while being eaten; typical Wal-Mart retail center, Englewood, CO; interior of distribution center; Wal-Mart distribution park in Tianjin, China; Wal-Mart data center; automated dispatching diagram; portable navigational hardware; Sun Microsystems' mobile data center prototype; Gazeley distribution center

The Digital Map: Moving Beyond Purposeful Mobility?

Sylvia Lindtner¹, Julka Almquist²

1 University of California, Irvine. Department of Informatics

2 University of California, Irvine. Department of Planning, Policy and Design

Abstract

Digital maps have become increasingly ubiquitous. From the Internet browser to mobile phones, PDAs and GPS systems, we are equipped with massive representational data of our environments. In comparison to its analogous ancestor, the digital map allows high interactivity such as zoom into street-level-detail and zoom out to world view, they have the potential to warn us about congested streets, and feed us with personalized information based on our current position and context. Longest, the analogous maps have been described as an important visual representational tool for wayfinding (Lynch, 1960), as a stakeholder in what James Scott termed state simplifications - artifacts of knowledge that are replicable and help to order and control flows of goods and people (Scott, 1998), and as a type of knowledge production that structures our environment into understandable units but that cannot depict idiosyncratic practices and performances within different localities (Turnbull 2000, Kelleher 2003). Designed around goals such as on-a-glance information about a foreign city, efficiently moving from A to B, or finding the closest tourist attraction the map reproduces similar knowledge about different spaces. The abstracted visual representation from a birds-eye view suggests a specific environmental and social image of a space that fails – as Turnbull and Kelleher point out – to acknowledge the idiosyncratic practices one might find when “losing his way”.

In order to navigate spaces individuals require environmental images either from their previous experience with the space, wayfinding signs, or reading visual representations. The digital map - although still based on a certain abstracted visual representation, – allows for multiple of interactions and experiences with both virtual and physical spaces and for the individual to create multiple environmental images. In addition to their original use as a more enhanced wayfinding-tool that provides driving directions and a guide for tourists, the digital map might also be used for explorative activity in the virtual and physical space. For example, prevailing software applications such as Google maps¹ and Yahoo maps², allocate programmable interfaces (so called APIs - Application Programming Interfaces) of their interactive maps, which allow software developers to utilize the online map’s functionality as part of web mash-ups. Developers literally mash-up digital maps with functionality offered by other web applications such as social networking sites (e.g. mySpace and Facebook), news websites, and calendars. Instead of finding one’s way, users get a sense of how their friends are distributed over the globe or which of their favorite bands play in their hometown within the next few weeks. The latest feature of Google maps – introduced as “street view”³ - provides a street level view of San Francisco, New York, Las Vegas, Denver and Miami. Detailed visual representations of streets and the exterior of buildings allow virtual exploration of the physical space comparable to wandering through city streets with or without the intention

¹ <http://maps.google.com>

² <http://maps.yahoo.com>

³ <http://maps.google.com/help/maps/streetview/>

of an end point. While maps have traditionally been used for purposeful mobility, digital street maps offer the chance to wander through and explore these abstracted spaces.

The digital street view map could offer use by – what De Certeau termed – “the ordinary practitioners of the city who live down below...they walk – an elementary form of this experience of the city; they are walkers, Wandersmaenner, whose bodies follow the thicks and thins of an urban “text” they write without being able to read it” (De Certeau 1984, p.93). The digital street view map is not merely the abstracted knowledge about a space from an aerial view, but becomes “virtually walk-able.” This type of digitalized map moves beyond a purposeful mobility allowing the interpretation of the moving body outside of the pre-configured grid. It engages users in an experience made of their current environment, the actual physical space and the virtual representation.

Whereas the public media (news and blogs) have discussed such features extensively⁴, within academia little attention has been paid to the phenomena of digital maps itself and its use in everyday life. With this paper, we will present an investigation of such everyday use of the digital map as well as the tension between traditional use of wayfinding and explorative “non-purposeful” mobility. To answer these questions, we will present a user study that investigates everyday use of street view digital maps in San Francisco by a diverse group of people such as locals, tourists, teenagers, and business people. We use ethnographic methods, such as observation and interviews before, during and after their experiences with the digital map application Google over a period of two weeks. We will address the following questions; If a map does more than helping us to find our way, how does the knowledge and memory production of a place and space change? What types of mobilities do digital maps afford/produce/re-produce? How do digital maps support wayfinding and/or exploration? Finally we will describe different ways of movements and spatial narratives within the physical and virtual space, where both spaces collide and where they remain separate.

References

De Certeau, M. 1984, “The Practice of Everyday Life”, Berkeley, CA: University of California Press.

Dourish, P. and Bell, G. 2007, “The Infrastructure of Experience and the Experience of Infrastructure: Meaning and Structure on Everyday Encounters with Space”, *Environment and Planning B: Planning and Design*, 34(3), pp. 414-430.

Kelleher, W. 2003, “Mapping Moves”, in “The Troubles in Ballybogoin: Memory and Identity in Northern Ireland”, University of Michigan Press.

Lynch K. 1960, “The image of the city”, Cambridge, MA: MIT Press.

Perry, M., O'Hara, K., Sellen, A., Brown, B. and Harper, R. 2001, “Dealing with Mobility: Understanding Access Anytime, Anywhere”, *ACM Transactions on Computer-Human Interaction (TOCHI)*, 8(4), 323-347.

Scott, J. 1998, “Seeing Like a State: How Certain Schemes to Improve the Human Condition have Failed”, Yale University Press.

Turnbull, D. 2000, “Tricksters and Cartographers: Maps, Science and the State in the Making of a Modern Scientific Knowledge Space”, in “Masons, Tricksters, and Cartographers: Comparative Studies in the Sociology of Scientific and Indigenous Knowledge”, Harwood (Amsterdam).

⁴ e.g. <http://www.nytimes.com/2007/06/01/technology/01private.html?ex=1338350400&en=b7678075a3c97d28&ei=5124>

Architectures of Knowledge: The Page, the Book, and the Library

Bonnie Mak
University of Toronto

This paper examines the analogous ways in which the page, the book, and the library organise information. These three spaces have been key in the transmission of thought for over a millennium, and yet few studies have investigated their collective importance in the development of Western culture. The page, the book, and the library configure information in different ways, and it is under the pressure of these architectures that we encounter and grapple with new ideas. Their structures are a crucial part of the knowledge-making process, simultaneously enabling and limiting our ability to understand what is being conveyed. Using a combination of historical methodologies, this paper explores the effect of the conceptual and physical architectures of these spaces upon the creation and organisation of knowledge.

We are the most familiar with the page as it is embodied as a single leaf of paper that is bound in a book with others. The broad expanse of the page can be covered and re-covered with different configurations of text, image, and decoration. We have encountered much of what we know through this dynamic space, and it is in this dynamic space that we have imparted much of what we wish others to know. But we are now so accustomed to the form of the page that it has become transparent. We no longer notice that its size, shape, and material are fundamental to the communication of ideas; we pay no attention to how the page influences our interpretation of these ideas. The layout of text and image provides a cognitive structure by which we may understand the page, and this structure is as

much a part of the message as the text and image themselves. In a similar way, as scholars like Roger Chartier and D.F. McKenzie have observed, the form of the book is constitutive of knowledge. The organisation of the book implicitly communicates what sort of information is at hand and consequently regulates how it is to be read.

As the page and the book are integrated into the library, their conceptual structures are rendered in physical terms. The spatial embodiment of their organisational principles establish the context in which they will be handled, classified, interpreted, and preserved by readers and librarians alike. At the same time, the library imposes additional divisions upon the books, arranging them according to its own tenets —intellectually in the catalogue and physically in the building. The multiple ways in which information is organised on the page, in the book, and in the library thus dictate how ideas are transmitted, and the configurations set out in these spaces in turn become the architectures of knowledge.

As the page is enfolded into the book, and as both are enfolded into the library, we find that the architectures that have been established in these spaces are more than analogous; they are multiple, simultaneous, and overlapping. Interwoven in this way, the page, the book, and the library have structured the transmission of ideas for centuries and will continue to do so for many more, even as they are re-imagined in the digital environment.

Author Bio:

Bonnie Mak is Postdoctoral Fellow of the Centre for Medieval Studies and the Faculty of Information Studies at the University of Toronto. Her work on the history of books and libraries is supported by the Social Sciences and Humanities Research Council of Canada, and she has been the recipient of grants from the Andrew W. Mellon Foundation, the Newberry Library Center for Renaissance Studies Consortium, and the Huntington Library in San Marino, California. Dr. Mak received her doctoral degree from the Medieval Institute of the University of Notre Dame in 2004, and will join the faculty of the Graduate School of Library and Information Science at the University of Illinois, Urbana-Champaign in August 2008. She currently serves on the Committee for Electronic Resources of the Medieval Academy of America.

Contact Information:

Bonnie Mak
University of Toronto
140 St George Street
Toronto, Ontario M5S 3G6
Canada

tel.: +1 416.960.0149
bonnie.mak@utoronto.ca

Abstract for Analogous Spaces: International Conference, Ghent University 15-17 May 2008

Paper Title: “Bridging Time and Geography: Analogous Ways of Instructing the Public in Persepolis and the Louvre”

By Cyrus Manasseh and Ali Mozaffari *University of Western Australia*

This paper will examine the expression and communication of a notion of Empire and imperial power through examples from two different historical periods. We will examine as analogous two sites from historically and geographically distant civilizations. The first example is Persepolis (established around 518 BC), one of the five capitals of the Persian Empire which was established under the Achaemenid rule (559-330 BC). It is located in the province of Fars in southeast of Iran and at a distance of 57 km north-east of the city of Shiraz. This site has been identified as the “acropolis” of the larger city of Persepolis. This site, through its inscriptions and bas-relief decorations communicated and embodied a notion of Persian Kingship, in other words, an idea of an Empire.

It is arguable today that museums take valuable artefacts from areas that are not theirs and create analogous spaces with the other nation’s history/histories. The term analogous can be seen as a layered concept at the superficial level or first level and is interpreted through a standard dictionary definition as “similar in functions but different in origin and structure” and refers to entities “having evolved separately and distinctly.” However, on another level, analogous is understood through analogy referring to “a sameness of relation between the elements in the objects of comparison.” In this paper we adopt a nuanced notion of analogy described as “different-domain-analogy”, which connotes “a same relation between the elements of the different objects,” which belongs to different domains, themselves very distant from each other. Posited in this sense analogy connotes metaphor or parable. On this basis, we interpret analogous to connote metaphoric relations between distant objects.

Often in accordance with this, whole sections in museums are devoted to foreign civilisations which they collate together under the banner of their own Empire. These foreign and great civilisations’ heritage are made to appear as important fragments of the local nation’s own power.

The second example is the Louvre, initiated as a public museum in 1793 in Paris. The Louvre was employed as an instrument for shaping and addressing civic consciousness. We will reveal the Louvre’s incorporation of the fragments of other civilizations, for which Persepolis is to be seen as exemplary, in order to project and communicate a new notion of Empire. This positions the Louvre [a symbol of French Empire] as having dominion over the relics at Persepolis for example. Seen in reverse or by contrast the relics at Persepolis when encountered by people educated through the Louvre could be interpreted as not standing alone but in relation to the French Empire.

In this light these two spaces will be interpreted as analogous in the way they rely upon imagination to communicate to the public.

Le « système Otlet » du point de vue de l'organisation spatiale

En 1895, Paul Otlet, éminente figure de la documentation & de la bibliographie, crée, avec l'aide de son fidèle compagnon, Henri La Fontaine, l'Office International de Bibliographie. Animés par l'idéologie pacifiste naissante, ils considèrent que le savoir constitue un rempart efficace contre les guerres.

Les développements de cette institution conduisent à la création d'une Bibliothèque collective des Sociétés Savantes au début du XXème siècle. Il s'agit de l'ébauche d'une bibliothèque universelle. Pourtant aux yeux de Paul Otlet, le livre ne constitue pas l'unique source du savoir. Aussi entame-t-il une réflexion sur les différents types de supports de la connaissance. Il en découle la naissance du concept de documentation qui dématérialise l'information. En 1934, dans le traité de documentation, le théoricien livre une réflexion qui fait toujours autorité.

Au sein de l'OIB, on collecte des documents pour constituer le Répertoire Bibliographique Universel. L'image n'est pas en reste. Dans le Répertoire Iconographique Universel, les affiches, les cartes postales ou plaques de verre sont accumulées dans un souci d'exhaustivité. Enfin, la presse parachève une approche plus qu'originale pour l'époque.

Aspirant à une société internationaliste et épris de progrès, des applications originales se font jour sous la forme de Musée après la première guerre mondiale. Bientôt, la cité constitue le champ d'attraction pour cet homme passionné par l'organisation scientifique du savoir. Durant l'entre-deux-guerres, il fonde beaucoup d'espoir dans la Société des Nations. Malheureusement, son idée de cité mondiale vouée au savoir ne rencontre pas l'adhésion et le soutien politique des Etats.

Au détour de ces initiatives fortement marquées par la personnalité de Paul Otlet, il appert clairement des liens et interactions. En effet, chaque élément s'imbrique l'un dans l'autre. L'organisation du travail au sein de ces institutions s'est adaptée aux nouveaux projets. L'intégration s'effectue de manière très naturelle presque spontanée. Cependant, il ne faut pas y voir là le résultat du hasard.

Conscient des bienfaits de l'organisation, Paul Otlet s'intéresse aux fiches. Leur représentation tant individuelle que collective est réfléchi sans oublier le fonds ou la forme de celles-ci. L'adaptation du système développé par Dewey se révèle idéale à cet égard. La classification Décimale universelle apparaît comme un moteur de recherche révolutionnaire à l'heure où l'automatisme est absent dans les milieux intellectuels.

L'utilisation rationnelle de l'espace disponible sur fiche constitue un premier pas pour l'élaboration plus complexe du Répertoire Bibliographique Universel. La codification englobe toutes les étapes du travail. On assiste à une organisation scientifique du travail bibliographique qui sert d'exemple plus tard au domaine administratif. Cette première expérience est très éclairante sur l'organisation nécessaire des espaces occupés ultérieurement par la connaissance et ses avatars.

La fiche bibliographique est la première expérience développée par Paul Otlet. D'autres tentatives sont menées au sein de l'OIB dans des espaces et des dimensions variées.

Les locaux occupés par les différentes institutions ont du répondre aux mêmes desiderata. A partir du bâtiment individuel, Paul Otlet aborde l'architecture par l'intermédiaire de la cité. Sa démarche demeure identique partant d'un cas particulier pour aborder une généralité ou un ensemble plus complexe. La communication tentera d'aborder ces différents aspects avec précisions pour dégager les permanences du « système Otlet ».

Stéphanie Manfroid
Attachée scientifique & responsable des archives
Mundaneum, centre d'archives
Mons
Août 2007

A STUDY ON THE TRANSFORMATION OF AN IDEA INTO ARCHITECTURE

By:

Mehdi Mansouri

The University of Liverpool, School of Architecture

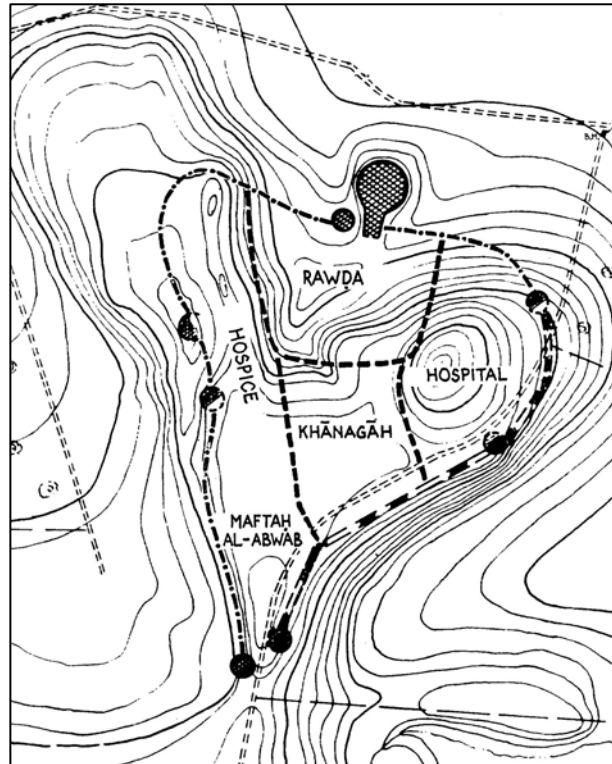
David Dunster

The University of Liverpool, School of Architecture

The subject of this investigation is the Rab'i Rashīdī which is a complex located on a hill at the suburb of Tabriz – a Persian city which was the capital of a Mongol dynasty around 700 years ago. The Rab'i Rashīdī was founded by the Persian statesman and vizier, Rashīd al-Dīn Fazl Allāh (1247-1318).

Although, the complex of the Rab'i Rashīdī is now a vanished archaeological site., researchers have been able to reconstruct the complex's buildings based on the text of the endowment deed (*Waqfiyya*) written by and some parts under the supervision of Rashīd al-Dīn himself. However there is not a detailed description of the physical aspects of the building in the text, there is relatively a useful account of the relationship between parts. The endowment would explain the way by which the buildings were used.

The complex contained four main elements: a hospice (*dar al-diyāfa*), a *khānaqāh* which was a place for Sufi gatherings, a hospital and, a *rawda* (including winter and summer mosques as well as in which the founder's tomb was located). Although, at the first glance, it seems that the complex of the Rab'i Rashīdī might be seen as an unproblematic



combination of different components, it will be showed that there are some important underlying tensions which they should be examined delicately. The very basic question that we wish to examine is that why generally in architecture, heterogeneous elements, parts and components are associated with each other and why they are joined together in a specific way. Particularly in this example, why the Rab'i Rashīdī consisted of places for two historically conflicting groups, i.e. *ulamā* (at *rawda*) and Sufis (at *khānaqāh*), as well as a hospital? In the case of the Rab'i Rashīdī, our hypothesis is that these questions, to a great extent, could be addressed focusing on the social, political and intellectual ideas of the society to which the complex belonged.

It should be emphasized that this is a crucial issue because, around three centuries earlier than the establishment of the Rab'i Rashīdī, Sufism existed at the margins of Iranian social life and this was mainly due to oppositions they received from the Islamic scholars (*ulamā*) and jurists (*fuqahā*).

In order to address the point, the paper will focus on the development of the educational organization. We know that the conflicting ideas between Sufis and *fuqahā* experienced a calmer period in Khurāsān, a region in east Persia in which they both could develop their own structure of education. Despite that this period led to the emergence of the *madrasa* in which *fiqh* was at the centre of educational curriculum. The development of the *madrasa*'s pattern finally culminated in the foundation of the *Nizāmīyya* colleges.

Following this period, Ghazzālī who was a Persian thinker, highly challenged the conventional organization of knowledge. Our hypothesis is that this shift influenced the spatial organization of the Rab'i Rashīdī to a great extent and will make the organization of the complex more understandable. In order to understand the new trend and the way by which it can cause a better understanding of the complex, the paper will examine Ghazzālī's life and ideas to show how his ideas had a great impact on both educational and architectural organization of the Rab'i Rashīdī.

As a part of his comment on sciences, Ghazzālī developed the concept of knowledge (*'ilm*) in a distinct way. It is our contention that this concept has had some impact on the spatial organization of Rab'i Rashīdī. In examining Ghazzālī's idea of *'ilm* along with rendering the architectural characteristics of the Rab'i Rashīdī, it is the objective of this investigation to show that the architectural organization of the complex corresponded with the intellectual thoughts of the time. To attain such an insight into the way by which both architectural and educational aspects of the complex would correspond together, the paper will examine the meaning of *'ilm* (pl. *'ulūm*), as Ghazzālī postulated it in a chapter of his important book on The Revival of the Religions Sciences (*Ihyā' 'ulūm al-dīn*). The paper will finally show that Ghazzālī's concept of *fard kifāya* had a crucial influence on the organization of the complex.

Selected Bibliography:

- Afshar, Iraj, and Mujtaba Minovi, eds. *Waqf Nāma-I Rab 'i Rashīdī*. Tehran: Intishārāt-i Anjumān-i Athār-i Mellī, 1350/1972.
- Almond, Ian. *Sufism and Deconstruction: A Comparative Study of Derrida and Ibn 'Arabī*. London, New York: Routledge, 2004.
- BARTOLD, Vasilii Vladimirovich. *Turkestan Down to the Mongol Invasion*. London: Luzac, 1928.
- Blair, Sheila S. "Ilkhanid Architecture and Society: An Analysis of the Endowment Deed of the Rab'-i Rashidi." *Iran* 22 (1984): 67-90.
- BOS, MATTHIJS VAN DEN. *Mystic Regimes: Sufism and the State in Iran, from the Late Qajar Era to the Islamic Republic*. Leiden: E. J. Brill, 2002.
- Bulliet, Richard W. *The Patricians of Nishapur: A Study in Medieval Islamic Social History*. Cambridge, Massachusetts: Harvard University Press, 1972.
- Eghbal, Abbas. *The History of Mongols, Seventh Edition*. Tehran: Amīr Kabīr, 2000.
- Ghazzālī. *The Book of Knowledge*. Translated by N. A. Faris. Lahore: Sh. Muhammad Ashraf, 1962.
- . *Ihyā' Ulūm Al-Dīn*. Edited by Sedqī Jamīl al-'Attār. 5 vols. Beirut: Dār al-Fikr, 1999.
- . *The Incoherence of the Philosophers: Tahāfut Al-Falsafah: A Parallel English-Arabic Text*. Edited by Michael E. Marmura. Provo, Utah: Brigham Young University Press, 1997.
- Goodman, Lenn Evan. *Avicenna*. London: Routledge, 1992.
- Helfer, James S. "In Defense of Al-Hallāj." *Journal of the American Academy of Religion* 35, no. 2 (1967): pp. 138-48.
- Iqbāl, Abbās. *Makātib-I Fārsī-I Ghazzālī Ba-Nām-I Fadā'il Al-Anām Min Rasā'il Hujjat Al-Islām*. Tehran, 1333/1954.
- Klein-Franke, Flix. "Rashīd Al-Dīn's Self-Defence through His Commenting on Al-Ghazzālī's Reply to the Opponents of 'the Proof of Islam'." *Le Muséon* 115, no. 1-2 (2002): 197-214.
- Kohlberg, Etan. *Al-Sulamī: Jawāmī Ādāb Al-Sūfiyya Wa Uyūb Al-Nafs Wa Mudāwātubā*. Jerusalem: Hebrew University of Jerusalem, 1976.
- Lambton, Ann. "Awqāf in Persia: 6th-8th/12th-14th Centuries." *Islamic Law and Society* 4, no. 3 (1997): 298-318.
- Lapidus, Ira M. "The Separation of State and Religion in the Development of Early Islamic Society." *International Journal of Middle East Studies* 6, no. 4 (1975): 363-85.
- MacDonald, Duncan B. "The Life of Al-Ghazzālī, with Especial Reference to His Religious Experiences and Opinions." *Journal of the American Oriental Society* 20 (1899): 71-132.
- Makdisi, George. "Muslim Institutions of Learning in Eleventh-Century Baghdad." *Bulletin of the School of Oriental and African Studies* 24, no. 1 (1961): 1-56.
- Malamud, Margaret. "Sufi Organizations and Structures of Authority in Medieval Nishapur." *International Journal of Middle East Studies* 26, no. 3 (1994): 427-42.
- Rashdall, H. "The Origines of the University of Paris." *The English Historical Review* 1, no. 4 (1886): 639-76.
- Reisman, David C., and Ahmed H. Al-Rahim, eds. *Before and after Avicenna: Proceedings of the First Conference of the Avicenna Study Group The First Conference of the Avicenna Study Group*. Boston: Leiden, 2003.

- SAUNDERS, John Joseph *The History of the Mongol Conquests*. London: Routledge & Kegan Paul, 1971.
- Siraisi, Nancy G *Avicenna in Renaissance Italy: The Canon and Medical Teaching in Italian Universities after 1500*. Princeton: Princeton University Press, 1987.
- Tabib, Rashid al-Din (1247-1318), and John Andrew Boyle, trans. *Jāmi' Al-Tavārikh: The Successors of Genghis Khan*. New York and London: Columbia University Press, 1971.
- Tibawi, A. L. "Origin and Character Of "Al-Madrasah"." *Bulletin of the School of Oriental and African Studies* 25, no. 1 (1962): 225-38.
- Watt, W. Montgomery. *Muslim Intellectual: A Study of Al-Ghazali*. Edinburgh: Edinburgh University Press, 1963.

Making visible social networks. Representation and space in social network analysis

Marianna Marra PhD student in Communication Sciences
Pasquale Napolitano PhD student in Communication Sciences
Stefano Perna PhD student in Communication Sciences

Department of Comunicazione Sciences
University of Salerno
Email: mmarra@unisa.it
Telephone: 333 5375577

Aim of this paper is to describe, from a theoretical point of view, main spatial and representational schemata rising in the field of social network analysis (SNA).

The actual proliferation of the ideas of "space", based on the conceptual extension of the term "space" in areas of human experience not necessarily linked to physical or geographical reality (see the concept of antropological spaces by Pierre Levy), is very important also in the SNA field. In fact, an extensive use of images, metaphors and models of spatializations is central in this research field.

According to Pryke (2004), SNA is "a set of tools for mapping important knowledge relationship between people or department". According to this approach, the main goals of social research are "to trace vertical and lateral information flows , identify sources and goals, to look for constrain above resourses " (Wellman, 2005), improve flows of knowledge, found lack of connection, understand the nature of social ties and the degree of their intensity (Kilduff 2003; Tsai 2003; Granovetter 1985, Uzzi 1996; Scott 1991).

One of the theoretical assumptions which drive our work consists in revealing that the use itself of concepts like "mapping", "flux", "network" implies a view of social relationship based on "spatialized" or "topologic" schemata wich can be represented by specific visual techniques and languages. In fact, according to Freeman (2000), "images of social networks have provided investigators with new insights about network structures and have helped them to communicate those insights to others".

Representational techniques like the "graph" or the "map" are essential for understanding and describing the existence and the process of development of social networks. These visual devices implicitly rely on schematic models that use "space" like a "cognitive filter" to discover and depict the structures of phenomena wich have no direct perceivable aspect.

Starting from these assumptions, the paper will analyze these questions in two steps: first we describe the rising and the diffusion of some representational models in the field of SNA; second, we consider these representational and spatial models from the point of view of a theory of visual representation and communication.

We find that the use of images and schemata in SNA, extensive and widespread in a practical dimension, is still not supported by a teorical analysis specifcly referred to the representational plane. Which is the nature of these images, which is their semiotic specificity, wich tipology of representation, which "visuality" does the use of these images supports? We believe that a more specific attention to the theoretical implications of the representational devices could open new dimension of analysis and research in the field of SNA and, more generally, in other disciplines that make an extensive use of images in their metodologies producing new insights in our spatial concepts

Visual representation studies teach us that figures like graphs, trees and maps are special kind of images, wich use is not limited to an "objective" or "neutral" representation of a given reality but deeply involved in the process of creation of what is represented (Goodman, 1968). In this perspective we find an important interpreting model in the analysis by C.S. Peirce on the concept of

"diagram", which he named "relational icon", and in the philosophical use of this concept made by Deleuze and Guattari which saw in the diagram not a simple "reproductive" form but a "machine" able to "produce his object", creating new vision, concepts and models of knowledge.

Blankness & Anonymity: The Emptying-Out of Meaning in the Shipping Container

Craig Martin, University College for the Creative Arts, United Kingdom
(cmartin@ucreative.ac.uk)

The shipping container is ubiquitous; it is present in ports, on roads and rail networks throughout the world. It is familiar in its uniformity, in the standardised regularity of the twenty or forty foot configurations that travel these networks. Alongside warehousing and distribution centres, the shipping container is perhaps *the* key 'vehicle' of the distributive phase of consumer culture, as it literally carries the commodities from production line to retail space. As consumers we are not privy to the contents of these blank, windowless boxes, instead we are confronted by a closed space and left to wonder at what is being carried; engine parts, children's toys, training shoes? It will be argued that this quality of blankness is a telling aspect of what the shipping container actually represents in relation to its function within the commodity chain. Whilst the spaces of production are clearly uniform in the quintessential regularity of the production line, there is still a singularity to these spaces in terms of the specific qualities of location. Likewise, retail spaces, although typified by a growing homogeneity, also have specific architectural qualities determined again by place.

As a unit in movement the shipping container is not limited by place, instead its standardised form allows it to transcend the 'limitations' of place through the universality of inter-changeability. This is the primary focus of this paper: to investigate the qualities of blankness and opacity in relation to the space of the shipping container, and to argue:

- 1) That its anonymity, regularity and inter-changeability is critical in allowing the container to move through the commodity chain with the greatest efficiency possible
- 2) That the closed nature of this space articulates an important trope of the distributive phase as compared to the 'event' of consumption, namely the lack of significance placed on the 'look' of the commodity within the distributive phase.

Both of these factors will be read via the emptying-out of time-space and meaning respectively (Giddens, 1990; Lash & Urry, 1994).

With the former the focus will be on the desire for efficiency and speed (Virilio, 2006) articulated through the logistical armature that organises the movement of shipping containers. These logistical measures of temporal and spatial organisation are seen in sites such as container ports or distribution centres, but primarily with how the actual movement of the containers is managed. The paper will argue that such organisational procedures attempt to limit the complexity and

singularity of time-space in favour of a universalising, territorializing ideology that empties-out time-space. By contrast, with the latter, the inability to identify the contents of the shipping container signals the importance placed on anonymity as part of the phase of distribution; this suggests an emptying-out of the 'visuality' associated with consumption. Although it can obviously be argued that through sign-value material commodities are already devoid of meaning, this section of the paper will investigate how the packaged, contained state of commodities in distribution, typified by the withholding of vision, stands in stark contrast to the dominance of visual display within the retail environment.

In overall terms this paper will contend that the design of the shipping container provides clear analogical means of considering the role of blankness and anonymity as key modes of understanding the distributive phase of consumer culture.

Key words: Blankness, emptying-out, shipping containers, distribution, logistics, visuality

Whose Republic? The Republic of Letters and the New Zealand Scholarly Web Presence

This presentation is two-fold: it looks at (1) what a scholarly web presence might be and (2) how that scholarly web presence might form part of a nation's digital heritage. The Republic of Letters is a phrase used to describe scholarly exchange in the Age of Enlightenment. This phrase is used as a metaphor to examine these two questions.

(1) What is a scholarly web presence?

What drove scholars to meet in coffee houses, correspond, share the evidence they collected, and send copies of their latest work to each other? What traditions and patterns of scholarly communication have persisted or changed with engaging this way online? How does making scholarly data and information available online via a digital research repository fit into this idea of a new age of Enlightenment via ICTs? What does this space of exchange look like now and how might it change?

(2) How does a scholarly web presence relate to digital heritage?

One of the strengths of scholarly dialogue is that it can transcend national boundaries. If a scholar was born, lives, and works in New Zealand, but mostly publishes in a journal published in another country, how does this scholar's work form part of New Zealand's digital heritage? This question and others are posed with a view to understanding how New Zealand's scholarly community contributes to and forms part of New Zealand's digital heritage, and how digital research repositories support this. What does this national space of digital heritage look like now and how might it change?

Contributor: Ingrid Mason, Digital Research Repository Coordinator
Organisation: Victoria University of Wellington

Phantom Captains: Deliberation and Control in Sustainable Design

Abstract submitted to Analogous Spaces, Theme 3: "Space of Action and Decision Making"

Jonathan Massey, Syracuse University
jmassey@syr.edu

Sustainability is rapidly becoming the dominant paradigm for evaluating the design of objects, buildings, and cities. Yet we have little studied the structures of authority vested in its concepts and techniques. A good place to start is with R. Buckminster Fuller, the sustainability precursor who reframed design as the practice of reconciling individual autonomy and collective needs within an ecology of scarcity. In this paper I draw on both published sources and archival research to illuminate the role that analogies between architectural and political order played in structuring authority within Fuller's designs.

The focus of this analysis is a case study: the United States Pavilion at Expo 67, a partial geodesic sphere that represented the U.S. at the world's fair staged in Montreal, Canada, in summer 1967. This building, which Fuller designed with Shoji Sadao, is a landmark of modern architecture whose innovative climate-control system exploited both automatic and cybernetic systems to maintain a consistent temperature while minimizing fossil fuel use.

The original proposal, developed by Fuller and Sadao with John McHale in 1964, envisioned the sphere as the housing for a large electronic "Geoscope," a globe surfaced with an array of computer-controlled lightbulbs capable of mapping global distributions of people, resources, and needs. Refreshed with different data sets, the Geoscope would have both shown present conditions and tracked backward in time to show historical patterns or forward to display potential scenarios for long-term planning of resource use patterns. Terminals ringing the pavilion would have allowed multiple users to propose their own scenarios for sustainable resource use. A mainframe computer would have answered questions and scored proposals by testing them against survey data. Participants would have seen one other's questions and commented on one another's scenarios, overlaying computer analysis with another kind of feedback. In this transnational deliberative forum (Fuller characterized it as a plotting room for "Spaceship Earth") world-citizens would have used new information technology to model a more egalitarian, more sustainable global future.

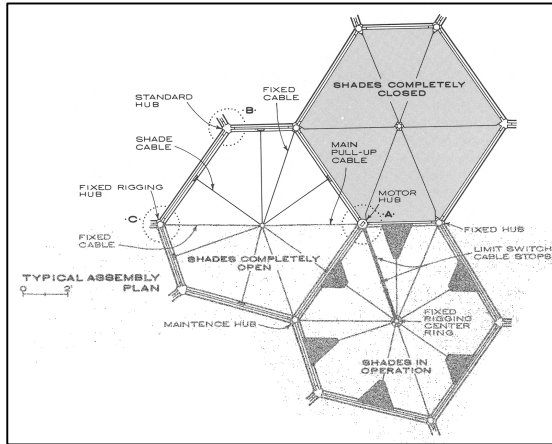
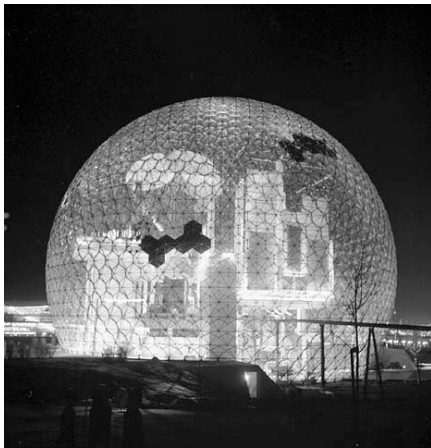
The formal similarity between the quasi-spherical Geoscope and the geodesic dome that housed it was designed to produce a readily legible analogy between the planetary planning device and the self-regulating enclosure. Had the proposal been realized, the dome's self-regulating shading system would have taken on a powerful didactic meaning as a model for the pattern of social organization toward which Geoscope participants should strive: a global system in which every unit adjusted its behavior to best serve the needs of the whole.

Even as it shows Fuller's desire to globalize democracy, the pavilion proposal also demonstrates the limits of his commitment to deliberative process. Fuller saw computer control as a path to objective decision-making, predicting that computers would increasingly produce "opinion-obsoleting answers" to world problems—solutions so manifestly true as to command universal agreement. Since participant scenarios were to be assessed and scored by computer program, Fuller—or whoever wrote the program's algorithms—would always ghostwrite the deliberative process, creating a gamed system in which inclusive deliberation masked centralized control. In this context, the self-regulating dome represented the simultaneously appealing and frightening prospect of humanity absolved of politics by designs that automatically optimized global flows of information and energy.

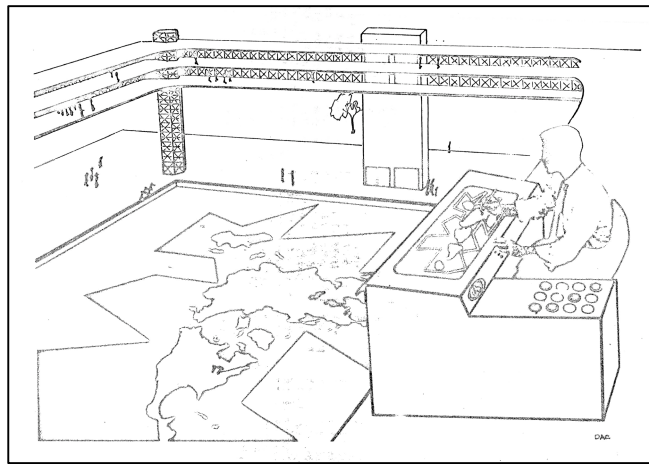
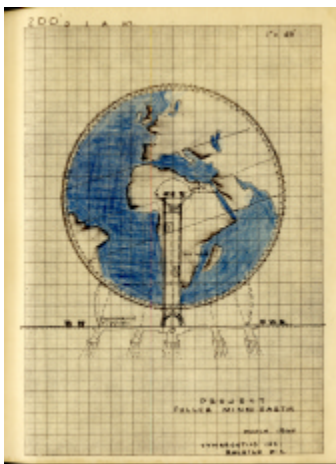
In presenting this case study, I will briefly contextualize the project in relation to other models of executive action in Fuller's work. The Geoscope proposal echoed a series of designs for decision-making facilities, notably the 1932 Conning Tower (a corporate boardroom modeled on the bridge of a ship and instrumented with automatic archiving technologies) and the 1928

Dymaxion House (a portable house conceived as a familial airship captained by the father from a media-intensive “go-ahead-with-life room”). These spaces of decision at the global, corporate, and familial scales had roots in three models of top-down command: the ship’s captains to whom Fuller had reported as a Navy ensign during World War I, the planning bureaus envisioned by Technocrats during the interwar period, and the transcendental “phantom captain” posited as a disembodied higher intelligence in mystical hyperspace philosophy.

The U.S. Pavilion marks the first full-fledged attempt to build a large-scale ecologically sustainable building, and it continues to serve as a reference point for sustainable design. Fuller’s importance for figures such as Stewart Brand, Norman Foster, and Amory Lovins gives the question of authority in his work a contemporary as well as a historical relevance. In a coda, I suggest some of the insights this case study offers for the regulatory regime emerging in contemporary sustainable design practice.



Above: United States Pavilion with detail of automatic sun-shading system
 Below: Two variants on the Geoscope concept



Abstract: Analogous Spaces

Title: Paul Otlet's "Genre Trouble": The Treatise and the Book

Stacey Meeker, Department of Information Studies, UCLA

Paul Otlet is typically characterized as a victim of the totalizing, if not totalitarian, utopian view of knowledge figured in the master metaphors of the Book and the Cité Mondiale. Focus on these monumental, even sacralizing images has lent support to the potentially incompatible charges that Otlet was both a positivist and a utopian thinker. Whatever grounds there may be for either of these attributions, we should keep in mind that the Book and the World City are figural rather than literal descriptions of collected and collective knowledge. Otlet was arguably as much a victim of his dogged use of an iconic and thus reductive vocabulary as he was of any particular epistemology.

Although the spatial "operationalizations" of the Book and the World City reflect Otlet's own vocabulary and endeavors, limiting our analysis of Otlet's epistemology to an interpretation of these two metaphors has tended to deter detailed exploration of his still largely untheorized *Traité de documentation*. This *Book on the Book* makes clear that Otlet used "the Book" as a generic term encompassing a dizzying array of "families of works," ranging from traditional written forms such as periodicals, newspapers, and almanacs to graphic forms such as posters, drawings, coats-of-arms, coins, photographs and stud books. In "Documents Said to Be 'Substitutes for the Book'," Otlet extends his list of representations to include architecture, film, and immaterial or ephemeral forms such as radio, theater, and ritual. The *Traité* reveals that Otlet was keenly aware of the question of genre as a mediating and mitigating space of human communication.

The most problematic of genres is no doubt that of the treatise itself. A cursory examination of Otlet's discussion of the treatise reveals a nuanced understanding of its social and intellectual dimensions for both its author and its audience. His account of the relationship between the treatise and a given "science" implies that he sees *his own* treatise as a crucial step in the inauguration of information science:

A science affirms its constitution and autonomy once it has become the subject of a treatise. Hence a treatise appears when new scientific concepts are only accessible through numerous articles scattered throughout scientific journals. When a large quantity of material is accumulated through a veritable heaping up of riches, the mind runs a great risk of losing itself among them unless it is guided by a methodical exposition that allows it to grasp the whole at the same time as it discusses the principal elements in detail.... (241.211c; all translations are my own)

Thus it is possible to read the *Traité* as a manifesto calling documentalists to action and inspiring confidence in the possibility of realizing some of its objectives. As Otlet himself suggests in his desiderata regarding the treatise, it "should be a stimulant to the development of the science.... By showing the progress of the past, it should be a reminder for progress in the future" (241.214j). Thus, the *Traité* creates a conceptual

world or “discursive formation” in which the information novice or specialist can function.

Otlet’s treatise is not meant to be “prescriptive” but suggestive, for “although this book contains a number of formulas, it is by no means a Formulary” (p. 5). As a treatise, it is above all educational, an “indispensable guide for all those who want to begin learning a science; it is their companion, their constant friend. In the university, it is the treatise that provides instructors with a framework for their teaching and enables students to complete on their own in-class lessons that can deal only with a more or less restricted part of a vast field” (241.211a). Otlet also acknowledges the limitations and biases of these documents, for “[t]reatises and manuals alone are insufficient when one encounters new questions or those that do not interest the authors of manuals and summaries” (241.211b).

In short, Otlet recognizes that the content of “the Book” is not monolithic in nature and that all “books” must not be judged by the same criteria. This paper argues that it is time to disaggregate the content of the very particular kind of book that is Otlet’s *Treatise*. The foregrounding of the conceptual space of genre not only points toward a more helpfully contextualized and historicized reading of Otlet’s *Traité*, but it further suggests the usefulness of reflecting upon genre as a spatial operationalization of knowing.

References

Otlet, P. (1934). *Traité de documentation. Le livre sur le Livre. Théorie et pratique*. Bruxelles: Editiones Mundaneum.

Abstract for Analogous Spaces International Conference, Ghent, May 2008

Paper Title: The Handbag as space of knowledge and memory

Authors:

Nod Miller, University of East London (nod@nodmiller.com)
& Sally Wyatt, Virtual Knowledge Studio, Royal Netherlands Academy for Arts & Sciences (sally.wyatt@vks.knaw.nl)

Abstract

In order to manage our everyday lives, we need to carry things with us in order to help us to remember what we need to do today or next week or next month. Many people also carry items to remind them of cherished moments and people, living and dead, near and far. These things range from the very mundane and everyday, such as diaries, notebooks, photos to the more unusual, such as painted rocks and dead mosquitoes. These items are usually carried in handbags, briefcases, rucksacks or pockets. Bags are human-devised spaces, of limited expanse but designed with certain expectations. (For example, note the now obligatory place for keeping a mobile phone.) Bags are also meaningful places where we keep things of immediate need and value as well as places where we keep things we have forgotten, places where we keep rubbish.

What can we learn about the ways in which people use their bags to manage their memories? This paper addresses this question by analysing the first-person narrative accounts produced by 34 women and men, mostly living in Europe, aged 23-80. These people (or 'bagsters') were asked to produce an account of their bag and its contents for a particular day. This generated some extraordinarily rich data which is analysed in relation to what it reveals about how people use their bags to store and retrieve information of different types. Bags are simultaneously both public and private places – on display but where we may keep things hidden.

We demonstrate how bags and their contents reflect not only their owners' identities and subjectivities but also how these objects are important props in the everyday process of constructing the self and in reconciling today's self with those of yesterday and of tomorrow. In order to do this, we distinguish between past and future memories and remembering, and between affective and instrumental memories. This is a heuristic device which immediately becomes complicated by the observation that some people carry items that are simultaneously useful and sentimental. For example, a pen given as a gift may be both a working pen and a reminder of the giver.

Attention is also be paid to the strengths and weaknesses of this auto/biographical method. Its main strength is that it allows for consideration of the whole person, of how social relations are lived and how they are structured by objects. It also allows for complexity, ambiguity and indeterminacy. However, the extent to which our findings are artefacts of our method also needs to be addressed. Since the process of writing autobiographically involves recollection of and reflection on the past, it may be that the attention to memory in many of the accounts has been prompted by the task in which we asked participants to engage.

NOTE: This abstract is related to the same project as the abstract submitted by Allan Brimicombe.

Wallis Miller

email: wmiller@uky.edu

Pence Hall
School of Architecture
University of Kentucky
Lexington, KY 40506-0041 USA

University of Kentucky, College of Architecture

Charles P. Graves Associate Professor of Architecture, July 2001-present
Assistant Professor of Architecture, January 1995- July 2001
Affiliated Faculty, Department of Art (Art History), 2006-present
Affiliated Faculty, Department of Historic Preservation, 2004-present

Current Research Project:

“Architecture on Exhibit” is a book project that looks at the evolution of various forms of architecture exhibitions in Germany from the academy exhibitions of the late 18th Century to the Werkbund exhibitions of the Weimar Period. The project views architecture exhibitions in terms of genres in order to argue that different institutional contexts reveal different issues associated with architecture as practice and as object. The book draws on examples of architecture shown in museums, academy salons, educational collections, trade expositions, exhibitions sponsored by professional societies, and world’s fairs to discuss problems of representation, audience identity, scholarship vs. teaching, architecture and its relationship to art and engineering, and the presentation of histories vs. theories of architecture.

Education

Princeton University, Program in the History, Theory and Criticism of Architecture

Ph.D., 1999

Dissertation titled "Tangible Ideas: Architecture and the Public at the 1931 German Building Exhibition in Berlin"

Specialization : Modern Architecture (1750-present) with an emphasis on German architecture.

Columbia University

M.Arch., 1986

Yale University

B.S., Architecture and Biology, 1982

Awards

JAE Award (*Journal of Architectural Education*) for Outstanding Article of the Year

American Collegiate Schools of Architecture, 1993

Tau Sigma Delta Silver Medal

Tau Sigma Delta Honor Society, University of Kentucky Chapter, 2001, 2006

"Teachers Who Made a Difference" Honoree

College of Education, University of Kentucky, 2000

David A. Spaeth Faculty Award

Gaines Center for the Humanities, University of Kentucky, 1998

Outstanding Teacher of the Year

American Institute of Architecture Students, University of Kentucky Chapter, 1995-1996

Grants

Canadian Centre for Architecture Study Centre Fellowship

Research fellowship for *Architecture on Exhibit*, a book project exploring the historic origins of early 20th century exhibitions held in Germany, January-August 2004

Berlin Prize Fellowship

American Academy in Berlin

Research Fellowship for *Architecture on Exhibit*, January-June 2003

Individual Research Grant

Graham Foundation for Advanced Studies in the Visual Arts

Research Grant to work on *Architecture on Exhibit*, June-August 2003

Grant to Hire Research Assistants

Vice President for Research, University of Kentucky

Grant to hire "Bucks for Brains" (minority student stipend program) research assistant and one additional research assistant, May-June 2002

Graduate Seminar Teaching Grant

DAAD (German Academic Exchange Service), Grant award announced: Summer 1996; Grant awarded in Spring 1998

Member of 5-member team, led by Professor Wolfgang Natter (Department of Geography), awarded a grant to teach a graduate seminar in German Studies at the University of Kentucky titled: "Individual and Collective Identity Formation in Post-Enlightenment Germany"

Research Grants

University of Kentucky, College of Design – Dean's Office

Grant for various projects related to *Architecture on Exhibit*, 2005, 2006.

Conference Travel Grants

University of Kentucky, Vice-Chancellor for Research and Graduate Studies

·Travel Minigrant to deliver a paper at the annual conference of the German Studies Association; Atlanta Georgia, October 1999

·International Travel Support to deliver a paper at the International Conference of the ACSA (American Collegiate Schools of Architecture); Rome, Italy, May 1999

·Travel Minigrant to deliver a paper at the annual conference of the Southeast Chapter of the Society of Architectural Historians; University of Arkansas, November 1998

·Travel Minigrant to deliver a paper at "Constructing Identity," a symposium held at Cornell University, October 1997

·Travel Minigrant to deliver a paper and to moderate a session at the annual conference of the Southeast Chapter of the Society of Architectural Historians; Georgia Institute of Technology, October 1997

·Travel Minigrant to deliver a paper at the national conference of the American Collegiate Schools of Architecture; Dallas, March 1997

·Travel Minigrant to deliver a paper at the national conference of The Society of Architectural Historians; St. Louis, April 1996

·International Travel Support to deliver a paper at the International Conference of the ACSA (American Collegiate Schools of Architecture); Lisbon, Portugal, May 1995

Grant for Dissertation Research in Berlin

Social Science Research Council - Berlin Program for Advanced German and European Studies, October 1990-October 1991

Direktstipendium for Dissertation Research in Berlin

DAAD (German Academic Exchange Service), October 1991-February 1993

Publications

Full text version of selected publications on view at <http://www.uky.edu/Design/millerwritings.html>

- "**The House that Mies Didn't Build: Exhibitions in America,**" *Journal of the Society of Architectural Historians* (forthcoming).
- "**Volksbildung, Exhibitions and "The Culture Industry" in Weimar Germany,**" in Patricia Morton, ed., *Pop Culture and Postwar American Taste* (London: Blackwell, forthcoming).
- "**Cultures of Display: Exhibiting Architecture in Berlin, 1880-1931,**" in Tim Anstey, Katja Grillner and Rolf Hughes, eds., *Architecture and Authorship* (London: Black Dog Press, 2007), pp.98-107.
- "**Circling the Square,**" in Andres Lepik, ed., *O.M. Ungers. Kosmos der Architektur* (Berlin: Hatje/Neue National-Galerie, 2006), pp.97-107.
- "**Architecture, Building, and the Bauhaus,**" in Kathleen James-Chakraborty, ed., *Bauhaus Culture* (Minneapolis: University of Minnesota Press, 2006), pp.63-89.
- "**Neues Bauen and the Exhibition of Modern German Identity,**" in Wolf Tegethoff and Jacek Purchla eds. *Nation, Style, Modernity* (Munich/Cracow: Zentral Institut für Kunstgeschichte/International Cultural Centre, 2006), pp.223-236.
- "**Mies and Exhibitions,**" research essay in *Mies in Berlin*, Terence Riley and Barry Bergdoll, eds. (New York: The Museum of Modern Art, 2001), pp.338-349. (German Edition: München: Prestel, 2001.)
- "**Schinkel and the Politics of German Memory: The Life of the Neue Wache in Berlin,**" *A User's Guide to German Cultural Studies*, Scott Denham, Irene Kacandes, Jonathan Petropoulos, eds., in *Social History, Popular Culture, and Politics in Germany*, Geoff Eley, series editor (Ann Arbor: University of Michigan Press, 1997), pp.227-256.
(Abridged version published in the Proceedings of the American Collegiate Schools of Architecture European Conference (Lisbon, Portugal; 1995))
- "**IBA's "Models for a City": Housing and the Image of Coldwar Berlin,**" *Journal of Architectural Education* (May 1993): 202-216.
- "**Berlin 1931: Leisure and Identity in the City of Work,**" *Proceedings of the American Collegiate Schools of Architecture European Conference* (Rome, 1999).
- "**"The Dwelling of Our Time": Surface, Space, and German Identity,**" *Proceedings of the American Collegiate Schools of Architecture National Conference* (Cleveland, 1998).
- "**How to View a Building,**" with Scott Denham, *A User's Guide to German Cultural Studies*, Scott Denham, Irene Kacandes, Jonathan Petropoulos, eds. (Ann Arbor: University of Michigan Press, 1997), pp.456-457.
- "**How to Become An Architect,**" *Bauwelt* 6/7, 1992, with Mary Pepchinski and Alexandra Staub. For an issue of the German weekly architectural journal on New York, the article compares architectural education in New York and Berlin.

Publications (cont.)

Wars of Classification: Architecture and Modernity, Taisto Makela and Wallis Miller, eds. (New York: Princeton Architectural Press, 1991). This collection of essays was first presented during the symposium entitled "Reinterpreting Modernism" held at Princeton University in 1988.

Review of *Bruno Paul: The Life and Work of a Pragmatic Modernist* by William Owen Harrod (2005) for *H-German On-Line Reviews* (July 2007).

Review of Alfred H. Barr and the Intellectual Origins of the Museum of Modern Art by Sybil Gordon Kantor (2002) in *The Register of the Kentucky Historical Society*, vol.100, no.2 (Spring 2002):240-242.

Lectures and Conference Papers

Architecture Exhibitions and the Confrontation with Authenticity

- "Concepts of Authenticity in the Visual Arts," College Art Association Annual Meeting, Dallas (February 2008)

Schinkel in the Museum, 1844-1932

- Schinkel Beiderseits der Oder, Friends of Schinkel 3rd Triennial Conference, Humboldt University, Berlin (July 2006)

The Ambiguity of the Architecture Museum

- "Material Cultures and the Creation of Knowledge," conference at the Center for the History of the Book, University of Edinburgh, Scotland (July 2005)

Putting Buildings Inside: Museums and Architecture Exhibitions in Berlin, 1880-1931

- Ph.D. Program in the History and Theory of Architecture, Harvard University (April 2005)
- Society of Architectural Historians, Annual Meeting; Vancouver (April 2005) (earlier version under the title "Cultures of Display: Architecture at Full Scale in Turn-of-the-Century Berlin")

Berlin's Architecture Museum

- Kaufmann-Collins Lectures, Department of Art and Archaeology, Columbia University (March 2004)
- Canadian Centre for Architecture (April 2004)

Weimar Exhibitions and Modern German Identities

- "Nation, Style, and Modernism," Zentralinstitut für Kunstgeschichte, Munich and International Cultural Centre, Cracow, Poland (September 2003) [discussion in German]

The House that Mies Didn't Build: Exhibitions in America

- Seminar on *Architecture Exhibitions*, Museum of Modern Art, New York (March 2007) (revised and expanded version)
- American Academy in Berlin (March 2003) (revised version)
- Series in American Art and Architecture, Department of Art History, Wellesley College (March 2003) (revised version)
- "Technology, Craft, Art: Constructing Mies in America" (symposium organized by Eric Lum and Annie Pedret); Illinois Institute of Technology and the Museum of Contemporary Art, Chicago (March 2002) (shorter, version)

"The Dwelling of Our Time": Architecture at the 1931 German Building Exhibition in Berlin

- "Everyday Modernisms: History of the Social in Modern Design, Architecture, and Landscape" (symposium organized by Patricia Morton); University of California, Riverside (September 2000)

"Constructing an Image, Building Berlin"

- Center for European Studies; Harvard University (February 2000) (revised version)
- German Studies Association, Annual Meeting; Atlanta (October 1999)

Lectures and Conference Papers (cont.)

Presentation and the Production of Modern Architecture

- Society of Architectural Historians, Annual Meeting; Houston (April 1999) (revised version)
- The Southeast Chapter of the Society of Architectural Historians, Annual Meeting; University of Arkansas (November 1998) (presented under the title: "Full Scale Models and the Representation of German Modern Architecture")

Mies at the 1931 German Building Exhibition

- Seminar at the Mies van der Rohe Archives; Museum of Modern Art, New York (April 1999)

Mies in the Public Eye

- Public Lecture Series; University of Tennessee (March 1999)

Nach Berlin: Kapital Architectures

- Talk responding to a day-long series of presentations by Karen van Lengen, Axel Schultes, Michael Wise, Alan Balfour and Helmut Jahn; Parsons School of Design, Department of Architecture and the Goethe Institut, New York (November 1998)

Constructing the Modern German: Architecture at the 1931 German Building Exhibition in Berlin

- Society of Architectural Historians, Annual Meeting; Los Angeles (April 1998) (revised version)
- ACSA [American Collegiate Schools of Architecture], Annual Meeting; Cleveland (March 1998) (presented under the title: "The Dwelling of Our Time": Surface, Space, and German Identity") (revised version)
- "Constructing Identity," symposium held at Cornell University (October 1997)
- The Southeast Chapter of the Society of Architectural Historians, Annual Meeting; Georgia Institute of Technology (October 1997) (abridged version)

Construction, Entertainment, and the Capital of a New Europe

- Part of a series entitled "City as Spectacle, City as Site of Celebration", Lafayette Seminars in The Humanities (for Lexington-Fayette County Urban Government officials); Gaines Center for The Humanities, University of Kentucky (February 1998)

The Practical Nature of Conceptual Thought: The Creation of "The Dwelling of Our Time" at the 1931 German Building Exhibition

- ACSA [American Collegiate Schools of Architecture], Annual Meeting; Dallas (March 1997)

Architecture for the Public: An Education in Zivilisation and Kultur at the End of Weimar

- Hypotheses 2: "Architecturehistory," symposium held at the School of Architecture, Princeton University (March 1996)
- The Society of Architectural Historians, Annual Meeting; St. Louis (April 1996) (abridged version)

Schinkel and the Politics of German Memory: The Life of the *Neue Wache* in Berlin

- The Society of Architectural Historians, Annual Meeting; Seattle (April 1995)
- ACSA [American Collegiate Schools of Architecture] European Conference; Lisbon (May 1995)
- Miami University of Ohio, public lecture series (February 1995)

Berlin: The Colony of Selective Memory

- Columbia University, Paris/N.Y. Program, Paris, France (March 1994)

Panel Discussions

“Exhibiting Architecture”

Introductory lecture and moderator of plenary session; ACADIA annual meeting, Louisville, Kentucky (October 2006)

Respondent, Working with Historic Buildings”

Talk by Chris Betts, Purcell, Miller, Tritton Architects, Great Britain at “Preservation, Places, and the Public,” Historic Preservation Symposium, College of Design, University of Kentucky (October 2005)

Respondent, “Design, Creativity and Postwar Toys”

Talk by Amy F. Ogata, Associate Professor, Bard Graduate Center, New York at the Study Centre, Canadian Centre for Architecture, Montreal (May 2004)

Round table discussion participant for “Zeitgeist – Mies im Gespräch” [in German]

Mies van der Rohe Haus (Haus Lemke), Berlin (December 2003)

Commentator, Panel on Theories of Site and Memory

Sites of Memory: Landscapes of Race and Ideology; School of Architecture, University of Virginia (March 1999)

Respondent, "A House Divided? Building Cultural Contexts"

A.I.A. Continuing Education Program; School of Architecture and Interior Design, University of Cincinnati, (February 1999)

Moderator, Panel on Architectural Theory

ACSA [American Collegiate Schools of Architecture], Annual Meeting; Cleveland (March 1998)

Moderator, Panel on Architectural History

The Southeast Chapter of the Society of Architectural Historians, Annual Meeting; Georgia Institute of Technology (October 1997)

"Rebuilding Berlin : Wars of Words and Images"

Introductory Lecture and Moderator of Panel Discussion; National Building Museum, Washington, D.C. (March 1997)

Teaching Experience

University of Kentucky

College of Design, School of Architecture

The History and Theory of Architecture: The Beginnings of Modernism, 1750-1918 (lecture), Spring 1995

The History and Theory of 20th Century and Contemporary Architecture, 1870-present (lecture), Fall 1995- Fall 2006

Museum and Exhibition Culture (graduate seminar co-taught with Professor Richard Angelo, College of Education), Spring 2005, 2007

Architecture in the Public Eye (seminar), Spring 2001

Architecture 1960/2000 (seminar, co-taught with Professor Sandy Isenstadt, Architecture), Spring 1999

The Monumental and the Memorial: The Political Life of the Physical Environment (seminar), Spring 1996, Spring 1997

Pasts and Presents (2-week seminar for Venice Program), Spring 2002

Third Year Design Studio (in B.Arch. program), Spring 1996

Fourth and Fifth Year Design Studio (in B.Arch. program), Spring 1997, Spring 1999, Spring 2001, Spring 2002, Spring 2005

Fifth Year Design Studio (in B.Arch. program) Spring 1998

B.Arch. Thesis Advisor, 1995-2001

Independent Project Advisor, Honors Program, Spring 1997, Fall 2006

College of Design, Dept. of Historic Preservation

American Architecture II: 1860 – Present (graduate lecture/seminar), Spring 2006, 2007

Master's Project/Thesis Advisor, 2005-present

- Chair: *Sensitivity to Age: Adapting Historic Environments to Better Serve Older Americans*, Elizabeth Gallow (expected 2007)

- Chair: *Historic Structure Report: Yosemite Valley Post Office, Yosemite, California*, Annie Latta (expected 2007)

- Chair: *The Influence of Architect William J. Dodd in Shaping the Old Louisville Neighborhood*, Erin E. House (expected 2007)

- Chair: *The Shed Roof and the Evolution of Modern House Types*, Jessica Palmer (in progress)

- “A Woman Architect”: *Magdalen McDowell, the Progressive Movement, and Architecture in Lexington, Kentucky*, Jacqueline P. Horlbeck (2006)

- Pontchartrain Park, New Orleans: A Case Study of National Register Eligibility and Disaster Relief*, Amber L. Courselle (2007)

- The Prison of War: The Study of a German Prisoner of War Camp, Camp Breckinridge, Union County, Kentucky*, Rebecca Gatewood (expected 2007)

- Woolworth's, Modernity, and Main Street*, Cynthia Johnson (expected 2007)

The Gaines Center for the Humanities (junior/senior honors program, selective admissions)

Structuring Urban Space: The Monumental and the Memorial (three-week seminar for honors students), Fall 1995-Fall 2006

Senior Thesis Advisor (English, Music, History, Architecture), 1996-present

College of Arts and Sciences, Department of German

"Rebuilding German Identity: The Case of Berlin" in Individual and Collective Identity Formation in Post-Enlightenment Germany (Graduate Seminar team-taught in English, readings in German), Spring 1998. Instructors: Professors Wolfgang Natter, German (organizer); Dan Breazeale, Philosophy; Wallis Miller, Architecture; John Pickles, Geography; Jeremy Popkin, History

College of Arts and Sciences, Graduate Program in Social Theory

Emotions (team-taught, interdisciplinary graduate seminar), Spring 2006. Instructors: Professors Karen Petrone, History; Jeff Peters, French; Richard Smith, Psychology

Teaching Experience (cont.)

University of Kentucky (cont.)

College of Arts and Sciences, Departments of English, Geography

Ph.D. Thesis Advisor, 2006-present

• *Landscape History: Unifying the Perspectives of Cultural Geography and Vernacular Architecture*, Julie Riesenweber, Geography

• *Learning to See, Learning to Read: Visual and Ethical Discourse in British Literature, 1859-1945*, George Phillips, English

College of Fine Arts, Department of Art

Master's Thesis Advisor (Art History), 2005-present

• Chair: *Ashland, The Henry Clay Estate: Private Home and Public Destination*, Wendy Bright-Levy (expected 2007)

Free University, Berlin

Berlin Consortium for German Studies

• **"Living and Working in Modern Berlin,"** Day long tour for students from U.S. Universities (including Columbia University). Director: Prof. Andreas Huyssen (March 2003)

Design Review Jury Member at various universities in the U.S., Columbia University Paris/N.Y. Program in Paris, Technical Universities in Berlin, Dresden, and Cottbus, Germany; Bauhaus, Dessau, Germany

Recent Professional Experience

Lexington-Fayette Urban County Arts Review Board (Lexington, Kentucky)
Committee Member (2005-present)

Session co-chair (with Sandy Isenstadt), "Luxury"
Society of Architectural Historians, Annual Meeting (April 2004)

"Architecture critic" on a 45 minute program on the Beisheim Center, Potsdamer Platz, Berlin [in German]
"Stadt, Land, Fluss" series on RBB Television, Berlin (September 2003)

Radio Interview, World Trade Center Design Competition [in German]
Deutschland Radio, Berlin (January 2003)

Co-Chair (with Sandy Isenstadt), "Flashback Flashforward: Architecture and Urbanism 1960/2000,"
Symposium to Celebrate the 40th Anniversary of the College of Architecture, University of Kentucky (September 17-19, 1999)

Program Chair, 17th Annual Meeting
Southeast Chapter, Society of Architectural Historians, Lexington, KY (October 7-9, 1999)

International Review Committee Member for "Regional Architecture and Identity in the Age of Globalization"
Center for the Study of Architecture in the Arab Region (CSAAR) (2007)

Reviewer for Paper Submissions, Art Bulletin (2007)

Member of Nominating Committee, 2007 National Design Awards
Cooper-Hewitt, National Design Museum (2006)

Recent Professional Experience (cont.)

Peer Reviewer for Fellowship Applications

American Academy in Berlin (2003-2005)

Member of the Design Grant Review Panel

National Endowment for the Arts, Washington, D.C. (Spring 2001, Spring 2003)

Manuscript Referee, Cambridge University Press

"Modern Architecture and Cultural Identity", Richard A. Etlin, editor (1994-1996)

Architecture manuscripts, Beatrice Rehl, editor (1996-2002)

Member of the Editorial Board, *Journal of Architectural Education* (1995-1998)

Manuscript Referee, *Journal of Architectural Education* (1999-2004)

ACSA [American Collegiate Schools of Architecture]

Paper Referee, ACSA [American Collegiate Schools of Architecture]

International Meetings, Annual Meetings (1997-2002)

"Introduction to Architecture"

Seminar for Middle and High School Teachers in the Humanities and Arts

Kentucky Educational Television (August 2000)

Project Consultant, Distance Learning Program in the Humanities

Kentucky Educational Television, Elizabeth Jewell, coordinator (1998-2000)

Member of the Board of Directors

Southeast Chapter of the Society of Architectural Historians (1998-2000)

University of Kentucky Committees

University Committees

Member of the Futures Committee (2001-2002)

Member of German Department Chair Selection Committee (1999)

Member of Gaines Center for the Humanities, Director Selection Committee (1997-1998)

Member of Steering Committees: German Studies, Judaic Studies (1997-1999)

College of Design (Univ. of Kentucky) Committees

Member of Dean Search Committee, College of Design (2007)

Chair, Diversity Committee (2005-present)

Member of Status of Faculty Committee (2004-2005, 2007)

School of Architecture Committees (formerly College of Architecture)

Chair, Ad-Hoc Search Committee (2004-5)

Chair, Lecture Committee (2001-2002)

in charge of History/Theory section of accreditation report (2006)

Member of Status of Faculty Committee (2005-present); Chair (2007)

Member of Lecture Committee (1998-2001)

Member of Ad-Hoc Committee on Research (1999)

Member of Thesis and Curriculum Committee (1995-1997)

Member of Ad-Hoc Committee on Degree Programs (1997)

Member of Library Committee (1995-1999)

Department of Historic Preservation Committees

Member of Curriculum Committee (2004-present)

Languages

Fluent in German; Highly Competent in French

German-English translation work:

Deutsches Historisches Museum, Berlin

Competition for the Spreeinsel, Berlin

Friedrich Meinecke Institut (History), Free University, Berlin

Film Festspiele, Berlin

French-English translation work:

Jean Louis-Cohen, "Modernism in Uniform: Occupation Architecture in France and Germany (1940-1950)",
Wars of Classification: Architecture and Modernity, Taisto Makela and Wallis Miller, eds. (New
York: Princeton University Press, 1991), pp.63-81.

Containing Architectural Knowledge: Schinkel's Museums in Berlin, 1844-1933
Wallis Miller
University of Kentucky (USA)

Museums and exhibitions have often been problematic venues for the dissemination of architectural knowledge. On the one hand, the size of buildings challenges any collector; on the other, the architectural profession has never quite found its own place - hovering instead between art, engineering, construction, and function – and so makes the project to represent the work of the profession equally ambivalent. Nonetheless, architecture was not to be left out of the fray that defined the establishment of museums in the 19th and early 20th centuries. During this period, there were several attempts to create an architecture museum in Berlin; the first for the public was for the work of the architect Karl Friedrich Schinkel. His status as a cultural hero, even before his death, leads one to expect that the project would have been unproblematic, but it is also the factor that provoked recurring confrontations over the fate of the collection. As a result, the museum had a history of wandering from institution to institution, never maintaining the same form.

The Schinkel Museum's transformation did not only occur over a long span of time; at its inception in 1844, it emerged as a multiple incarnation of sorts and later retained that character. The first Schinkel museum embraced all of the ambiguity accompanying the historic identity of that institution: it was at once a display of objects, an archive, and an album of photographs. Scholars sat studying Schinkel's portfolios while visitors studied the scholars, that is, whenever they lifted their heads from albums containing photographic reproductions of some of the things that, at that very moment, were capturing the scholars' attention. In addition, everyone was surrounded by a selection of Schinkel's paintings, drawings from the portfolios, and objects from his own collection. All of this happened simultaneously and in one space: in Schinkel's own studio on Schinkel's own work tables, collapsing the objective distance of the scholar by merging an intellectual enterprise with the reenactment of Schinkel's own life.

The life of the first museum as a set of multiple incarnations of his collection of work was short, if one considers that the objects were removed from public view and placed in storage in 1872. But, if one maintains the same openness that is implied by the term “museum”, then it becomes clear that the Schinkel Museum lived on in all its multiplicity in another form: the Wolzogen inventories. These were published in four volumes in the 1860s and are still available in the original or reprints today. The Wolzogen volumes contained reprints of Schinkel’s letters and diaries as well as inventories listing the items in his collection; there were three inventories, each organized according to its own principles: building type, location in the archive, and location in the public exhibition. While the inventories might have kept the museum open in a figurative sense, access to the material changed dramatically, changing the kind of knowledge that was literally at hand.

Then, after being pulled out of storage and spending several years as a study collection at the Technical University (another incarnation of the museum but about which there is very little material), the museum ultimately found a place in the National Gallery. This museum opened in 1931 but only after a long battle in which museum officials, who wanted to celebrate Schinkel publicly as a great artist, confronted university professors, who wanted to establish an archive in the university’s library that would assure his impact on the future of German architecture. The National Gallery did not fully escape controversy but perpetuated it with an installation that effectively reenacted the battle, by staging a confrontation of architecture and art; drawing and building; and exhibition and archive. This, however, only lasted about a year.

On the one hand, cultural politics and scholarly interest assured that the life of the Schinkel Museum was a series of brief episodes, during which the museum never really came to fruition. On the other, the Schinkel Museum stands as a great example of the institution “museum” because its constant transformations and multiple incarnations reveal the possible forms such an institution could take. The subject matter of the museum – architecture – plays an important role here. In the 19th and early 20th centuries, architecture did not (and, I would argue, still does not) have an established

cultural role, a unified audience, or a definite product. Just as an investigation of an architecture museum reveals the instability of the concept of architecture, the lack of consensus about architecture reveals that the museum was likewise not a fixed concept, despite the attempts of 19th century patrons and architects to reinvent it and define it as a type.

Title of the paper: **Spatio-temporal control in a life science laboratory: An ethnographic view of the making and maintenance of boundaries of a research site**

Name of author: Amrita Mishra

Institutional affiliation: Fifth (Final) Year PhD Candidate, Centre for the Study of Social Systems, School of Social Sciences, Jawaharlal Nehru University, New Campus, New Delhi-110 067, India.

Mailing Address: C-10-G, DDA Flats, Munirka, New Delhi -110 067

E-mail: cattusfelix@gmail.com

Cellphone (24 hours): (0091-11)9811506673

Word count of abstract: 366 words

Keywords: Virtualization, information technology, laboratory, life science, space, boundary work, epistemic cultures.

Abstract

The work of the laboratory and access to its space are characterized by intensive restriction. This has the overall effect of constituting differences with the environment. These differences are between the arrangements of the laboratory and those of everyday life, and between laboratory arrangements across time and space. The position of the laboratory in the economy of credibility is tied to the institution of these differences. Restriction has various aspects. These may concern the cognitive and physical demands of work performance in the laboratory. There may be spatial, linguistic and temporal constraints on the pursuit of work at these sites. These restrictions are intimately connected to the making of a specialty area, that is, possessing definition and integrity of procedure and interests. In this regard, the paper discusses the significance of architectural and information technologies in the boundary work that is co-productive with the epistemic viability of the laboratory. The paper seeks to understand how these technologies are enacted as part of the projects of spatio-temporal regulation towards the making of credible knowledge. This is knowledge seen as non-artefactual, situated within a disciplinary matrix, and open to testing for reproducibility within that matrix.

The data for the paper is culled from field research for a doctoral dissertation conducted between February–June 2004, in a bioscience laboratory. It is part of a well-regarded life science research centre (hereafter called the Institute) in the Southwest of India. The stated mission of the laboratory of fieldwork, is the study of ‘the molecular pathogenesis of cervical tumours.’ (Hereafter, I shall refer to the laboratory as CCL, or Cervical Cancer Laboratory). The population of the laboratory included the laboratory director (Principal Investigator, PI hereafter), two PhD candidates, 4 postdoctoral fellows (postdocs hereafter), and 3 Junior Research Fellows (JRFs), working as technical assistants. There were also 2 MSc student trainees and 2 undergraduate summer interns from other institutes, doing brief research projects with external funding. Prior to the fieldwork at CCL, I conducted pilot studies at three university laboratories in the life sciences at Delhi. The pilots were of two months duration each, in the period June–December 2003. The population profiles of these laboratories were almost identical to those of CCL.

7 Easy Steps

To Refresh Your Local Knowledge Base

KEITH MITNICK and STEWART HICKS
University of Michigan

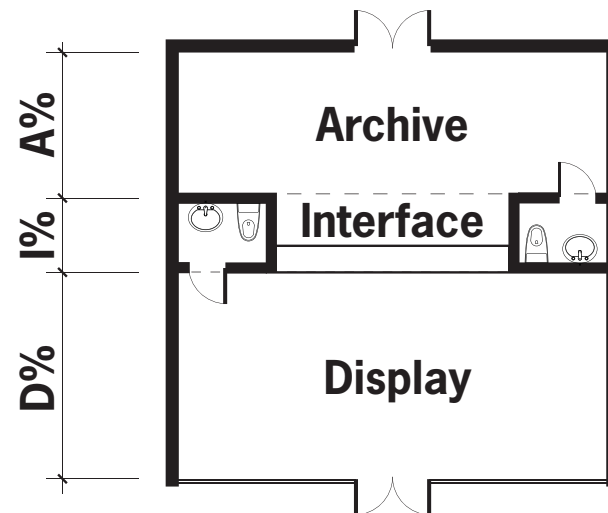
This project-presentation looks at the spatial arrangement of people and the organization of program elements as a generator of institutional form. While it might be argued that all buildings, by definition, define social and institutional relationships, most do so as an afterthought, that is, they subjugate occupancy to the dictates of architectural form conceived independently of the programs it houses.

To foreground the spatial arrangement of people as a determinant of institutional form, we have chosen to use plan diagrams as the primary means of representation. More than any other drawing type, the plan foregoes the description of visual appearances in favor of diagrammatic relationships.

The project proposes 7 steps for the transformation of 3 conventional types of “knowledge bases”: the library, the archive, and the bookstore. Rather than conceiving of a building that collects together the various features of each, we devised a series of steps for analyzing their differences through a single process.

The 7 steps are somewhat arbitrary. They serve the purpose of challenging the conventional repertoire of spatial relationships that define libraries, bookstores and archives independent of the architecture in which they exist. (again, it may be argued that all architecture concerns the relationships among people and program- but the means by which it does so tends to be occluded by the privileging of other factors, such as formal strategies, construction, building image and so on).

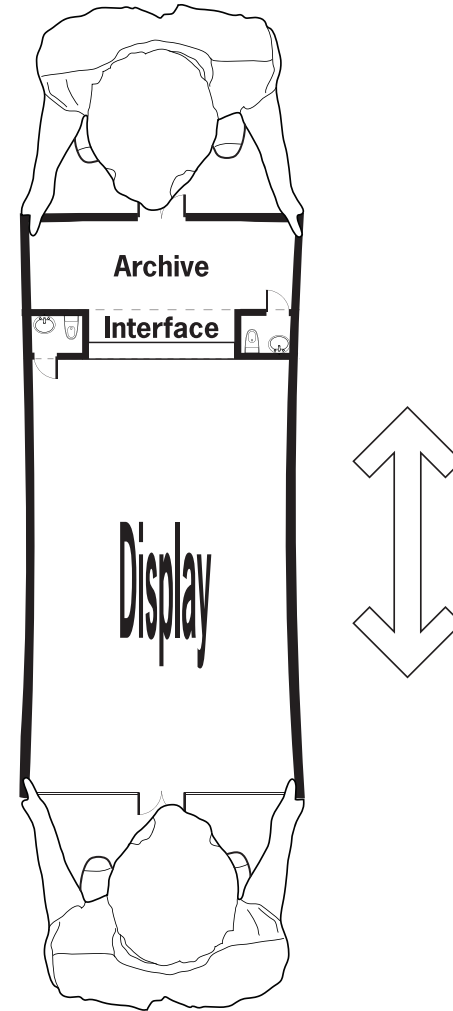
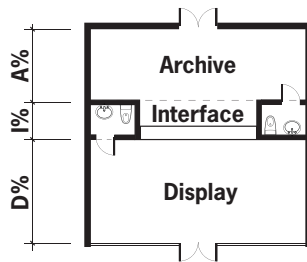
The overall aim of the project is to use the spatial relationships that define dissimilar storehouses of knowledge towards unconventional ends. By defining such typologies according to a similar set of constituents, such as storage, display, reference-interface and information-consumption, we created a means to establish their differences in terms of space and adjacencies. The final outcome of the project will include a series of process diagrams in which the form and organization of individual types are analyzed and operated upon and a final composite diagram that identifies and proposes a new institutional form.



01

Size Matters

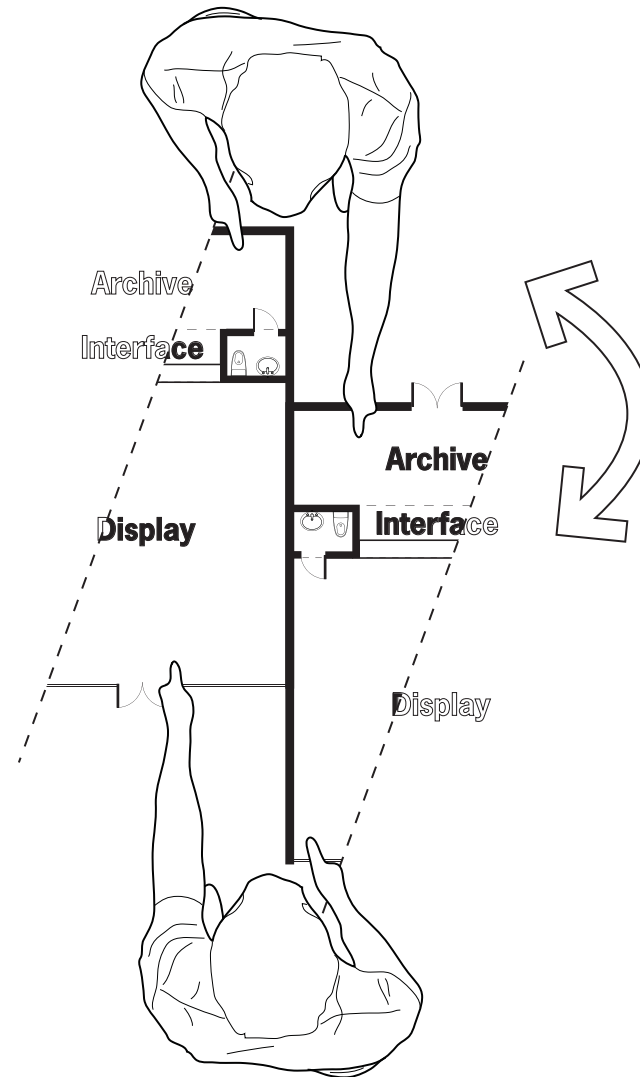
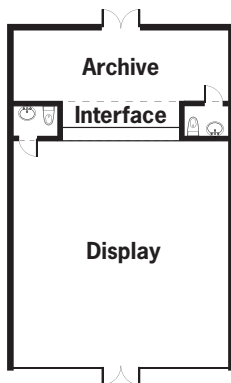
Repositories of knowledge are defined by the different ways they allocate space to similar functions, such information display, reference-interface and storage. Bookstores max out display and access to materials while archives limit it. Libraries tend to conflate display and storage and separate consumption from acquisition. In this first diagram, equal area is allocated to all elements. Subsequent iterations will explore the different size distributions to generate new spatial relations, hybrids and institutional forms that allude to, but are different from, the 3 foundational types.



02

Flip Inside-Out

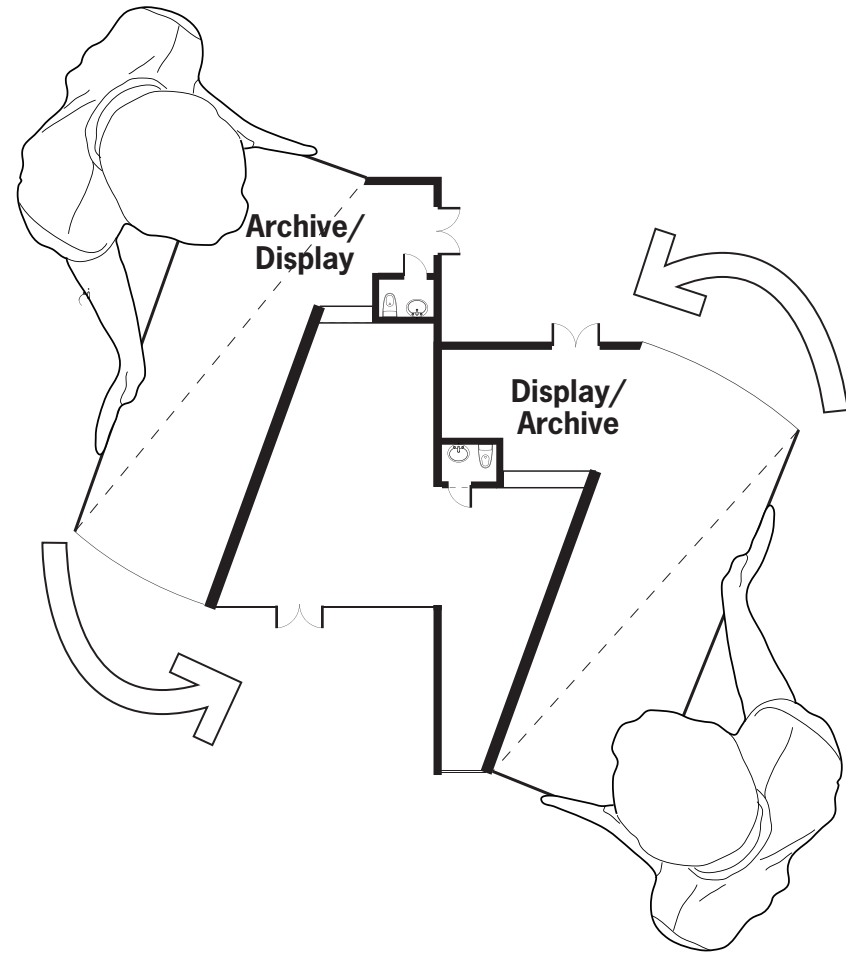
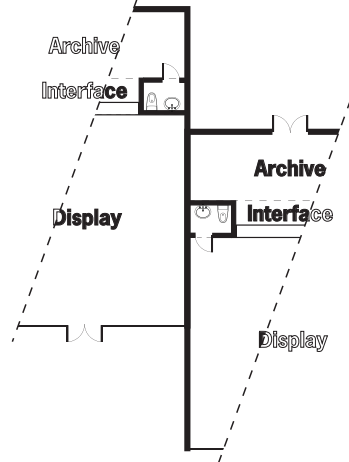
The relationship of storage and reference-interface area to display and consumption space is conditioned not only by their size but also by their relative positioning. By inverting the location of primary and secondary spaces, the social and symbolic structure of the institution is transformed. In this case, the primary areas are devoid of program and the secondary spaces are packed with it, making the typically marginalized areas central and the primary spaces secondary. Additional diagrams will explore other inversions and amalgamations.



03

Storage on Display

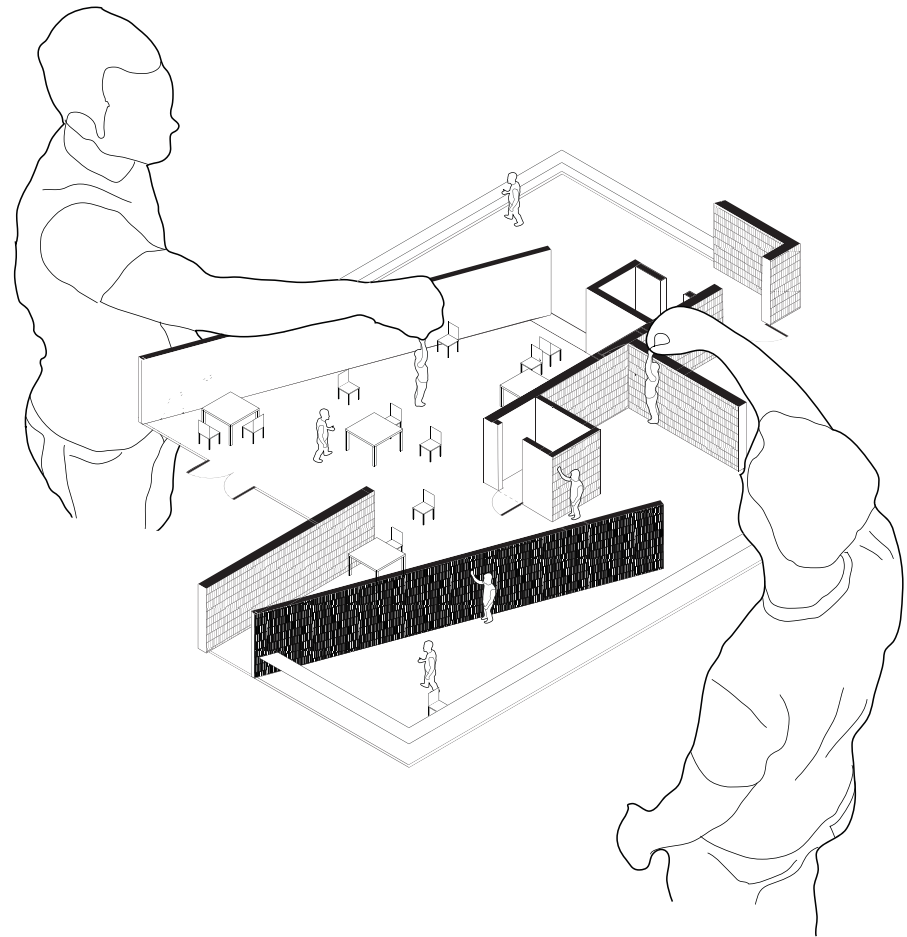
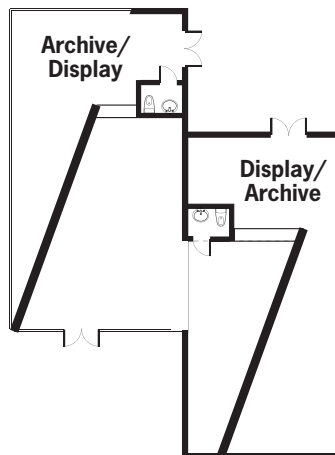
The hierarchical ordering of program spaces makes them symbolic. Buildings are frequently defined by the relationship of container to contained, that is the façade, represents something of the contents of the building while being separate from it. In a similar way, the sequence of spaces through which one moves presents cues to the relative status of each territory. In this phase of the diagram sequence, the newly centralized peripheral areas are put on display to the outside, making a façade of the content: book-lined walls. The inside of the building is left empty and the resources are pushed out to the perimeter. Further diagrams will look at other oppositional inversions between “content” and “container”.



04

Add People

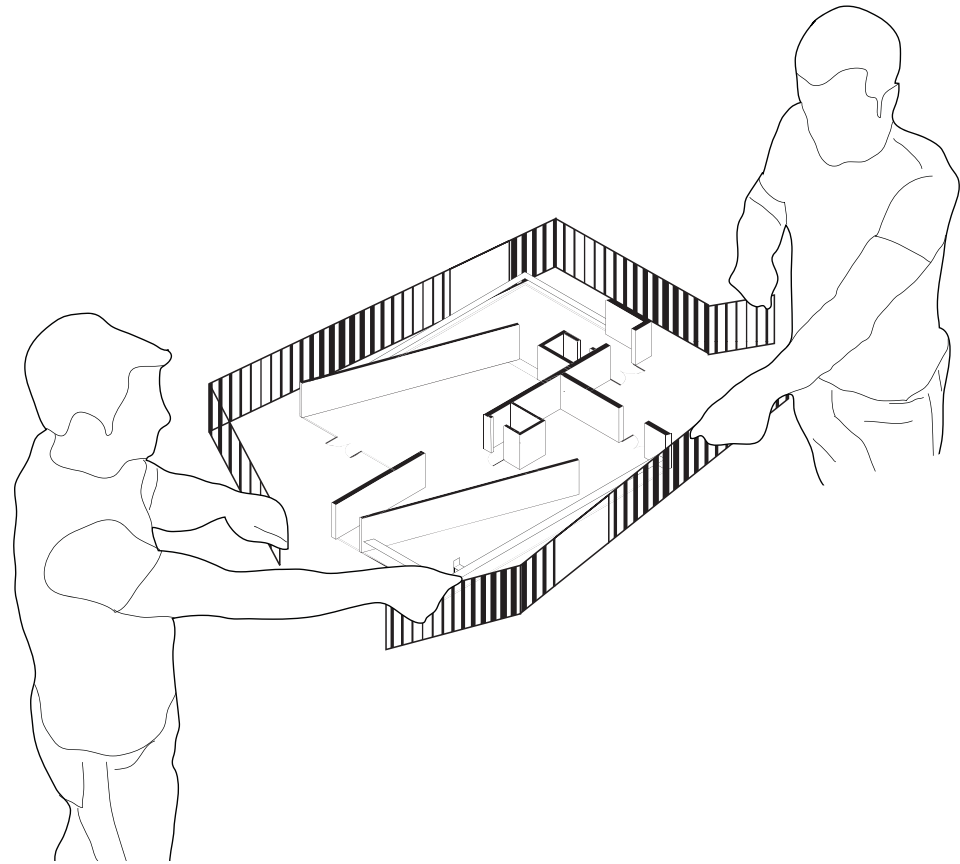
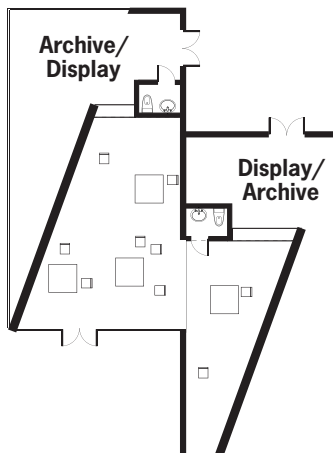
Because buildings can be occupied in different ways for different purposes, the relationship of form to inhabitation is always mutable. As more buildings are conceived to be programmatically indeterminate though, the way form accommodates people and program becomes less legible; on one hand imposing less organization upon users while on the other, failing to engage the ideological and symbolic undertones that make institutional forms recognizable and different from one another. Subsequent diagrams of this type will favor multiplicity and equivocation among familiar elements rather than generic boxes or eccentric and dictatorial forms..



05

Wrap it up

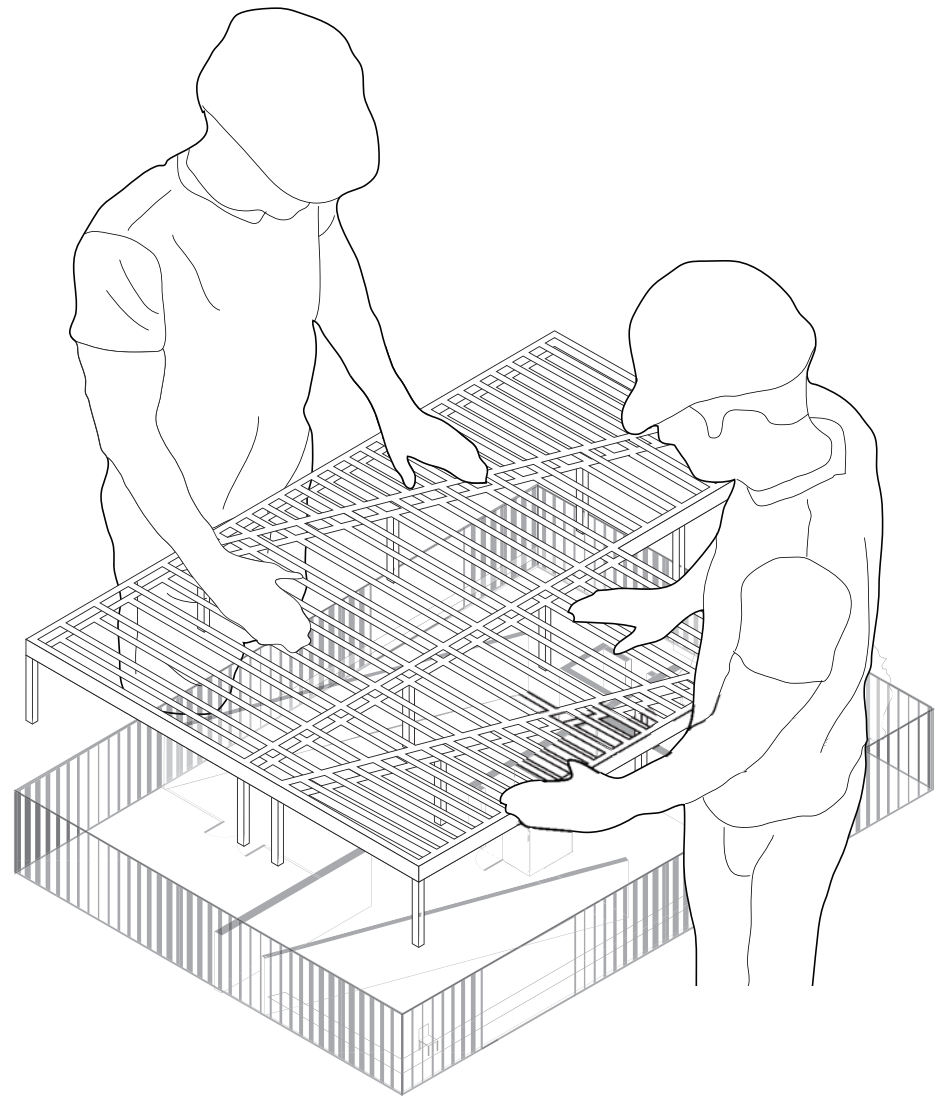
The primary form of the institution is generated from the interior arrangements of spaces and people. Instead of priming the exterior in terms of its appearance, the interior is merely wrapped up by an exterior skin that adapts it to a rectilinear site. Rather than designing from the outside-in, as a physical container in which to put things, this step comes late in the game, once the interior form has been established. Wrapping up the interior is like buying food to-go, where the experience of the meal has nothing to do with the form of the package one carries it home in.



06

Stand it up

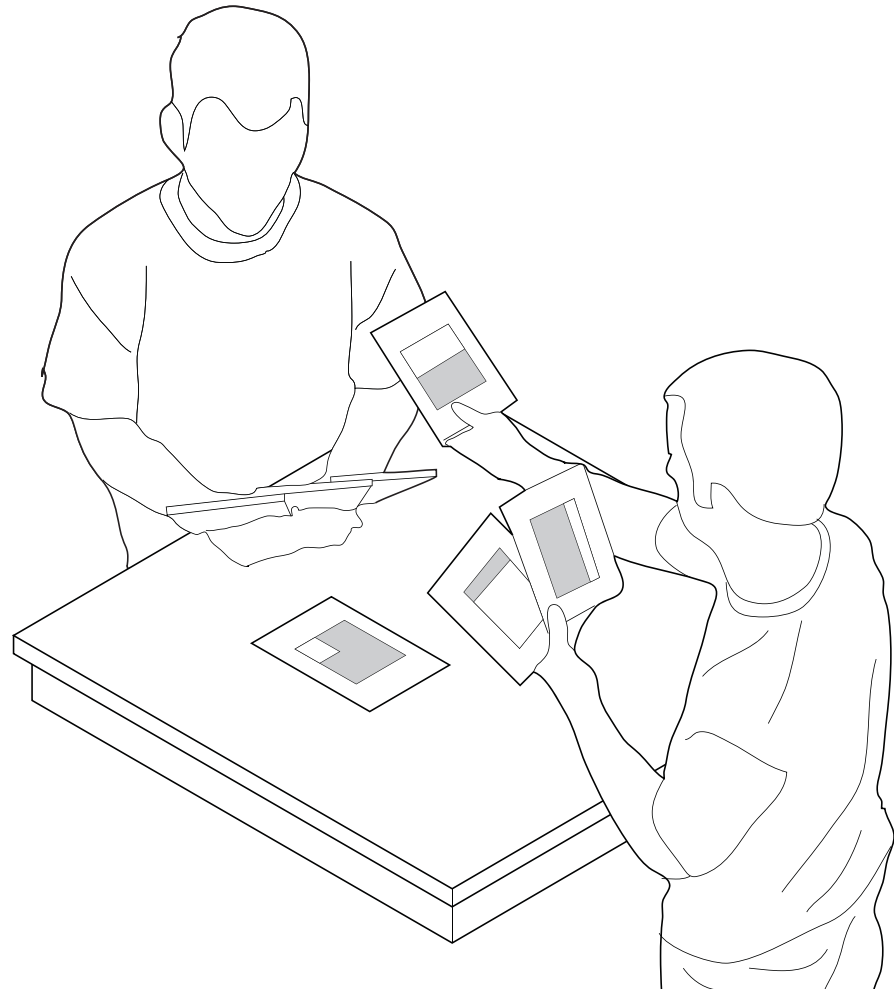
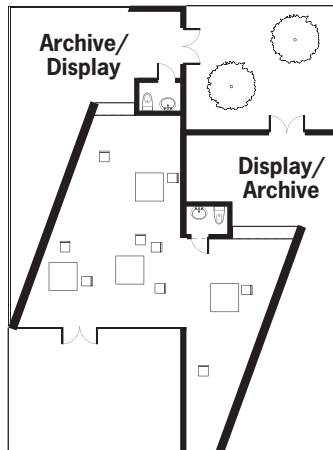
The revelation of physical structure in buildings has long been moralized to be “good”. An “honest” building will always present the means of its physical stability as an icon of an abstract notion about transparency and institutional integrity. According to this reasoning, program and inhabitation have always been subjugated to the more significant structural system, as though physical structure were more “pure” and fundamental than any other ordering device. In this and future diagrams, we think lowly of structure; regarding it as a mere work-horse of little consequence to the social and symbolic form of the new knowledge base. We pack it in as an after-thought and give up the need to always represent the “bricks and mortar” of the discipline as its irreducible essence. People, like buildings, also have physical structure and stand up, but the ability to support ones body is hardly among our most significant features.



07

Mix-n-Match

Most architecture is defined around a single set of formal terms that define its order, whereas the overlay of competing terms in a single structure would be regarded as lacking order. But what if a building brought together multiple terms of order without collapsing them into a single style of “disorder”? This last step in the sequence will join together multiple diagrams to form an exponentially complex network of spatial orderings. In this way the project deviates from more usual approaches where conventional program relations are dressed up in eccentric containers that, paradoxically, serve up the same old institutional fare.



Analogous Spaces:
Architecture and the Space of Information, Intellect and Action

Session Theme 3:
Space of Action and Decision Making

ABSTRACT
Civil Defense and the Space of Decision Making

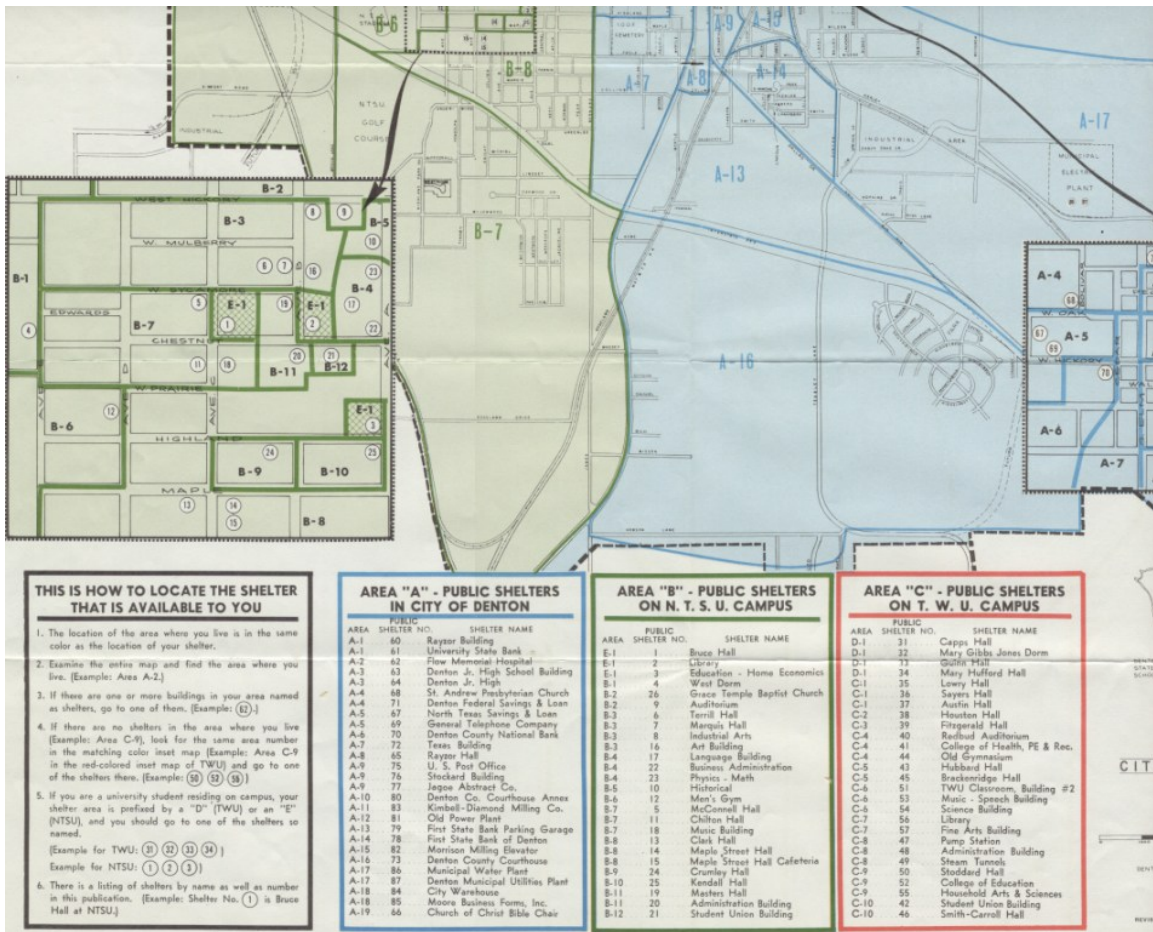
David Monteyne
University of Calgary
d.monteyne@ucalgary.ca

Immediately after World War II, citizens and policy makers in the United States worried about what might happen to their cities should the nation be attacked with atomic bombs. Scenes of urban destruction from the war, and the reports of the U.S. Strategic Bombing Survey from cities like Dresden and Hiroshima, provided impetus and data to the plans for Cold War civil defense in the 1950s-60s. The purpose of civil defense during the early Cold War was proving the possibility of surviving a nuclear war, and then convincing Americans that preparations can and must be made. As a discourse, civil defense exemplifies Michel Foucault's theoretical model of biopower: the state protects the individual from any number of life hazards, including war; but it expects something in return, the rational organization of individual conduct as demonstrated in the civil defense plans themselves.

With the heating up of hostilities in the early 1960s (e.g., the Berlin and Cuban crises), a newly reorganized federal civil defense agency was given the responsibility to effect a nationwide system of protection. Begun in 1961, the National Fallout Shelter Survey represented an unprecedented attempt to analyze, record, and map every non-residential structure in the U.S. The Survey amassed extensive knowledge about the built environment, recording everything from materials of construction to ownership and access. By 1969, no less than 100 000 existing buildings had been surveyed and marked with fallout shelter signs, and most of those spaces had been stocked with provisions.

However, finding and marking fallout shelters was only half of the equation: was the population located where they could access those shelters? With the technological advances of weapon systems, civil defense planners could assume only fifteen minutes of lead time for people to take shelter. To make rapid decisions that might save their lives under an attack, citizens needed to know ahead of time exactly where to go in an emergency. In effect, by processing and disseminating information about shelters and the city, civil defense sought to manage the decisions made by citizens in crisis moments.

The result was Community Shelter Plans (CSPs) for each municipality in the nation. In the CSP program, the burgeoning new profession of urban planning was mobilized to match people with shelters. In addition to the data collected in the Survey, planners studied census records, transportation facilities, traffic circulation, barriers to movement, and other urban data. Map booklets were produced for distribution to all households, and a media campaign explained to citizens where to go, and what to expect, when they needed to take shelter (see image below).



The managerial controls incorporated by the CSP process betrayed the political biases inherent to the expert interpretation of the data. For example, planning decisions based on pre-existing neighborhood boundaries attempted to ensure that like would shelter with like. The assurance that Americans, in the midst of nuclear war, would not encounter uncomfortable social situations due to the mixing of classes or races helped to legitimate both civil defense and the new bureaucratic powers of urban planning.

Using the tools and theories of social scientists and defense intellectuals, and allied with contemporary federal urban and community renewal programs, CSPs would demonstrate that cities and populations could be totally rationalized through planning expertise, even in the midst of the most chaotic situations. However, professional and personal preconceptions, not to mention the impossibility of keeping shelter data up to date, resulted in an inflexibility to the CSPs that contributed to the ultimate failure of civil defense to convince citizens that its plans were a reasonable approach to the nuclear threat. And finally, as a civil defense manual bemoaned in 1961, "People, unlike structures, are at different locations depending on the time of day a detonation occurs." This difficulty served as an indicator that the city, in the untraceable everyday practices of its citizens, exceeds the logic of modernist management.

Abstract for Analogous Spaces
Session 2 - **Space of Knowledge and Memory**

Martina Mrongovius – martina.mrongovius@rmit.edu.au
The Spatial Information Architecture Laboratory, School of Architecture and Design,
RMIT University, Melbourne, Australia - www.sial.rmit.edu.au
www.holographics.com.au

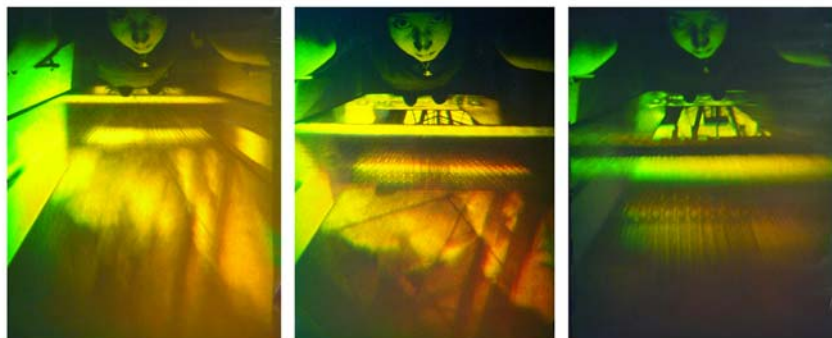
Reading holographic image-space

Display holograms, taken as being analogous to 'a window with memory', offer a number of interesting structural arrangements for visuo-spatial communication. Through investigations of holographic image design one question that emerges is, how could the added dimensions that holography offers be read by a viewer?

This paper discusses my experimentation with holographic image structures to create expressive arrangements and enhance the affective reading of encountering a hologram. The imagery I have been developing an exhibiting explores personal encounters with the urban landscape. From this work I describe a collection of holograms created using structured sequences of digital photographs that are then re-mapped into a holographic image space. These holographic images aim to express the activity of perception and memory within the experienced architecture.

The process of fragmentation, or discreet sampling, followed by the arrangement and fusing of an image occurs both in the creation of the hologram and when the viewer reads the holographic image. By fragmenting the perspective extent of the hologram into discreet channels a composite image can be created. The holographic scene then accumulates in the viewers mind as they move around the hologram peering into different perspectives. As the visual-image depends on the position of the viewer, a relational reading is established between the image and their movement through the installation space.

Any transformations between the image topology and viewing path have an information capacity that I consider as a choreographic element in the holographic image design. One of the key aspects of this design process is the implementation of visuo-spatial anchors that relate the viewers spatiality to the scene topology. These anchors and symmetries within the image–structure establish a navigational system that can then connect elements to the scene.



Three views into the hologram *PaterNoster*, 2006, 400 x 300 mm
This hologram was installed so that the viewer passes under the image
heightening the sensation of falling/ascending in the image

This work offers a hybrid of montage and holographic approaches to the design of spatial-memory structures for information enriched architectural practice.

This paper is based on my PhD research with the Spatial Information Architecture Laboratory at RMIT University, Melbourne, Australia.

A proposal to the International Conference
ANALOGOUS SPACES
in Gent, Belgium
May 2008
Section 2. Space of Knowledge and Memory

Physical architecture and information
architecture, NOT

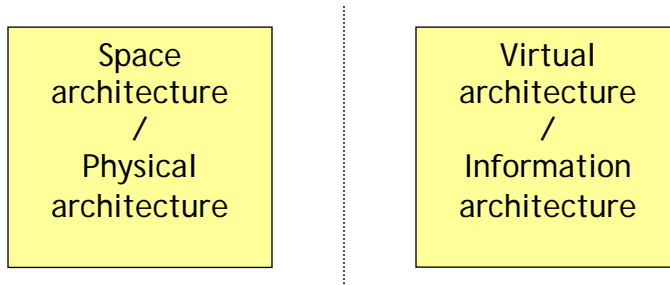
Paul Nieuwenhuysen
Vrije Universiteit Brussel
Pleinlaan 2, B-1050 Brussel,
and
Information and Library Science, Universiteit Antwerpen, Antwerpen
Belgium
Email: Paul.Nieuwenhuysen@vub.ac.be

Joni Nieuwenhuysen
Architectural engineer
Quinten Matsijslei 9, Antwerpen
Belgium
Email: joninieuwenhuysen@hotmail.com

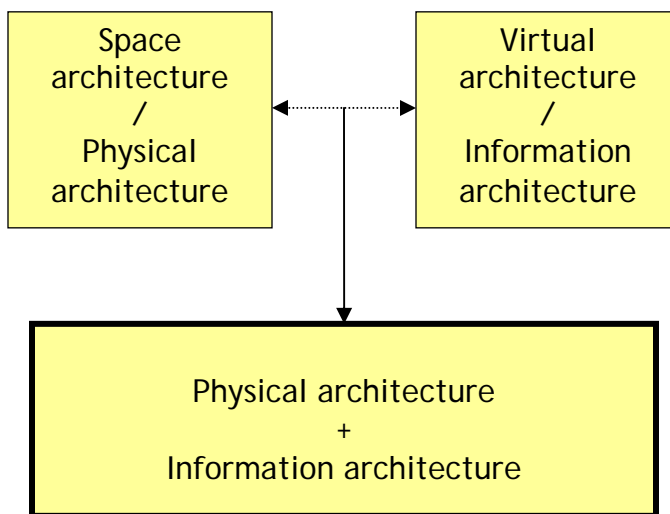
Extended abstract:

Part 1: Designing order versus disorder

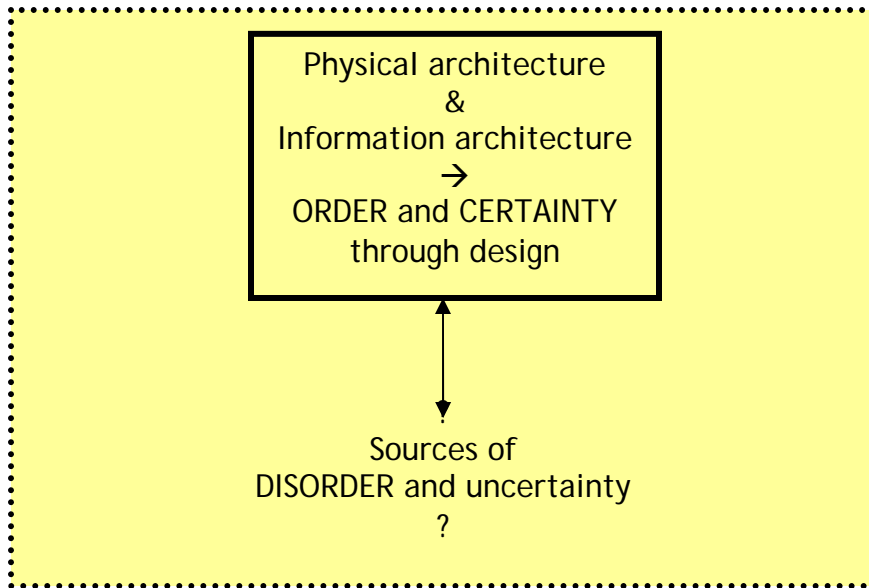
Design challenges, considerations, methods, principles, rules, tactics and strategies are applied in spatial, physical architecture as well as in more virtual information architecture and of course there where the two are combined. These strategies are not static but are continuously refined and adapted to the changing physical and virtual world, by academics and professionals.



A comparison of design strategies in physical and virtual architecture may be fruitful and productive. To which degree are they analogous? Can a view that is productive and useful in one domain also be applied in the other domain? Considerations like these can be a subject of the present conference.



Keeping this in mind, we even want to go one step further: This contribution focuses on some aspects, some elements of reality that largely escape traditional, classical architectural design considerations or that receive less attention in the design process, while they may nevertheless be quite important for the outcome, the deliverable, the product, the result of the human design and creative process. Our broad and theoretical considerations seem justified in the whole range between the extremes of purely physical space architecture and purely virtual information architecture. In other words, analogous challenges face the designers working in physical space and information architects working with virtual space, even though practical methodology and technology is quite different in the various architectural domains.



Examples will clarify and support this. But to present these efficiently, we first propose a categorization as follows.

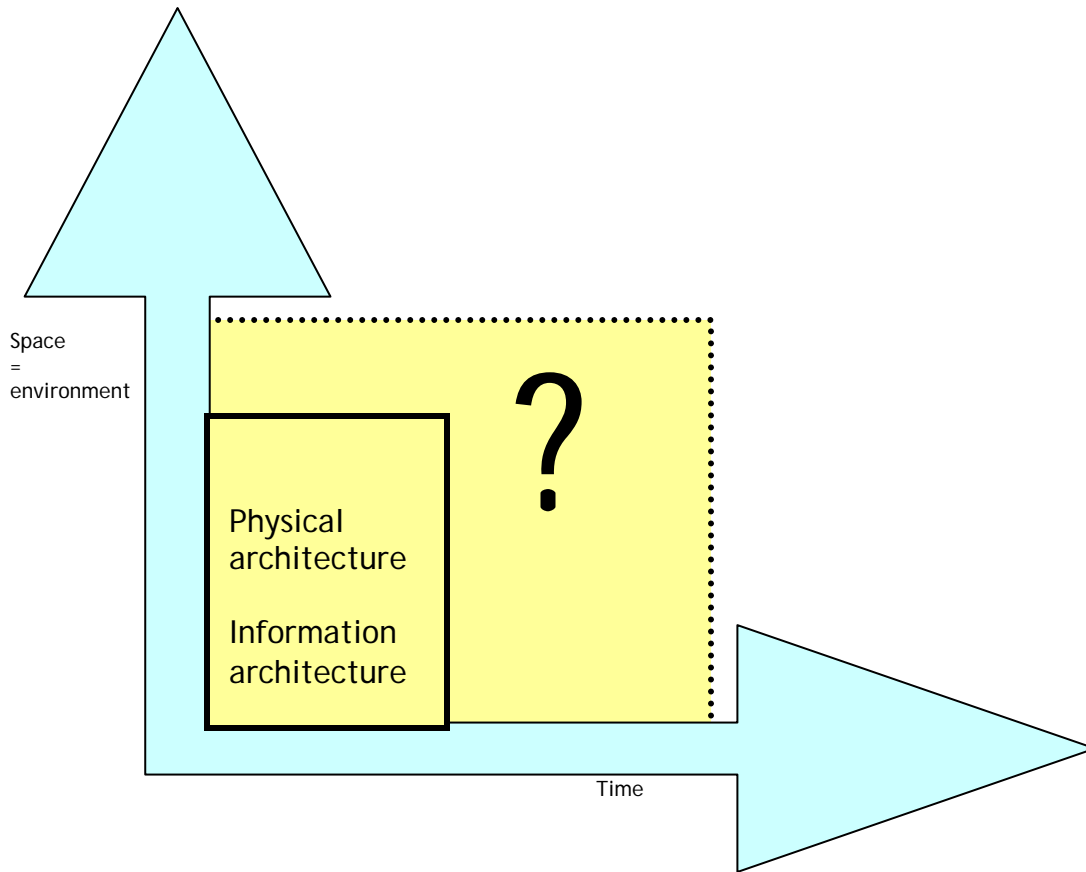
Part 2: Modeling the struggle with disorder

For a simple, systematic, efficient, analytical view on this domain of discourse, we place the concrete examples of hardly tangible architectural aspects in a simple structure/model/classification/categorization, as follows. Of course we can consider the two extremes mentioned above: purely physical and purely virtual architecture. Furthermore, we can distinguish two other extremes / dimensions:

A. Interactions with the environment in general and with users of the product in particular (mainly in physical or virtual space), summarized: "Interactions with the environment",

and

B. Further, subsequent applications, adaptations, aging, deterioration etc. This aspect is dominated by the unavoidable increase in entropy, as stated in the well known second law of thermodynamics in physics. Summarized: "Evolution over time".



Combining these four extremes leads to a simple 2-dimensional model, in the form of a square. Each concrete real-life situation, design problem or consideration has to deal with a combination of the dimensions considered here. So each design can be located in this domain model as follows:

Physical architecture <i>Interactions with environment</i>	Information architecture <i>Interactions with environment</i>
Group of examples 1.A	Group of examples 2.A
Group of examples 1.B	Group of examples 2.B
Physical architecture <i>Evolution over time</i>	Information architecture <i>Evolution over time</i>

The implications for the architect/designer are relatively hard to foresee and to manage, but in our view more important than reflected by the academic and practical literature and by practice.

Another dimension that can be considered is based on two other extremes:
 x. on the one hand, modifications of a creation and influence/impact on a creation due to its user(s) only, independent of other creations, summarized: "Impact of user(s)"
 y. on the other hand, the impact on the designed product by other creations, or more generally and summarized: "External impact".
 This leads to the following model:

Physical architecture <u>Impact of user(s)</u>	Information architecture <u>Impact of user(s)</u>
1.x	2.x
1.y	2.y
Physical architecture <u>External impact</u>	Information architecture <u>External impact</u>

Introducing all three dimensions mentioned above in one single model leads of course to a cube within which real situations and problems should find a place. However, this is harder to visualize than the two-dimensional squares above. If we consider only purely physical architecture (in other words, we exclude information architecture), then we can project the cube model to a square as follows:

Physical architecture <i>Interactions with environment</i> <u>Impact of users</u>	Physical architecture <i>Interactions with environment</i> <u>External impact</u>
Physical architecture <i>Evolution over time</i> <u>Impact of users</u>	Physical architecture <i>Evolution over time</i> <u>External impact</u>

An analogous square can be made for purely virtual information architecture, by omitting spatial, physical architecture. Categorizations and models like these can be refined by considering specific real problems. Anyway, all this should and can form a simple basis for a more

analytical approach, to model/classify concrete, real-life situations. More concrete, practical examples will illustrate and clarify these theoretical considerations.

Part 3: Facing disorder: design recommendations

Further, the model should guide and assist the architect/designer in stepping from these first, basic, theoretical considerations to more practical constructive and concrete actions and decision making, in an attempt to include some of the less tangible aspects in a more systematic and formal way into the design process. This is justified by the hope that this leads to products of higher quality, usability and durability. Examples of this stage, suggestions, recommendations, and guidelines are also presented.

Notes:

After the text above, it should be clear now that the word NOT in the title is a compressed, condensed way of stating that some aspects of reality are NOT always taken into consideration, or do NOT receive a high priority in the architectural design, while they deserve more systematic attention, at least in our view, because the design product are eventually always embedded in a highly dynamic and fast evolving physical as well as virtual reality. The following provides already some parts that may be refined and included later the proposed paper.

Introduction

An introduction to information architecture has recently been written by Chowdhury and Chowdhury 2007.

Examples and recommendations

The theoretical view presented above is made more concrete through the following practical examples, which we have grouped in four clusters 1.A, 1.B, 2.A and 2.B as indicated in the figure of the model above.

Within each group/cluster, we make the further distinction between

- x. Impact of users, and
- y. Impact of the environment.

Moreover, each example of a possible design consideration is followed by a recommendation/suggestion/guideline.

Group of examples 1.A. Physical architecture, Interactions with environment

x. Impact of users

- Painting and repainting by users, independent of the design.
- The backside of a house starts immediately leading its own life beyond architectural design. This part is -- by definition -- less visible than the front side of a building. It is often modified and extended by the users, most often without assistance of a professional architect. (Nieuwenhuysen Joni 2004).

y. Impact of the environment

- Graffiti, marks on the skin of the building.
- Noise generated externally.
- Conflicts related to privacy.
- Confrontation with other existing buildings; for instance esthetical conflicts due to colours, textures, choice of materials. This has been investigated recently in a systematic way (Nieuwenhuysen Joni 2004).

Group of examples 2.A. Information architecture, Interactions with environment

x. Impact of users

- The file format of your document influences the procedure that is followed at the user's side to visualize the document and even the chance that it is visualized and used at all; for instance less common formats cannot be shown on a client computer unless a suitable interpreting program (viewer) is installed on that computer (more concretely, at least up to the operating system Windows XP and the included browser Microsoft Explorer, a viewer for files in PDF is not included by default.)
- The file format influences the chance that your document is found by a user of a WWW search engine; for instance up to a few years ago, documents in formats different from simple ASCII or HTML were not indexed and included in search engines, while more recently files in many more formats are included in search engines, and some users now choose PDF files instead of others from result sets, assuming that such files are in general more important.
- In many cases, information content should be brought to users in more than one format; for instance in printed form, in a digital format that provides a suitable starting point to generate a printed version and in a digital format suitable for optimal usage on a client computer.
Can and should a master version be designed and created that allows the

extraction of the various information products for the end-users? Or is an ab initio different design needed for all envisaged information products, in order to exploit more than the basic technical opportunities? (Nieuwenhuysen and Buelinckx 1999).

- In most information systems, metadata are added to the more basic contents. This can clarify the formal aspects of the contents, the subjects dealt with, administrative aspects, and so. However, this activity is expensive as it involves manual, intellectual work in most cases. Even in the case that some well-organized metadata systems are applied, it is a fact that these are not well standardized and that they should evolve and do evolve over time. Therefore, a problem that is always latent and that may become very concrete one day is that the metadata can hardly be merged when two or more information systems are merged into a bigger system, for instance to create a better, broader view on an information domain (even more concrete: creating a union catalogue of several libraries in one region or dealing with similar subject matter). Such a merge can happen drastically by creating a new information architecture, such as a new database that includes records from existing, older databases, or it can happen in a more virtual way, by the creation of an additional system for federated searching through two or more existing, separate information systems. This problem is hard to avoid. In our opinion, it is underestimated by many designers/managers and by working professionals, who take pride in building quite sophisticated metadata systems and/or by applying these in their information architecture, which is expensive, even while the future home of the contents can never be clear.

Recommendations for the information architecture: Apply standards for the metadata as far as possible, and try to take into account a merge with similar, neighboring systems.

y. Impact of the environment

- Citations by other documents, that are received by your designed source documents increase the chance that this source document is found, used and cited even more often; for instance the source document can be found by following the link from the citing document and it will rank higher in the result set of a search engine, because the retrieval and ranking algorithm of most WWW search engines takes into account the number of citations received by documents. Even the "importance" of the citing documents is taken into account.
- When duplicate copies or very similar versions of a document exist on the WWW, then many WWW search engines show only one or only a few of these as the result of a search query. (Mettrop et al. 2004, 2006). This is positive as it can help users by saving them time, but as a side effect this procedure can obscure the existence of an important variation of a digital document and in this way it can also obscure the existence of the domain of its neighboring documents, that provide perhaps an

alternative view or interpretation of the central document.

Recommendation: As a designer, take this into account when you deal with copied information; perhaps the original document can/should be copied and pasted in a larger file, so that the resulting computer files are not seen as uninteresting copies by search engines.

Group of examples 1.B. Physical architecture, Evolution over time

x. Impact of users

- Renovation/restoration of a building.
- Adaptation/conversion of a building to another application/function. Many buildings are converted long after the initial design.

Recommendation: In view of this reality the architect can take this into consideration and ensure in this way a more stable, higher value of the building over a time period that is longer than the period taken into consideration for the immediate needs and challenges for the design.

y. Impact of the environment

- Interaction of the physical environment over a longer time span with the skin of a building, which is often neglected, but which can be partly predicted/foreseen by the good designer: ageing, weathering, erosion, discoloration of building materials. These phenomena have been investigated in a systematic way and guidelines for architects have been formulated (Somers 2002).
- Impact of the unforeseen evolution of the immediate environment: esthetical confrontation with other, more recent buildings; noise; pollution; increasing traffic; attack by plants...

Group of examples 2.B. Information architecture, Evolution over time

x. Impact of users

- Many information systems are designed/ordered in the first place by applying some system of metadata, classification, physical placement and so on. However, this cannot be perfectly suitable for all users all the time. Afterwards, over time, some information systems can evolve towards higher efficiency by incorporating the input of users. A more specific example is references made by authors in more recent documents that help people find older documents, which can take various forms, from classical bibliographic references in a printed book

to virtual hyperlinks in a digital document.

This consideration can be made more important and dramatic by realizing that when only few links are received by existing documents, they will be used less, receive less links and so on; we can see a parallel with the well known saying that "the rich get richer and the poor get poorer". So documents and by extension information system can die if they cannot be fed into the information world through linking.

Recommendation: The designer should at least allow this spontaneous creation of additional order or even stimulate it; concretely for instance, a digital document should be presented in such a way that a link to the document can be made starting from an external document. This is not a trivial matter, and this wish is not fulfilled by many information systems. Indeed, many information items are included in some way in a web page that works with frames or in a database or in another type of information system, so that a simple direct and permanent hyperlink cannot be made. In such a relatively complicated information system, the designer should try to allow nevertheless what is often called "deep linking", directly to the target.

- Annotations made by users afterwards over time, in hard copy information carriers and more recently also in digital information systems. The word tagging is often used to describe this process in some digital systems. We can distinguish several types of annotations. In some systems, users can add a note about the quality perceived (ratings, reviews); for instance in bookshop catalogues this can add a considerable value. In some interactive databases a user can add tags to items/records, which may add value, content to the information; for instance descriptive annotations, additions ("folksonomy") are now seen more and more. This possibility and way of working with information may change the way in which information is retrieved and consumed. This is often considered as one aspect/property/feature of what is named Web 2.0.

Recommendation: Consider allowing some form of tagging by users within your information system. Technical aspects to make this possible have been solved for many applications. However, implementing this without additional cost to monitor and evaluate the results is not a trivial matter.

- Annotations by users in digital information systems can not only add value to the content as perceived by other users, but this process can also influence the retrievability of an item. Indeed the additional ratings or keywords will normally influence the search process and the ranked result list when some search engine is applied.

y. Impact of the environment

- Above we introduced metadata and the problems when information systems are merged. In this section we emphasize the evolution over time of metadata systems. A very concrete example is the recent shift in

the Universal Decimal Classification of computer technology from a small subclass under engineering to a more prominent subclass under the general class zero, to reflect the omnipresence of computer applications. Unfortunately, in many cases the concrete products and applications of such a metadata system cannot and are not adapted to the new version of the applied metadata system, because this cannot always be simply automated, so that it is time consuming and thus expensive; so we can end up with the application of an obsolete version of a metadata system. Another scenario is that both old and new versions co-exist in some way in the growing system. All this makes the problem of merges mentioned above even harder. In any case the problem can confuse users who have to adapt when a new metadata system is applied.

Recommendation concerning information architecture: Take into account the high probability that metadata systems change and the consequences of this. Consider minimizing efforts in the area of metadata.

- Information items are designed often in such a way that they are easy to find, but this property can change fast, for instance due to decreasing popularity of printed documents in favor of digital documents, due to changing strategies and algorithms of external search systems like WWW search engines.

Recommendation: As a designer/manager of an information system, spend regularly efforts on adapting the system to a changing environment. Do not create or apply very rigid systems; go for flexible, adaptable and modular approaches.

- References in hard copy documents and in digital documents (including hyperlinks) to digital information sources become obsolete, confusing, or useless, in the following common cases:
 - the location of the target document changes,
 - the contents of the target changes, or
 - the target simply disappears.

This leads to a recommendation for the design method: Follow up the status of the links in your documents and apply software that can make this expensive process/procedure faster and more efficient.

- Conservation/preservation of digital information in a separate archival environment is hindered due to the evolution of computer platforms (including hardware, operating systems, application software...) and due to the fact that many information items can only fully exist in interaction with their native environment, whereas this environment is evolving fast however. More concrete examples:
 - document file formats that become obsolete in the sense that most potential users in the future will not have a suitable interpreting program readily available
 - content included in real time from other items,
 - "mashups" of public access information systems,

--hyperlinks to a dynamic environment,
--need of uncommon software to visualize the contents as a document+program hybrid (see for instance Nieuwenhuysen and Vanouplines 1998).

Recommendation: A design strategy to cope with this group of difficulties is separating content from presentation format and keeping the content in a format that is as simple as possible to guarantee conservation; for instance text can be stored as ASCII or Unicode or in XML which builds also on ASCII/Unicode, while pictures can be stored in TIF. On the other hand however, it can be argued that a strict separation of content and format in the case of a real document is impossible and makes no sense. Therefore, this matter is quite complicated. Consider the aims of your product in the framework of preservation and adapt your design process.

- Citation analysis: number of citations received by an article or by a journal, Impact Factor of journals, Hirsch factor of an author, number of hyperlinks received by a WWW site or by a WWW document...

Recommendation for the designer/author/producer/publisher: Consider which kind of citation analysis may be applied later to your planned product/publication and if this will be important for you; then perhaps adapt your design/decisions in order to take this aspect into account. A concrete example: in view of time constraints you should perhaps choose between creating many products/publications that will generate low impact or few that generate a higher impact.

Conclusion

Incorporating the evolution over time of building skins in the design process has been the subject of a recent investigation (Somers 2002). Also other aspects that are hardly incorporated in common architectural design have been investigated recently (Nieuwenhuysen Joni 2004). Here we argue that analogous considerations are valid in information architecture, in view of the great importance of interactions in the digital world and due to the fast speed of change in the digital domain.

However, as designer / architects we should of course remain modest in our aims and aspirations. Our fights against the whole external world and against time and the increasing entropy cannot be won. We should at least recognize this and live with this fact of life, as professionals as well as in our daily "condition humaine".

References:

Chowdhury, G. G., and Chowdhury, Sudatta
Information architecture.

In *Organizing information: from the shelf to the web*. London : Facet Publishing, 2007.

Mettrop, W., P. Nieuwenhuysen and H. Smulders
Clustering of search engine results by Google.

In the *Collected presentations, Internet Librarian International 2004, The International Internet Conference for Librarians and Information Professionals, on Access, architecture & action: strategies for the new digital world, 11-12 October 2004, in the Millenium Gloucester Hotel, London, UK, published by Information Today printed*, pp. 112-121. ISBN 157387227X

The slides used to support the presentation have been published online:
<http://www.internet-librarian.com/Presentations.shtml>

Mettrop, W., Paul Nieuwenhuysen and Hanneke Smulders

Coping with copies on the Web: Investigating deduplication by major search engines.

In the *proceedings of the de annual conference Internet Librarian International, in London, UK, 16-17 October 2006, Collected presentations. ILI 2006. New Jersey, USA : Information Today, Inc. 2006. ISBN: 1-57387-298-9. pp. 114-127. + Available free of charge from:*

<http://www.vub.ac.be/BIBLIO/nieuwenhuysen/presentations/>

Mettrop, Wouter, Paul Nieuwenhuysen, Hanneke Smulders

How Google Web Search copes with very similar documents.

In *Current research in information sciences and technologies: Multidisciplinary approaches to global information systems. Proceedings of the first International Conference on Multidisciplinary Information Sciences and Technologies, InSciT2006, Mérida's Conference Hall, Mérida, Spain 25-28 October 2006, Vicente P. Guerrero-Bote (editor). Instituto Abierto del Conocimiento = Open Institute of Knowledge. 2006. ISBN-13 978-84-611-3103-7. pp. 59-63. + Available free of charge from:*

<http://www.instac.es/inscit2006/> Accepted papers, in PDF format. + Available free of charge from:

<http://www.vub.ac.be/BIBLIO/nieuwenhuysen/presentations/>

Nieuwenhuysen, Joni

De achterkant: een onderzoek van de problematiek rond de achterkant van ruimtes in de architectuur.

Brussel : Vrije Universiteit Brussel, 2004, 252 p. *Scriptie Burgerlijk Ingenieur - Architect.*

Nieuwenhuysen, Paul, and P. Vanouplines

Document+program hybrids in the Internet and their impact on information transfer.

Online & CDROM Review (The International Journal of Online, Optical & Networked Information), Vol. 22, 1998, No. 2, pp. 55-72.

Nieuwenhuysen, Paul and E. Buelinckx

Creating documents for print and WWW, using common PC software: pitfalls and expectations.

In Internet Librarian & Libtech International 99. The International Internet Conference and exhibition for Librarians and Information Managers. London, UK, 29-31 March 1999. Proceedings. Medford, New Jersey : Information Today, 1999, 144 p. pp. 79-89; a more recent and more detailed version also available online from the WWW site of Information Today at <http://www.infotoday.com/ili99/nieuwenhuysen/>

Somers, Gert

De huid: onderzoek naar de strategische mogelijkheden van veroudering in de architectuur; opstelling van een ontwerpgerichte matrix.

Brussel : Vrije Universiteit Brussel, 2002, 228 p. Scriptie Burgerlijk Ingenieur - Architect.

Exploring architectural space with GIS

Steffen Nijhuis (researcher & PhD-candidate)

Delft University of Technology | Faculty of Architecture

Department of Urbanism | Chair of Landscape Architecture

s.nijhuis@tudelft.nl

Abstract:

Celebrated urban spaces like the Piazza San Marco (Venice) or the Piazza del Campo (Siena) are icons of the city and are highly appreciated by their visitors and inhabitants. They have become important features in the identity and legibility of the city. Their architectural composition and expression attract many visitors to the city; they evoke specific experiences and nest in people's minds. These spaces that we love – captured by the term *topophilia* – contain characteristic architectonic properties that generate the beloved 'Poetics of Space'. This theatricality of architectural spaces is nested in physical space as well as in mental space. From the architectural point of view the physical space is defined in terms of beauty: size, harmony, proportion, symmetry, decoration and color. However, the mental space is a subjective image of this physical space, a personal interpretation, and depends on the physical, psychological and ontological point of view. These analogous spaces exist simultaneously and are connected and bridged by the order of space. Cyberspace is an emerging new spatial entity, a third space that exists with and around physical and mental spaces and needs sufficient order and planning like our own minds and spatial environments. Hence, architecture is a good starting point from where the three analogous spaces can be explored and connected. New methods and techniques can extend and enrich the architectural vocabulary and understanding of architectonic compositions in order to describe and comprehend analogous spaces. For exploration of architectural space we can employ traditional plan analysis and modern technology such as Geographical Information Systems (GIS). In addition to using map decomposition, map comparison and 3D modelling, we can make use of isovists (sight field polygons), Space Syntax and grid-based modelling to gain insight in the relationship between spatial elements and the properties of visual space, descriptors which define analogous space. The relationship of spatial descriptors (paths, nodes, districts) to the observer is topological in nature. The observer can position himself in space in terms of: to the front of, to the right of, but also at, on or inside them. With GIS we can compute on topological relationships with, for instance, Space Syntax and grid based modeling. The observer's relationship to visual descriptors (edges, landmarks) is of a higher geometrical order and locates her position by using a rough polar or vector orientation (in terms of distance and direction). This optical structure is called an ambient optic array. You can think of it as a visual information field. The architectonic space communicates via these information fields with our senses. With isovists and isovistfields generated within GIS we can comprehend these visual information fields. This computed geometrical analysis offers a method for "measuring" architectonic composition. It provides new insight into architectonic construction and the poetics of space through numerical measurements and alternative representation. In this paper I will elaborate on the use of isovists in architectonic research with Piazza San Marco as an example (see images). It is a preliminary exploration, and marks a starting point for an extensive study into the use of computed properties of visual space in terms of architectonic composition and interaction. As I will point out it will help to fully understand the specific spatial and visual qualities of appreciated and celebrated architectural spaces and gain deeper insight into their composition and narrative. We can enlarge and enrich our body of knowledge of architectonic composition and continue the long tradition of architectural research, as well as extending our professional vocabulary and adding new approaches and instruments to our toolbox for describing, comprehending and creating celebrated analogue spaces.

Building Skin as a Media:

Analogy Study in term of Recording and Representing Information

Maryam Nouri

Master of Architecture, Architecture and Urban Planning Faculty, Shahid Beheshti University, Tehran, Iran

Vahid Kiumarsi

PhD Candidate, Architecture and Urban Planning Faculty, Science and Research Branch, Islamic Azad University, Tehran, Iran

Master of Architecture, Architecture and Urban Planning Faculty, Shahid Beheshti University, Tehran, Iran

Skin, in human and other living creatures, records and represents a large part of body information. It records information about race, environment and even lifestyle.

Through the skin we can find out one's feeling and sentiments. Skin interprets health and illness, happiness and sadness, desire and fear and so many other senses.

Obviously, this matter is visible in architecture as well. Façades, as skin of buildings, has represented function, environmental conditions, also dweller's beliefs, religious, signs, symbols and even dreams, in different era. Therefore, it could be said building skin play a vital role in recording, archiving and representing information.

The main objective of this paper is an analogous study that compares building skin as an information recorder and interpreter to general way of Recording and Representing Information (RRI) during different historical period. In this paper three different questions are addressed:

1. How building skins can be classified according to the way of recording and representing information?
2. Is building skin comparable to its contemporary communication document and media in term of form and content of information representation? How?
3. How building skin as a communication media will be influenced by media, especially online one.

To answer these questions our hypothesis is that:

The building skins have passed some considerable historical stages which have meaningful relationship with historical revolutions of general ways of recording and representing information. To approach the objective, initially several case studies were selected from various historical period. This is followed by a meaningful classification of case studies in term of how the information is recorded and represented by them.

Thereafter general ways of RRI are classified in three familiar major states:

1. Before industrial revolution
2. Industrial revolution
3. Information age

Then these significant ages is investigated in form and content of RRI.

Finally, it is distinguished a relation between building skin and general ways of information work.

The result is represented in two tables which contains formal and content analogy.

Table One: Formal Analogy

	Building Skin	General Information Work
First age	Recording in form of image, text, ...	Recording and representing information mostly in text and painting forms
Second age	Skins become a frame for showing what is happening in the buildings	Distinctive aspect of this age is appearance public media such as television and radio
Third age	Flexible and adaptable skin, responsible to environmental conditions and in active and online relationship with its environment and circumstances	Distinctive aspect of this age is recording and representing information widely and online

Table Two: Content Analogy

	Building Skin	General Information Work
First age	Values, beliefs, symbols and even dreams come into durable view on the building skin	Information contains the values which related to beliefs
Second age	Skin doesn't interpret any information essentially but it is only a frame showing the internal view	Extremely it is claimed that individual judgment doesn't influence gathering and classifying information
Third age	The skins are active, responding to environmental and social conditions depending on their place	Data and information are meaningful only relating to their place. However value judgment is avoided.

According to study there are three major ages in building skin evolution analogous to three distinguished ages of general ways of information work;

In the first age, building skin acts as a language to represent society values and environmental conditions. Its words are familiar and eternal signs and symbols picturing those values.

In second age, contemporary with Modernism, skins are neutral and inattentive to their environment. There is no sign and symbol so there is no language. Façade is like a television; it's not the matter of skin, it's the matter of live internal moving existence. In contrast to first age, we can not perceive any story and memory in the façade. It shows just the moment life.

Third age, paralleled information age, spreading information through the World Wide Web and appearing global village, beside of opening new world wide horizon, draws our attention to environmental conditions and socio-cultural differences.

Therefore façades (skins) are designed concerning environmental and socio-cultural conditions. It is possible to gather and analyze environmental data to see its immediate

influence. So building skin becomes again, a language for expression user's needs and demands with these two main differences with first age:

- It explains more initial human rights and values rather than racial and national.
- It plays an active role in its environment spontaneously.

Eventually developing online World Wide Web and high speed collecting and processing information will speed up changes and building skin will play as a live and active language to communicate with human, society and environment.

Maryam Nouri

ma_noori81@yahoo.com

Vahid Kiumarsi

farvahan@gmail.com

MAPPING THE CITY OF SENSES AND MEANINGS:

THE WORK OF THREE STUDENTS OF KEVIN LYNCH AT MIT IN THE 1960S

The text, *The Image of the City*, has been one of the main attempts to build a new kind of mapping system. It used the architect's tools in a new way to codify a new formal quality of cities, their imagibility. If the name of Kevin Lynch is well known, he is usually presented as a theorist with revolutionary but isolated ideas. The historical reality is far different. The work of Kevin Lynch contributed to major trends in 1960's architectural and planning education and research: the building of urban design as a field and of physical environment as an object for research. His work was also strongly rooted in WWII military research on behavior control, undertaken at MIT, which contributed greatly to the birth of cybernetics and cognitive science.

More importantly, he was not alone in the development of this research. Kevin Lynch, if autonomous because recruited to link the departments of architecture and city planning at MIT, worked with colleagues in a team. He shared the goal of undertaking environmental behavior research to nourish the new Urban Design curriculum with many researchers in the Harvard-MIT Joint Center for Urban Studies. He was also a very prolific thesis supervisor in Architecture and then in City Planning. Through directing 63 Master and PhD theses in 16 years, he strengthened and developed his own research work: developing new mapping systems to codify data on urban qualities.

In fact, Kevin Lynch built alone one single mapping system in *The Image of the City* while the research program "Form of the City", financed by the Rockefeller Foundation, he directed opened up many other directions of research. These different directions were pursued later by his collaborators and students. This led to the production of dozens of other mapping systems, all trying to codify formal qualities of cities in relation to different criterions. Through schemes and diagrams, Lynch with his colleagues and students built a new city: the city of senses and meanings.

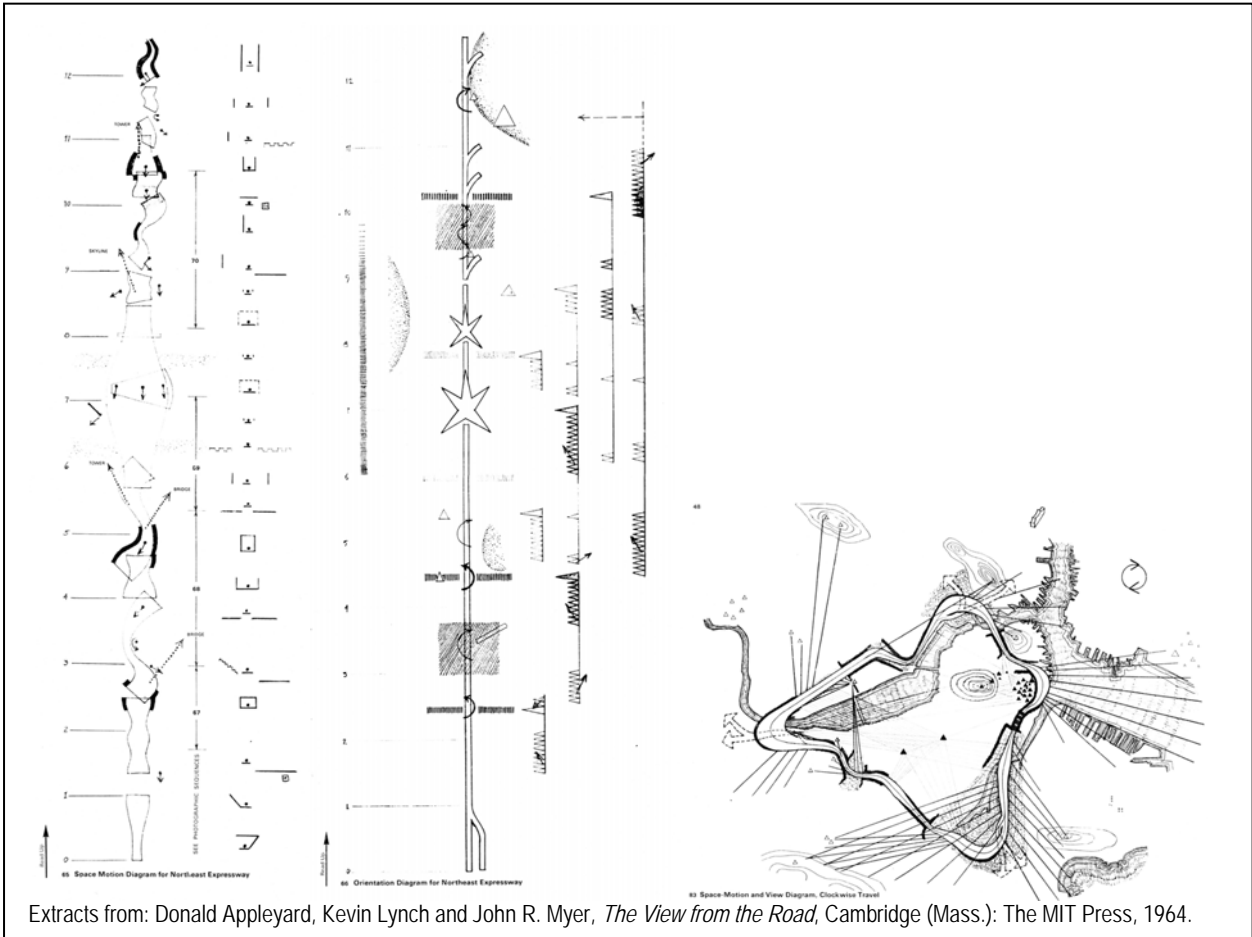
This paper will deal with this collective production through the work of three students of Kevin Lynch who represent three different kinds of collaboration relationships with Lynch, from close to far, three different kinds of methodologies of research, from the pursuit of Lynch's way to new ones, and who worked on "three different Boston".

The first one is Donald Appleyard who was a student of Kevin Lynch, then his main collaborator at MIT. His master thesis in City Planning tried already in 1958 to pursue the work of Lynch through one undeveloped element of the research program "Form of the City": the imagibility of road travel in cities. When he became assistant professor at MIT, he developed together with Lynch and John R. Myer a motion and space diagrams system published in 1964 in *The View from the Road*. Then, until leaving MIT in 1967, he continued to develop new mapping systems in a new research project named "Boston Street System" in order to codify the "Boston of journeys".

The second student is Michael Southworth. His master thesis in City Planning in Urban Design completed at MIT in 1967 was directed by Stephen Carr, Kevin Lynch's main collaborator in private practice. His PhD thesis was directed by Lynch and finished in 1970. Under the direction of Carr, Southworth pushed the development of mapping systems in a new way: codifying not the visual qualities but the "Boston of sounds".

The third student is Carl Steinitz. Graduating in Architecture at MIT in 1961, he became an instructor in City and Regional Planning at MIT in 1964 and then a research graduate at the Lab for Computer

Graphics at Harvard's GSD. He was the first doctoral student of Kevin Lynch before being recruited as Assistant Professor by the GSD in 1968. Thanks to his early contact with computer graphics, Steinitz continued to work in environmental behavior in a new way: the mapping systems became computerized and the issues less psychological and more semantic ones by dealing with the "Boston of forms and activities".



Extracts from: Donald Appleyard, Kevin Lynch and John R. Myer, *The View from the Road*, Cambridge (Mass.): The MIT Press, 1964.

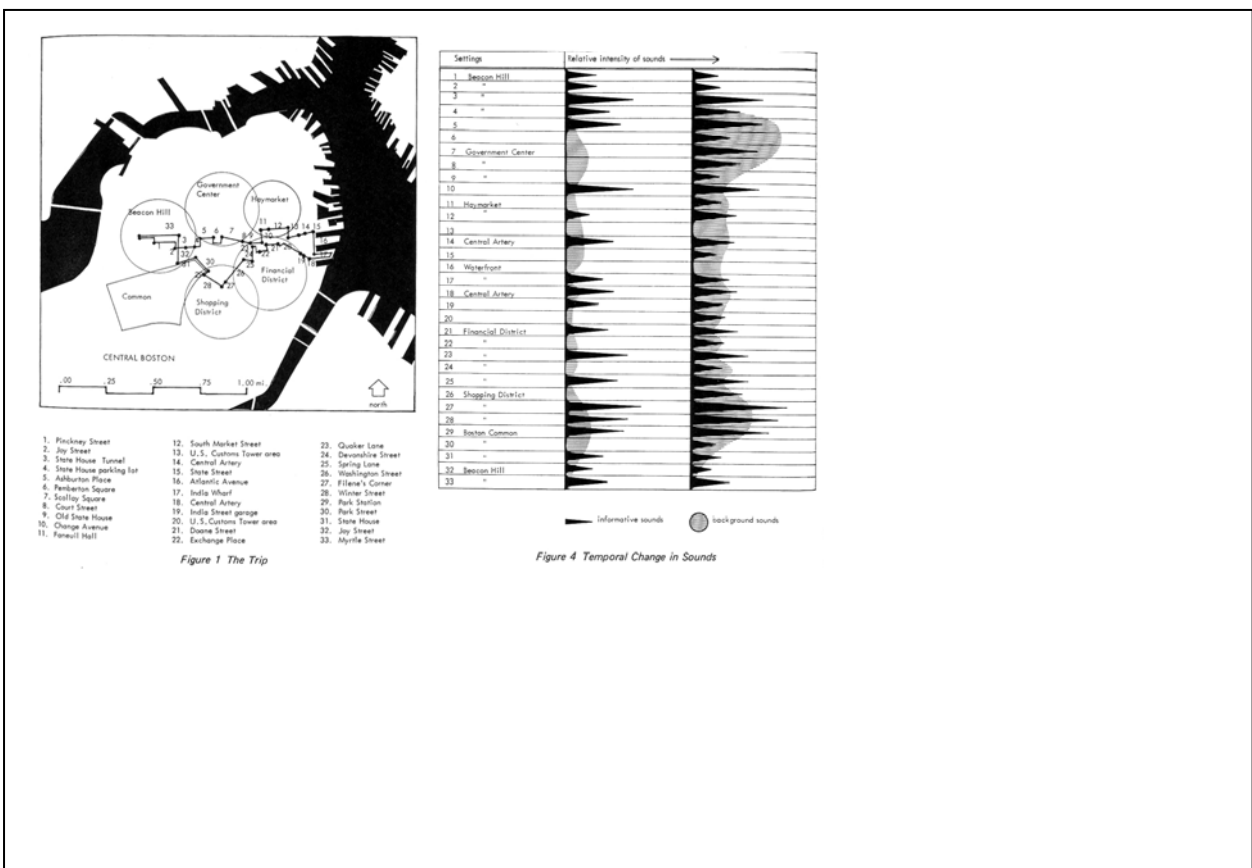


Figure 1 The Trip

Figure 4 Temporal Change in Sounds

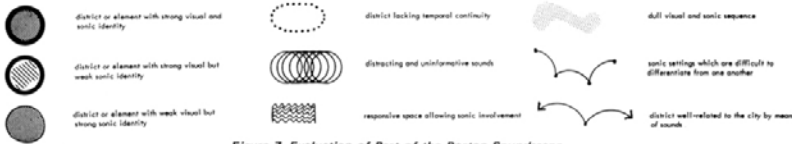
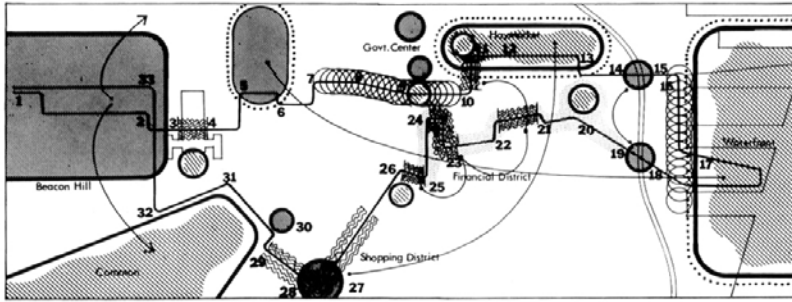


Figure 7 Evaluation of Part of the Boston Soundscape

Extracts from: Michel Southworth, "The Sonic Environment of Cities", *Environment and Behavior* vol.1:1, June 1969.

INTERVIEW FINDINGS

Slash (/) indicates no cases

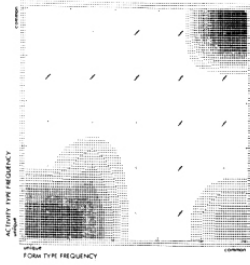


FIGURE 30 Type Responses Per Place (Distributed and Normalized for Surveyed Form Type Frequency and Activity Type Frequency)

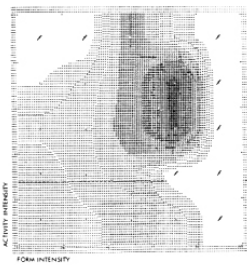


FIGURE 31 Intensity Responses Per Place (Distributed and Normalized for Surveyed Form Intensity and Activity Intensity)

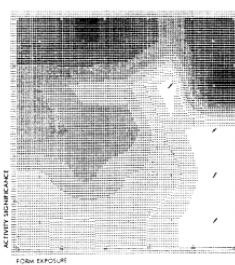


FIGURE 32 Significance Responses Per Place (Distributed and Normalized for Surveyed Form Exposure and Activity Significance)

INTERVIEW RESPONSE



FIGURE 24 Form Type (Interview)

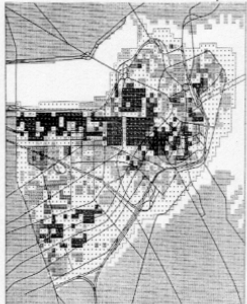


FIGURE 25 Activity Type (Interview)

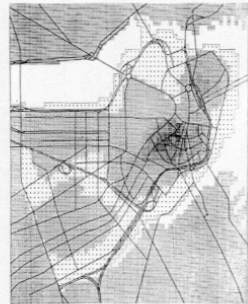


FIGURE 26 Form Intensity (Interview)

Extracts from: Carl Steinitz, "Meaning and the Congruence of Urban Form and Activity", *Journal of the American Institute of Planners* vol.34:4, July 1968.

The first theme explores spatial analogies in terms of social and intellectual networks. What are the geographic relationships and/or technological affordances that support or inhibit the development of such networks? What constrains their development and effectiveness and how do different kinds of network models help in understanding their formation, evolution and dissolution.

When I saw this theme I was clear that was in relation with e-learning and the grow of LMS near the end of 1999.

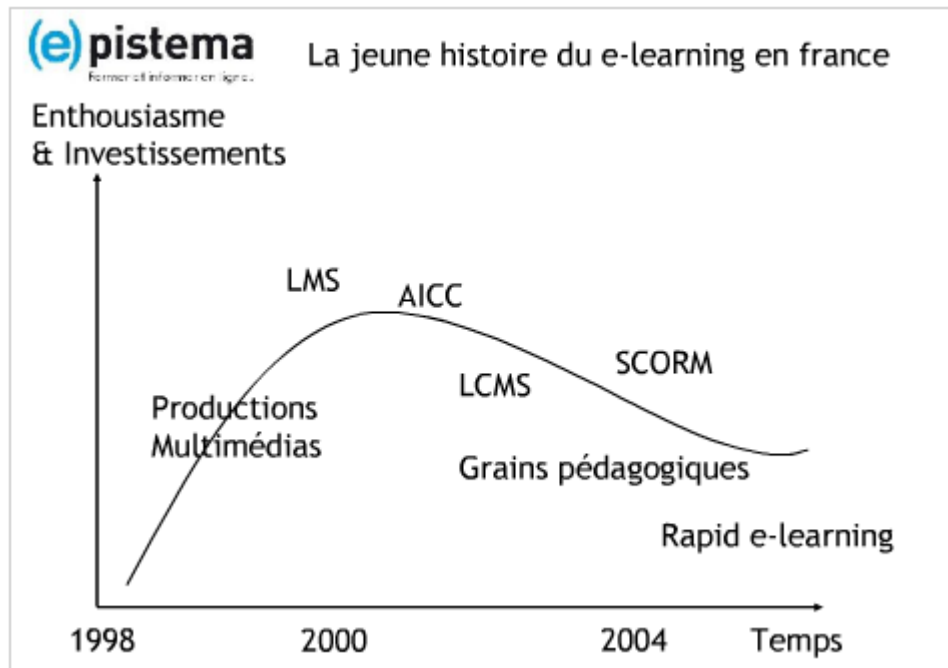


fig 1 : young history of e-learning in France-Epistema

And the future of this way of thinking

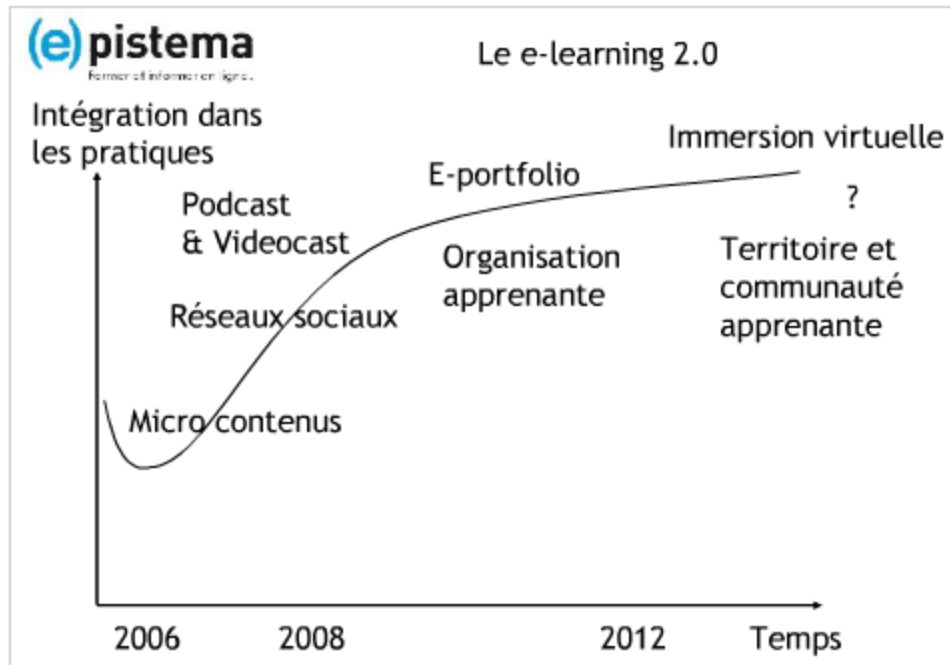


fig 2 : e-learning 2.0

We can see the apparition of the networks as a component written in the time. So my approach of the theme deals with organisation of studies like LMS in Master of French Universities.

The analogy of a meeting in LMS is that granted to the classroom in présentiel. Students but of the times not of teacher: the pupils only work with the construction of their knowledge. To be able to study this phenomenon, any LMS don't have any type of beacon or cookies but the example which will illustrate my matter have this characteristic. It will be a question for me of including/understanding how the students agreed this operating mode, which is what they will have learned with the final one? Which will have been the barriers to their training? To allow me to give body to my questionings, I worked one year with students on a punt forms formation and I have now data throughout this year. It is what will be used as corpus of study. I will trace for each student a cartography of his course in the LMS and by comparing the charts between them, I will be able to know so already a profile of accustomed user is or not drawn.

Indeed, which under at the same time the forms of LMS it hears is the existence in the long term of network of intelligence but also of the social networks which are connected in order to build in the virtual one, a space of social life : in short of fire here the analogy of these two worlds.

Nils Plath (Berlin/Osnabrueck)

"Archaeological Excavations in Film Images. Harun Farocki's Pictorial Portrayal of Berlin as an Exemplary Commentary on the Present in the Past"

Using a rarely seen made-for-television film by internationally known documentary and experimental filmmaker Harun Farocki, this presentation aims to interpret temporal images of the city of Berlin as representations of an urban space marked by transitivity and an absent (due to destruction, repression, and perpetual rebuilding) past. In "Stadtbild" (1981) Farocki allows city historians, architects, and photographers to have their say, using photographs as documents from archives or actual sites in the city itself to provide information about the construction and reconstruction of urban images of 20th-century Berlin. However, the film, organized into chapters that comment upon each other, is much more than a conventional description of a city through film images. In its specific and uncommon treatment of documentary material, the film is an excellent starting point for an extended revision of the ways that images (out of storage) are used to exemplify urban topography as representative space in the medium of (television) film, modes of architectural history, and how urban monuments are dealt with in collective memory. Farocki's film can also be described as an exemplary and singular commentary on what are his constantly practical and critical attempts to create an understanding of the archival modalities of the production of images and the representation of history. Correspondingly, "Stadtbild" can be regarded in yet a further sense, with reference to Walter Benjamin's topographical methodology, as outlined in his "One-Way-Street" (1928): the film functions as a kind of card index, consisting of moving and still images alike. "Stadtbild" serves as a portrait of the formation of depictions of contemporary history, made from the viewpoint of a filmmaker who describes himself as being "processed" by the perception of historic sites. Farocki's comments and references to historical sources – from Werner Hegemann's seminal "Das steinere Berlin" (1929), to images of Berlin after its destruction in the war, and Wolf Jobst Siedler's "Die gemorderte Stadt" (1964) – permit a double perspective: of the contextual arrangement of the material in the history of writing the city, as well as a perspective – instigated and hoped-for by Farocki himself – of the way he uses material in order to reflect upon the present of the film and its mode of representation of different views of Berlin. The unreferenced but nevertheless obvious connections to literary sources – such as Italo Calvino's essay "Invisible Cities" – allow the differentiation made between what (in filmic portrayals of cities) can be described as "documentary" and as "fiction" seem uncertain; the images of the city are ascribed the character of an unsure presence, in Michel Butor's sense of the term. "Stadtbild" does also provide a portrait of the filmmaker himself, making it clear that there are (unexpressed) claims on the image of Berlin Farocki conveys in his Benjamin-like archaeological attempts to re-appropriate the city's history, as well as his own. In order to comment on this viewpoint with regard to the film's own history and temporality, "Stadtbild" will also be contrasted in this lecture with the views of Berlin found in descriptions of Berlin topographies from the 1980s and '90s written by the highly acclaimed German cultural critic Michael Rutschky. By contrasting the two views of Berlin, one can emphasize the recurrent question regarding the "ownership" of the pictures of Berlin and the contending claims to portray the city as "one's own". With its own very crucial omissions (East Berlin), "Stadtbild" can be seen as a place holder for a continuing yet interrupted history of construction and destruction, as the representation of collective memory as the exploration of voids, and as an often repressed examination of less-prominent images of urban spaces within the city context. Here, as in all of his works, Farocki's specific interest is in the composition and accumulation of the visible and its preconditions, the perceptible and imperceptible materiality of the representative in the media of moving and still images. "Stadtbild" forces a reconsideration of the relationship between reproductions and the ability of history to be portrayed and therefore the presuppositions for memory (in the present and future).

Nils Plath

adjunct professor at the College for Applied Sciences Muenster, Germany, School for Design

lecturer University of Osnabrueck, Germany, Department of Linguistics and Literature

Nils Plath

[nils.plath@web.de](mailto:nil.Plath@uni-osnabrueck.de)

Pappelallee 8

D-10437 Berlin

030- 4404 5466

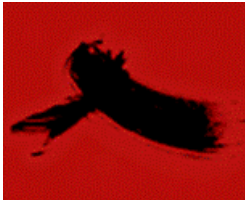
Subject: Its a great conference coming up and
From: "Travis Price" <travis@travispricearchitects.com>
Date: Wed, 16 May 2007 19:28:48 -0400
To: <analogousspaces@architectuur.ugent.be>

I want to mention my new book and lecture as a potential key talk for you. I hope this isn't too pretentious without sending an abstract etc. As a professor and the director of the graduate concentration for Sacred / Cultures and Modern Architecture at the Catholic University of America I am all too aware that this doesn't necessarily fit the call for abstracts, but its at this point that I have been entering the picture to stir up a large conference or group. So here it is.

I have been speaking globally with 250 images in 1 hr on this very subject this year. Please visit the websites below, specifically the book site with lecture schedules www.ArchaeologyofTomorrow.com . I have recently given this talk to the National American Inst of Architects as well as the National Geographic Society.

It is a grand and specific overview of Living Cultural Mythology, Stewardship Ecology , and the emerging Architecture of the 21st Century. If you find it of interest let me know. I was sent this announcement by associates from Glasgow! All the best, Travis

Travis L. Price III, AIA
Travis Price Architects
1111 34th ST NW
Washington, DC 20007
202 . 965 . 7000



www.TravisPriceArchitects.com
www.SpiritofPlace-Design.com
www.ArchaeologyofTomorrow.com

Grain as a concept, scale as a tool.

Visual representation of knowledge spaces.

Marco Quaggiotto, Dipartimento INDACO Politecnico di Milano.
Donato Ricci, Dipartimento INDACO Politecnico di Milano.
Gaia Scagnetti, Dipartimento INDACO Politecnico di Milano.
Francesca Valsecchi, Dipartimento INDACO Politecnico di Milano.

The capability to render and represent our environment has been increasingly emerging as a strategic tool to read and interpret the changing dynamics that are reshaping the landscape of contemporary knowledge. In such landscape new communication tools, forms of expression and relationship modes are configuring a new concept of *knowledge spaces*. The issue of Net and Networks is revealing the weakness of the linear approaches in the arrangement of information. These social and cultural dynamics are redefining traditional methods for the visual representation of knowledge, revealing the need for new conceptual operations and operative tools to understand and intervene in the current scenario.

Structural features of *knowledge spaces* present some analogies with the systems described by Complexity Science. The study about Complex System could provide an interpretative model and a different approach on how to understand and intervene in these kinds of spaces. The prior findings of this interdisciplinary field of study are here assumed as a theoretical framework.

As *knowledge spaces*, Complex Systems are usually open systems. This means it is often difficult to define the border of a system. In this framework, the setting of a resolution level is the first step in intervening within a complex system. It is needed to set a process of coarse graining: a description is coarse-grained when some of the fine details has been smoothed over or averaged out. Coarse-graining is reached by making approximations, by ignoring details on finer scales. Harnessing complex issues requires the taking of coarse-grained images. Understanding complexity requires coarse-grained images at a resolution that shows the overall pattern of the system and the pattern of the elements in it.

The term *grain* finds its roots in the photographic vocabulary; the Complexity Science uses it to explain some of its conceptual operations. In both cases the term remains a metaphor and is unable to provide operative instructions for a visual representation of the analysed space. Operative instruction, instead, can be mutated from the visual operative tools developed by the cartographic approaches. Thanks to a symbolic, iconic and conceptual coding system evolved

during centuries of pragmatic use, cartography provides a model able to depict human, cultural and immaterial spaces. It tells us about open and dynamic spaces, without a-priori boundaries, with a special ability to include social, natural and anthropological aspects in a single *narrative artefact*: the map.

Among the various tools provided by the cartographic repertory to draw a map, the scale is a very useful tool in managing the complexity of the knowledge space. Far from being only a *zoom* of the map, it represents the first step for the process of interpreting information. The setting of the scale level consists in an operation that aligns the distance from the observed systems to the communicative goals pursued, as determined by the observer cognitive and perceptive capacity. The use of the concept of scale taken into account as the operative counterpart of the concept of *grain* is considered the first step of a visual representation process.

Both *grain* and scale act in order to accomplish communicative functions, but the scale influences the visual variables of the image: typology and amount of data, ways of projections, level of detail, level of abstraction and iconicity.

This ongoing research is based on literature research on the concept of scale and *grain*. In it we are exploring the changing dynamics that affect the spaces of knowledge. Combining the framework of the cartographic approach with the opportunity offered by the findings of Complexity Science, we propose a methodology that can be useful for the representation of *knowledge spaces*.

The use of *grain* and scale could be fundamental procedures for the analysis of *knowledge spaces*. As a deliberate an authorial ways of interpreting and arranging information this kind of operation emerges as strategic way to approach systems. It is a narration in which inevitably a choice of what will be represented is made: it is a political stance. Each representation of reality and therefore each map is intentionally structured and thus arbitrary, *anexact* and incomplete. This paper shows the political nature of these narrations and the principle of responsibility designers should be aware of.

Marco Quaggiotto, Politecnico di Milano (Italy).

Knowledge Atlas

A cartographic approach to the social structures of knowledge

IN A CONTEXT where the modalities of creation, organization and access to information have dramatically changed, computers and networks are acquiring a dominant role both in the management of traditional forms of knowledge and in the definition of new methods for its creation and sharing.

Unlike knowledge models related to libraries and archives, digital information eludes traditional forms of classification, formalization and organization. It assumes a diffuse configuration, often implicit and tied to the community that produced it. Knowing, in the digital age, means to be connected to a network (both social and technological) able to provide any required information and competences in time of need.

Furthermore, thanks to this progressive change in the ways of knowing, the models of individualist and rationalist epistemology often give way to models focusing on the social dimension of knowledge. Social epistemology, sociology of scientific knowledge, together with the contributions of anthropology, suggest a scenario that ties together society and knowledge.

CLEARLY, WHILE A SOCIAL PARADIGM FOR KNOWLEDGE IS BEING DEFINED, tools and methodologies for its representation are still missing. Traditional representation images such as trees (of knowledge, of science), scales and networks are hardly able to describe such a complex environment. Thus leaving the user without any orientation and navigation tool.

THIS PAPER AIMS TO PROPOSES a 'cartographic' approach to the representation of knowledge in its present configurations, with the aim to visually represent not so much a disciplinary partitioning, as the interconnection of the its composing entities, the paths that develop, the thematic and transdisciplinary domains that emerge.

A cartography of knowledge spaces that takes advantage of the experience developed by maps in the representation of complex and open spaces. A set of techniques historically able to hold heterogeneous, natural and social elements together in the same picture.

IN THE FIRST SECTION OF THE PAPER, starting from a definition of cartography as "intellectual abstraction of geographic reality intended to be communicated for a purpose", the map will be analyzed as a cultural artifact that "takes a position" toward the real.

As in traditional cartography, knowledge maps are presented as the display of a point of view, the expression of a goal, "tools carrying an agenda". As image-tools, designed to allow the user to act on the represented space, they filter, delimit, classify and transform the space depending on the communicative aims of the author.

They can describe the territory, highlight positions, distances, spatial distributions, groups, boundaries. They serve as tools to act on the space: orient the navigation, mark the path, plan the trip, explore the territory. Or they can be used as design tools: plans for the construction and modification of space.

THE SECOND SECTION OF THE PAPER is devoted to the *rhetoric of cartography* in its traditional meaning. It will present the main semantic, social and cultural operations that are performed on space in order to 'transform' it in map.

The “occult” techniques of traditional cartography are applied to different territories, in which the spatial substrate is no longer geographical, but consists in the space of knowledge, of social networks, of research, of text.

Operations of *collection and selection* of materials to be represented, *projection and transformation* of space, *synthesis and classification* of data, *narration, symbolization and linguistic choice*, are analyzed in their effect on the final representation of space.

FINALLY, a proposal for a ‘knowledge atlas’ is discussed. A communication device, a network of maps, diagrams, texts and peritexts, combined together and aimed to describe the space of research in its multifaceted aspects. An atlas not so much as a list of maps, but as a system of depictions of space. Just as a map, the atlas is a toolset that enables the user to act on space: navigate, describe, explore, operate comparisons, change scale, shift focus.

This paper is the result of an ongoing research that has been developed both on a theoretical level through formal and iconographic analysis of visual artifacts, and on an experimental level through the development of a social software for research resource management.

Both methodological aspects of the research will be employed in the paper. The iconographic analysis will focus mainly on the presentation of the cartographic approach, as the presentation of the ‘Atlas’ project will be used in the presentation of the concept of *Knowledge Atlas*.

Marco Quaggiotto
Politecnico di Milano (Italy), Faculty of Design
Personal: +39.347.9266407
Office: +39.02.23997210
Email: marco.quaggiotto@polimi.it

(On the following pages, a few images of the Atlas project are displayed as indication of its visual approach.)

ATLAS

MY LIST INSERT NEW EXPLORE Marco Quaglini Edit profile Log out

person text project group conference

Name: Birth Date: before

Place: Rating:

Studies: Tag:

Name	Place	Studies	Tags
Rudiniani Jean	France (Reims)		
Ruffo Giovanni	Italy (Milano)	MA. Architecture (Politecnico di M...	comunicazione design
Bauman Zygmunt	Poland (Poznan)	MA. Philosophy	Sociology
Rederson Ben	USA (College Park, MD)	PhD. Computer Science (New York Uni...	
Bertin Jacques	France (Paris)	MA. Geography and Cartography (Ser...	semiology
Boyd Danah	USA (Berkeley, CA)	MA. Computer Science (Brown)	Ethnography
Burkhard Semp	Switzerland (St. Gallen)		Communication Knowledge Visualization
Dörner Katy	USA (Bloomington, IN)	PhD. Computer Science (University o...	Cognitive Information Science Visualization
Card Stuart	USA (Palo Alto, CA)	PhD. Psychology (Carnegie Mellon)	Interface Research
Castella Manuel	Spain (Hellas)	PhD. Lettres et Sciences Humaines (...)	Internet Sociology
Chan Chaoxun	USA (Philadelphia, PA)	PhD. Computer Science, University o...	Information Visualization
Cho Peter	USA	MA. Mechanical Engineering, Design...	Arts Design Media
Czerninski Mary	USA (Redmond, WA)	PhD. Cognitive Psychology (Indiana ...)	Design Interaction Interface
De Warkhove Damid		PhD. Sociology of Art from the Univ...	Sociology
Donath Judith	USA (Boston)	PhD. Media Arts and Sciences (MIT)	Computing Social Visualization
Egger Martin	Switzerland (Lugano)	PhD. Scienze sociali e economiche (...)	Knowledge Management
Fry Benjamin	USA	PhD. Aesthetics & Computation (MIT)	Art design Digital information visualization
Harrison Pat	USA (Stanford, CA)	PhD. Biophysics (University of Wisc...	Computer Graphics Scientific visualization
Heer Jeffrey	USA (Berkeley, CA)	PhD. Computer Science (Berkeley)	Interaction
Hilbert Didier	Netherlands (Rotterdam)	MA. Economics (Erasmus University)	Interaction
Kleinmann Marie	Germany (Munich)		Flash
Kuan Liu Jie	USA (Davis, CA)	PhD. Computer Science (University o...	Design Interface Visualization
Latour Bruno	France (Beaune)		Anthropology Science Sociology
Lexin Golan	USA (New York)	MA. Art and Design (MIT)	Art Information Interactive Visualization

Atlas: My List Page. Individual list of user entered entities.

ATLAS

MY LIST INSERT NEW EXPLORE Marco Quaglini Edit profile Log out

person text project group conference

This person is in your list.

Pierre Lévy

Born in 1956 in Tunis, Tunisia

Master. in History of Science (Paris, France, Sorbonne, 1980, PhD. in Sociology (Paris, EHESS, 1983).

Write an [email](#).

Description:

Pierre Lévy (born 1956 in Tunisia) is a Professor in the Department of Communications at the University of Ottawa. From 1993 to 1998 he was Professor at the University of Paris VIII. Professor Lévy studies the concept of collective intelligence and knowledge-based societies. He is a world-leading thinker on "cyberculture". In 2004 he was elected as a member of the Royal Society of Canada. His recent works are focused on the dev... [more](#)

Comment:

Work:

- A fish-eye calendar interface for PDAs
- Arc diagrams
- Artefatti di Transizione
- Artifacts of the Presence Era
- Blogviz
- Blogviz
- Complexity and postmodernism
- Computational Information Design
- Critica della ragione informatica
- Design Multiverso
- Designing in the real world is complex anyway - so what?
- Disegno industriale: un riesame
- Envisioning Information
- Estetica della spaziorità
- Foucault
- Galassia internet
- Gli strumenti del comunicare
- Il linguaggio dei nuovi media
- Il sistema degli oggetti

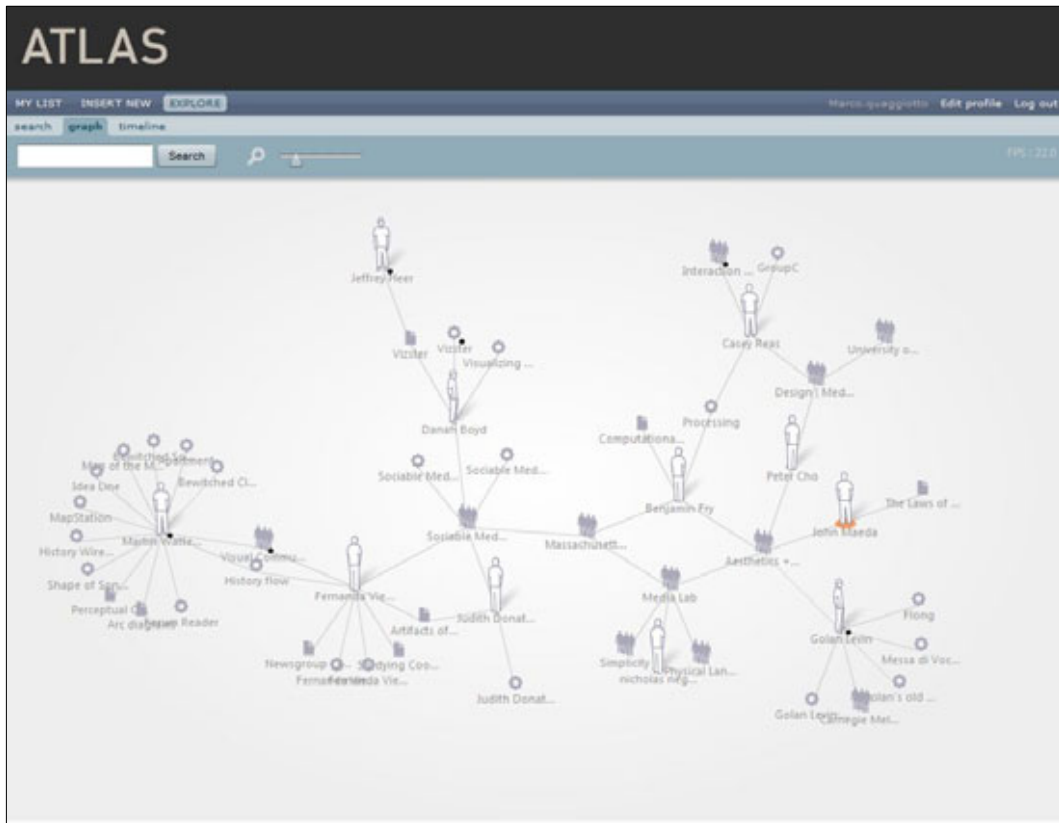
This author → [Intelligenza collettiva](#) (Text)

This author → [Intelligenza e cultura visuale](#) (Text)

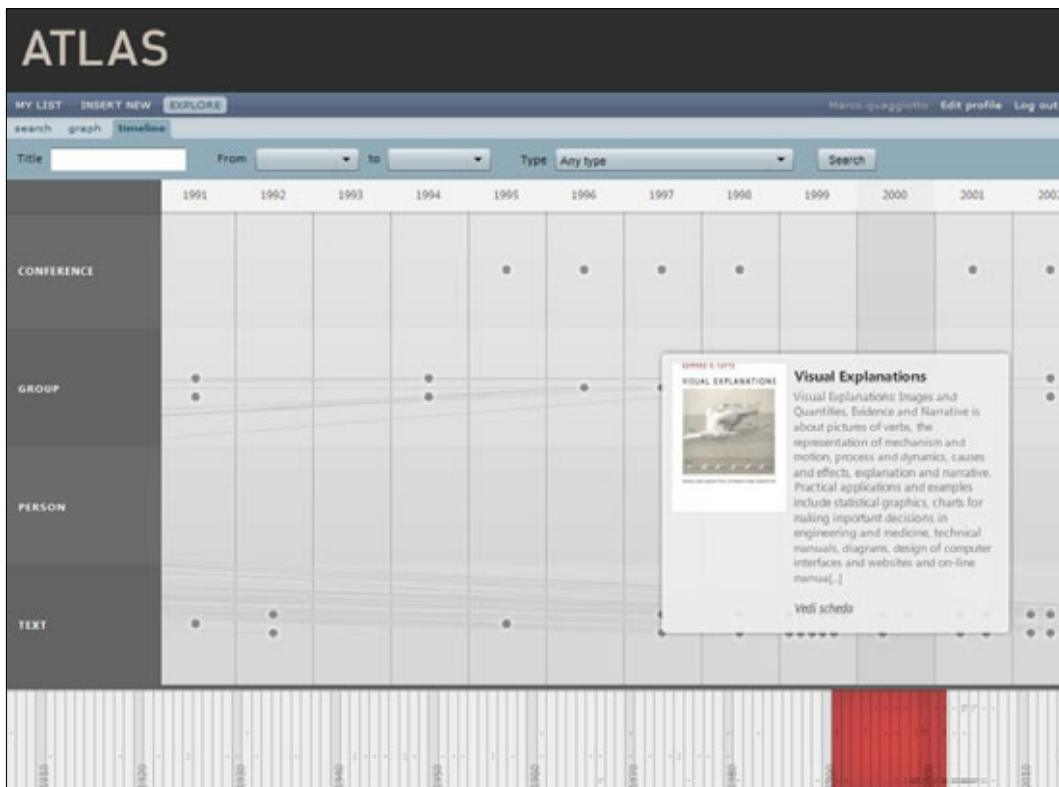
Relationship → author → Text → New

© 2007 Marco Quaglini

Atlas: Autor profile. User can classify entities, by adding information as metadata, tags, ratings, and free relationships between entities.



Atlas: Resource network. Resources are displayed focusing on the relationships between them.



Atlas: Resource timeline. Resources are displayed focusing on the temporal distribution.

ANALOGOUS SPACES

ARCHITECTURE AND THE SPACE OF INFORMATION, INTELLECT AND ACTION

The Rat Cities of NIMH

Drs. Edmund Ramsden and Jon Adams
e.ramsden@lse.ac.uk & j.adams1@lse.ac.uk

We propose to examine how studies in overcrowding among rodent populations came to influence urban design in the United States during the 1960s-70s. Our focus is on a series of experiments on rats and mice carried out by the animal ecologist John B. Calhoun at NIMH (the National Institute of Mental Health). Building upon studies of density and behaviour in ecology, these studies proved influential in social psychology, public health, urban planning, and, eventually, popular culture.

Where others had focused upon the destructive *physiological* effects of crowding stress, Calhoun instead sought to illicit and identify a taxonomy of “social pathologies” consequent upon increased population density: violence, cannibalism, autism, sexual deviance. Calhoun had designed his experiments to exploit the tension between shared and private space: here offering his mice individual sleeping quarters, there forcing them to feed in pairs or groups.

That these same tensions seemed the mainspring of urban anxiety was not accidental. Calhoun had consciously designed structures that resembled high-rise tower-blocks, complete with narrow stairwells and congested entrances. It is perhaps no surprise then, that Calhoun’s experiments in overcrowding among rodents were influential in the study of space in a variety of different fields – spanning the human sciences and design professions. How, and to what extent, were Calhoun’s rat cities used to speak of our own urban spaces?

In explaining the ramifications of his work to a wider audience, Calhoun sought to synthesize ideas from a broad range of theories and disciplinary approaches – drawing not only from animal/human ecology, and the psychological/social sciences, but also from the burgeoning field of systems theory, mathematical biology, literature, and philosophy. An ad hoc committee known as “the Space Cadets” collected leading figures such as Eric Lindemann and Warren McCullough in looking at the environmental and physical determinants of mental health. Calhoun’s polymathic spectrum of interests and willingness to generalise his conclusions across species boundaries led him to cash-out the results of his experiments in terms which proved especially appealing to an emerging community of environmental psychologists and designers who opened up a new area of research on the affects of the built environment upon social behaviour.

Spearheaded by theorists such as Edward T. Hall, Ian McHarg and Robert Sommer, researchers such as Paul Paulus, Jonathan Freedman, and Andrew Baum tried to develop the field of crowding research by identifying and replicating Calhoun's rodent pathologies among *human* populations; and in so doing, open up a new area of research: the effects of the physical environment on social behavior. Calhoun's rats offered persuasive evidence of the deleterious consequences of treating human beings as "caged animals" in the prison or the city slum.

But in seeking to identify and to replicate analogous pathologies in human beings, social psychologists were faced with obvious ethical and practical restrictions. They therefore sought alternative approaches, either through short-term experiments with individuals in crowded situations (such as elevators, waiting rooms, shopping trips), or through analysing the effects of social density in restricted institutional settings – such as the prison.

That Calhoun had a considerable impact is beyond doubt. He would serve as an expert witness in cases determining how much space was deemed acceptable for prisoners. Andrew Euston (of the US Dept of Housing and Urban Development) described Calhoun as: "the guru of a new generation of environmental designers." Calhoun would later be one of the first recipients of the Presidential Award for Environmental Design.

But his work did not always have the impact he had intended. Often, it was employed to corroborate a pessimistic view of inevitable urban over-crowding, the fall-out from Ehrlich's population bomb. Fewer recognized that Calhoun's work constituted an attempt at ameliorating population density through building intelligent communities and social networks among rodent populations.

We will seek to explain why some people adhered to a pessimistic vision of social and psychological breakdown, while others were prepared to associate Calhoun's work with a more optimistic vision through constructing design that allowed for privacy while building community.

A Peer-to-Peer Web Ecosystem

Jeff Rose and Cedric Mesnage

University of Lugano

Faculty of Informatics

6900 Lugano, Switzerland

{jeffrey.rose,cedric.mesnage}@lu.unisi.ch

Abstract

The world wide web is the beginning stage of an evolving distributed information ecosystem. It has transformed from a simple document exchange network into a living space where new concepts are confronted, explored and experienced every day. As opposed to many physical structures which are used to store and organize information, in the digital realm we can quite easily transform the way in which we perceive and interact with data. This paper will explore some of the trends in the current development of the web, and then we will argue that the natural progression of these trends is leading us toward a fully distributed, peer-to-peer web ecosystem, the architecture of which we will present.

In recent years the web has been experiencing two major trends, both of which are social in nature. First, user generated content is becoming one of the most important sources of information on the web. No longer are companies, experts and academics the primary producers of digital content, but blogs, wikis, video and photo uploads are now the major generators of information. Furthermore, the role of community has also become more important in the current web 2.0 era. Social tagging and rating systems allow communities to share the burden of adding additional structure to information, and freely editable web sites like wikipedia allow communities to collaborate on information construction projects at a scale never before conceived of. There are still some fundamental problems with the way the web works though.

The requirement of explicitly accessing a website for each community, for example, draws artificial lines around both ideas and the people who are interested in them. Although a wealth of information is available for almost any concept one might search for, communities of interacting members are automatically cut-off from each other by the fact that their data and their interactions take place on different servers which are located using different URLs. The current design of the web does not adequately support adhoc interaction as well as a number of other typical social interaction scenarios, and the need to trust 3rd parties with personal data is something that many people are not comfortable with. More fundamentally, the current web tightly couples one user or one community's structure and perspective over the data with the data itself. This unflexible system inhibits people's ability to be creative in the ways that they experience information, and we believe it is a major reason that peer-to-peer interaction is the future direction of the web.

Included here is an initial architecture or conceptual diagram for a peer-to-peer web ecosystem. This next generation of the web will allow users and communities not only to mold the structure of information itself to their needs, but also to customize their perspectives on this information. These structures and perspectives will be easily created, modified and shared, which will lead to a rapid evolutionary process in the way humans interact with each other and the digital information they create. Architecting information spaces will be a daily activity for many users on the future web, and understanding how best to facilitate this is of our goal.

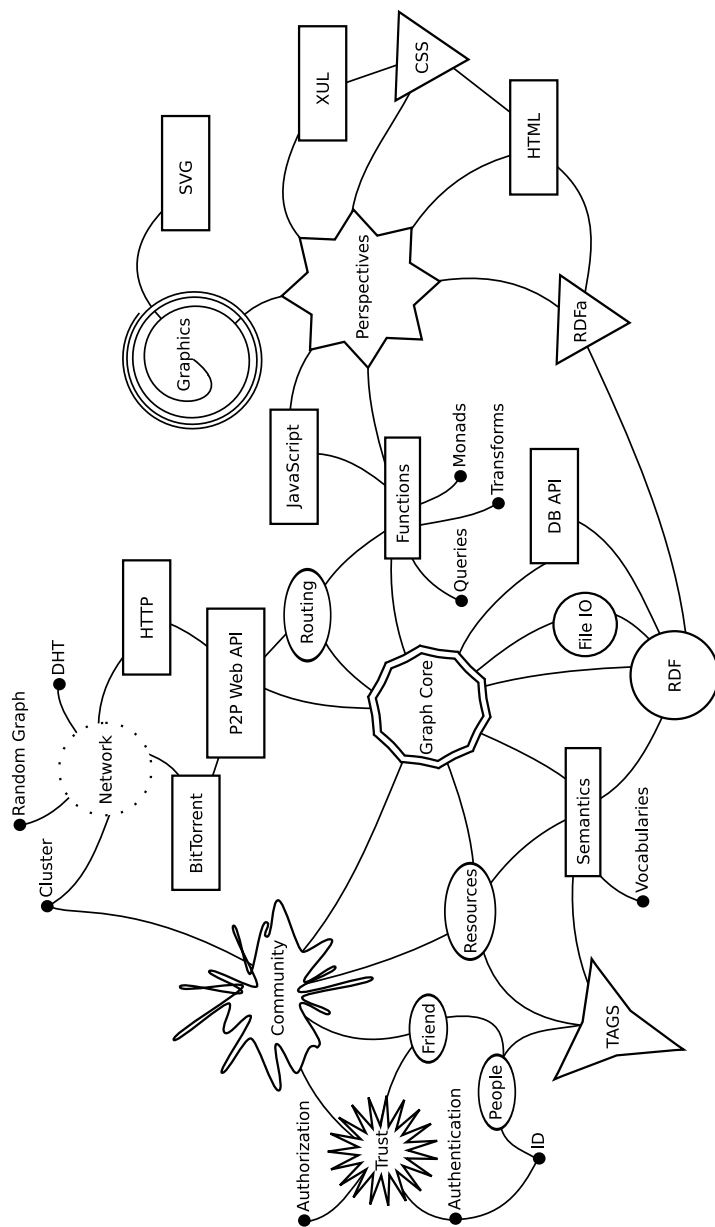


Figure 1: An initial conceptual map of the P2P Web Ecosystem.

**ANALOGOUS SPACES - Architecture and the space of information, intellect and action
15-17 May 2008 Ghent University**

Session 3 (or 1)

**The Universal University : Unpredictable Otlet's prediction in the sixties.
Dominique Rouillard**

Professeure Ecole Nationale Supérieure d'Architecture Paris Malaquais et Université Paris 1 Panthéon-Sorbonne, directrice du laboratoire de recherche GRAI (groupe de recherche Architecture et Infrastructre), membre de l'agence d'architecture et d'urbanisme ArchitectureAction.
rouillard.d@free.fr
dominique.rouillard@architectureaction.com

In 1935¹, Otlet was hatching a total downloading system of the whole earth knowledge without moving from home, even from an armchair : a global network of communication. For this reason he is generally considered as a keystone in the history of internet and digital systems. As we know, he didn't invent internet but « only » the Universal Decimal Classification system for bibliography and documentation (1905), and built the Mundaneum: a palace which was aimed « to contain the World in the reduced enclosure of a building », but also, Otlet added, « to cover the world », as if he was talking of newspaper or radio audience. Otlet planned the Mundaneum both as a building and as a « net »: a chain of similar institutions (of different kind and scales, to build in each country or main town, etc.) and which had « to spread to any place and to deal of any speciality ». Otlet seemed to have been aware of the contradiction between architecture – massive, locally situated – and the very idea of universality, ubiquity : to be informed about anything everywhere. At that time, the multiplication of Mundaneum was the only way he had to contemplate, in a near future, the building of the simultaneity he needed to embody his ideas. But Otlet could not escape the temptation to create a centrality (the "Central Mundaneum"), the first, the «originate » and main building, the « central prototype » (it was the same error that Arata Isazaki will do when he will project his Computer Aided-City in 1972 equipped with a central terminal...). Otlet was still interested in finding a representation and a symbol of unity, « an image and a total signification of the World » by the presence of Architecture. The Mundaneum had to be a « monument »– a monument of the Monument of all knowledge.

This paper will consider the succes of such a vision in the sixties, even if Otlet's projects and books were at that time entirely ignored by the generation that relaunched the idea – who was much more inspired and guided by their common « guru », Richard Buckminster Fuller (for example with his Education Automation project). Pop years and hippies were not only concerned by an immediate pleasure and an easy-lazy life. Their preoccupation for « body » deeply included mind and brain, since they were supposed to be no more preoccupied by material needs...

What have been the links (and so analogy) between almost the same Otlet's dream: a total, universal, transnational transmission of knowledge and « architecture » ? Which kind of architecture, of cities, of territories could fit with a technology which requires so much a virtual presence and infrastructure?

Different architects from Vienna (Hollein), London(Price, Greene), Firenze (Superstudio, Archizoom UFO), United States (Fuller, Ant Farm), all concerned with questions of transmission of knowledge, information and communication, drawn up projects totally determined by this topic. Several international competitions for re-using and extending universities created opportunities to think about it. They designed projects that gave a full expression and a right embodiment of Otlet's thought, and even better than the

¹ Paul Otlet, *Monde. Essai d'universalisme*, Editions Mundaneum, Bruxelles, 1935

Mundaneum, as a building, had achieved. The University – the third main institution in Otlet's plan for Mundaneum – has been an important program of those days. Presented projects didn't answered on a strictly « architectural » point of view, since they aimed to destroy and reinvent the university, the «building » itself as much as the means of knowledge transmission. This led to consider the building as a communication tool by itself. For example, the Superstudio's project for the extension of Firenze University in 1972 aimed to create an « universal system of change and information », and showed that the « building », even the campus, had exploded in an intergalactic world.

Thus, all projects tend to demonstrate that it would be better to have no architecture at all, or a disappearing or an invisible, or a very moving or a flexible one, the opposite of what is « fix », the opposite of architecture. Architecture would prevent from achieving a good or a better effective transmission of knowledge, as if architecture was a too archaic « hard » system to be able to perform a so virtual capacity : learning, informing, feeding the brain. University, as a new architectural program – as it had been questioned in the sixties : not so much the University of the future than the future of University – , is a very strategic place to observe how space of information and knowledge cross new technology and create new « spaces ». This is also the occasion to observe , once more, that before an invention comes into light (or at least, before it wins massive recognition), architects always have something to invente and to talk about; but once it is there, they do not know anymore what to say or to do with it...

Author's bibliography about the subject :

Dominique Rouillard, *Superarchitecture. Le futur de l'architecture 1950-1970* , Paris, Editions de la Villette, 2004.

Dominique Rouillard, « L'invention de l'interactivité urbaine » (« The Invention of Urban Interactivity »), in *Interactive Cities*, Anomalie Digital—Arts n°6, Orléans, HXX, 2007 (bilingue), pp. 14-35.

Multiple Dimensions of Search Results

Tamar Sadeh, Ex Libris

Abstract for Analogous Spaces

International Conference at Ghent University, May 15-17, 2008

The organization, description, and storage of scholarly data have always been the target of much attention. Despite the sophistication of information systems and search engines, enabling users to define their search requirements precisely—or loosely—little effort has gone into the display and management of search results. These are typically presented in a one-dimensional list, regardless of the number of items in the results list.

Libraries and vendors are keen to structure search results in a way that makes more sense to users. Many of the users' searches yield a large number of results because the amount of data today is enormous, and grows exponentially, while the user's attention to the phrasing of a search tends to be limited. A purely linear presentation of a large number of results is no longer adequate, despite the use of sophisticated relevance-ranking algorithms to prioritize the results list. When applied to scholarly materials, these algorithms, whilst welcomed over other sorting options, are, however, questionable in that they lack the context in which the query was defined and hence cannot assist the system in tailoring the presentation of the results to the specific person and the specific need. Furthermore, relevance-ranking algorithms alone cannot bridge the gap between a users' intended query and the way they phrase it.

Because the "findability" of products is crucial for survival in business, e-commerce systems were among the first to encourage the development of features that increase the user's probability of finding relevant items. Since 2000, search engines such as those from Endeca Technologies and Mercado Software have been enabling e-commerce systems to delve into metadata and bring to the surface information that makes a multidimensional presentation of results possible. Among the scholarly information systems that are joining this emerging trend are Scirus from Elsevier,

the WorldCat® catalog from OCLC, AquaBrowser® Library from Medialab Solutions, the Primo® and MetaLib® systems from Ex Libris, and library catalogs that deploy the Endeca engine (such as the North Carolina State University catalog). Such information systems now incorporate clustering—a feature that enables them to group search results according to the similarity of words and phrases—or faceted browsing—the grouping of results on the basis of predefined, structured metadata that is available for scholarly materials.

This paper explains what clusters and facets are and how scholarly information systems can use clustering and faceted browsing to create multiple dimensions in result lists. The paper focuses on the way in which the multidimensional display can help users understand the content of a given result list and home in on the most relevant materials.

From Traditional Complexes (*Külliyes*) to modern Cultural Centers:
Investigation of spatio-temporal dialectic of Community Centers

Murat Sahin, Yeditepe University

Focusing on the design principles, 'referential interpretations and re-interpretations' and the building programs, the main objective of this paper is to re-investigate the cultural centers in Istanbul from communal complexes of Ottoman Istanbul to modern Community Centers by means of some representative instances.

The religious complexes which are called 'külliye's, which basically consist of a congregation space, educational facilities and some other public services, were social centers and major meeting places in Ottoman period Istanbul. The increasing number of Cultural Centers recently constructed in Istanbul reflect various schemes and introduce new images and new interpretive designs to the city.

As a response to Modern autonomous forms becoming increasingly conscious of historical material and developing sympathetic contextual approaches connected to preservation issues, interpretative designs have been common tools for re-use projects, growth and the new designs of public buildings. These represent a distinct culture in order to re-evaluate 'the existing' or 'the old' as 'a value' and adapt it in changing requirements or to exploit identifications constructing a new identity. Yet, pre-occupation with past experience is a natural method of humanity's production process. Architectural work, by its very nature, is the sum of value whose existence depends on the various values of others. It gains its own identity through an interpretive system of 'value added, value subtracted and value generated' (Byard, 1999) 'Classical dialectic was in itself dynamic, a method of scrutiny that used analogies, oppositions, and transformations in its attempt to harness the ever-shifting physical world in the search for truth; but the truth classical dialectic sought was static, an unchanging world of ideas'(Gans, 2003)

In the re-interpretation process, expressiveness of an architectural work reveals successive identities that either melt into each other or differentiate as separate values through an adhesive factor such as function, program, or designers' individual preferences and approaches to the design problem. Representative examples of different interpretive design solutions which include overlapping values are examined and compared in this study regarding their expressions, references and 'preferences' of the designers in connection with 'analogy and culture'.

Each value added, while becoming entangled in a series of conflicts with the others, sets a symbiotic relationship with them and their constituents, which leads to a compromise to a certain extent. Although the final composition, by its very nature, reflects an idiosyncratic design in the process of integration of temporally different values in a new context, there appears some resemblances mainly based on individual experiences, cultural conventions and changing requirements over time. Comprising the concepts, co-existence, opposition and unity this paper re-evaluates the architectural interpretations in the light of local- global interconnectedness of implementations.

This study, which is based on the findings of a research project on Cultural Centers in Istanbul, includes re-presentation of the complexes, *külliyes* by means of conventional and contemporary tools and by underscoring their social roles and architectural significance; and

otherwise this study attempts to redefine the modern community centers in a spatio-temporal dimension on legal, urban and architectural levels.

The Architecture of “Modern Architecture,” Museum of Modern Art, 1932

M. David Samson, Worcester Polytechnic Institute

Paper for ANALOGOUS SPACES, “Spaces of Knowledge and Memory”

ABSTRACT

It is a commonplace among architects and historians to say that the Museum of Modern Art’s “Modern Architecture: International Exhibition” (1932) (mis)represented the Modern Movement to Americans by presenting it in exclusively formalist terms. This paper explores the exhibition and its associated books as an intermingling of several different modes of structuring information, some formalist, but others iconographic, historicizing or journalistic.

Historical overviews in the catalogue and the accompanying book, *The International Style*, followed a format for explaining modernity popular among the educated American public, the “outline of history” metaexplanation of historical change popularized by Oswald Spengler and H. G. Wells. Catalogue essays and exhibition sequences featuring individual designers replicated the dominant mode of structuring knowledge among American art historians, the connoisseur’s essay on the decisions and “marks” made by individual creators. Compilations of photographs of buildings, originally made by modernist architects for propaganda or advertising purposes, were fitted by the Museum’s curators into sequences that were variously connoisseurial, iconographical, “school” oriented, and (allegedly) reportorial. While the museum’s writings and visual sequences for “Modern Architecture” are, conceptually, mutually contradictory, their aporia allowed them to be flexibly deployed among art historians, architects, journalists and the lay public. In this way, the Museum could appeal to every then-current mode of structuring and legitimizing knowledge about architecture.

Email: samson@wpi.edu

Academy of the Refused: The Patronage and Propaganda Networks of Modernism in New York, 1930-1935

M. David Samson, Worcester Polytechnic Institute

Paper for ANALOGOUS SPACES, "Spaces of Intellectual Networks"

ABSTRACT

The group of men and women who advanced the cause of modern architecture and other modernisms in New York in the early 1930s existed outside conventional networks of architectural or creative discourse. Dominated in architectural matters by Philip Johnson, the paper's central figure, they were conscious of themselves as maladjusted personalities with an agonistic relationship to mainstream social networks. Paradoxically, they combined their self-definition as outsiders with organizational relationships framed in highly conventional spaces: the artistic salon, the exhibition society, the art museum, and the networks of upper-class artistic patronage.

Johnson's 1931 storefront exhibition "Rejected Architects," featuring International Style designers not chosen for that year's New York Architectural League show, reveals how Johnson and his group internalized a mode of structuring the history of modern art as the academy's rejection of successive avant-gardes. The network's intellectual mentor, the Museum of Modern Art's Alfred H. Barr, Jr., explained that such avant-gardists always triumphed in the end as agents of creativity and "progress." This group's activities, as they communicated with art galleries, patrons, corporations and empresarios, could be called psychoanalytic and sublimating: they themselves, rather than the artists they supported, took on the role of "the (eventually triumphant and healed) refused." Yet as they marshaled networks founded on education, training and class status on behalf of new forms, they replicated existing, "academic" modes of organization and knowledge. When Philip Johnson confusedly wrote of his 1931 show, "I hope to turn the REJECTED ARCHITECTS into an institution!", he foretold what would happen when avant-garde and psychologizing frameworks of action were built on the networks of established power.

Email: samson@wpi.edu

Miles David Samson
Associate Professor of Art History
Department of Humanities and Arts
Worcester Polytechnic Institute
100 Institute Road, Worcester, MA 01609

(508) 831-5370; home (508) 520-8930
email samson@wpi.edu

Personal

Education

B.A. 1980 University of Chicago (honors), History.
Ph.D. 1988 Harvard University, History of American Civilization Program.

Employment

Worcester Polytechnic Institute, 1991-present. Awarded tenure, 1997.
Columbia University, 1990. Adjunct Assistant Professor of Architectural History, School of Architecture, Planning and Preservation.
Harvard University, Lecturer in History and Literature, 1988-1990.

Scholarship

Scholarship in Progress

A World Made Merely New: German-American Dialogues in Modern Architecture, 1893-1953.
Book manuscript under review by Yale University Press.

Articles

"Philip Johnson, Architecture, and the Revolution of the Text, 1930-34." *Interfaces* 24, "Text(e) et Architecture" (2006).

"'Unser New Yorker Mitarbeiter': Lewis Mumford, Walter Curt Behrendt, and the Modern Movement in Germany." *Journal of the Society of Architectural Historians*, 55, no. 2 (June 1996): 126-139.

"H. H. Richardson in Cambridge." *Proceedings of the Cambridge Historical Society*, 43 (1998).

Entries in Reference Works

"Bauhaus." In *Germany and the Americas: Culture, Politics and History*, ed. Thomas Adam (ABC/Clio, 2005).

"Henry Russell Hitchcock, Jr," "Philip Johnson," "International Style Exhibition." In *The Encyclopedia of Twentieth-Century Architecture*, ed. Stephen Sennott (New York: Taylor & Francis-Routledge, 2004).

"Charles Eliot Norton." In *Dictionary of Literary Biography. Supplement: The American Renaissance in New England, Third Series*, ed. Wesley Mott (Dearborn: The Gale Group, 2001).

"Aesthetics of Landscape." In *The Encyclopedia of Transcendentalism*, ed. Wesley Mott (Greenwood Press, 1996).

"Philip Johnson," "I. M. Pei." Articles in *The Readers' Companion to American History*, ed.s Eric Foner and John A. Garraty (Boston: Houghton Mifflin, 1991): 601-602, 828.

Other Publications

"What the 'Bilbao Effect' Can Do To, and For, a Campus." *Chronicle of Higher Education*, Campus Architecture Supplement, April 28, 2006.

Professional Presentations (selected)

"Revolution through Architecture or Text? Philip Johnson, 1929-1934." Paper presented to the International Conference "Word & Image/Text(e)+Architecture," University of Paris, June 2003.

"Marcel Breuer in New England: Founding Modernist as 'Peasant Mannerist.'" Paper presented at a symposium, "German Art and Culture in New England since 1900," Goethe-Institut Boston, November 1997. (Invited speaker.)

"The Rational City as Beloved Community: Randolph Bourne and American Urbanism, 1913-1918." Paper presented at the annual convention of the Society of Architectural Historians, April 1997. (Invited speaker.)

"Douglas Haskell's Fifth Column: Lay Architectural Journalism and the Image of the Avant-Gardist, 1929-1933." Paper given at the national convention of the College Art Association, Seattle, WA, February 1993.

"Erich Mendelsohn's *Amerika*: American Modernity as Threat and Totem." Paper given at the national convention of the Society of Architectural Historians, Boston, March 1990.

Scholarship Cited (Selected)

Kathryn Smith, "The Show to End All Shows: Frank Lloyd Wright and the Museum of Modern Art, 1940," in *The Show to End All Shows*, Peter Reed and William Kaizen, ed.s (Museum of Modern Art Studies in Modern Art 8) (New York, 2004), 61 n. 30, citing "Unser Newyorker Mitarbeiter."

Jean-Louis Cohen, "German Desires of America: Mies's Urban Visions," in Terence Riley and Barry Bergdoll, *Mies in Berlin* (New York: Museum of Modern Art, 2001), 383n7, citing "German-American Dialogues and the Modern Movement before the 'Design Migration,' 1910-1933," doctoral dissertation, Harvard University, 1988.

-----, "Postface," in *Erich Mendelsohn Amerika: Livre d'Images d'un Architecte* (Paris, 1992), 225n1, citing "Mendelsohn's *Amerika*: American Modernity as Threat and Totem."

Detlev Mertins, "Living in a Jungle: Mies, Organic Architecture, and the Art of City Building," in *Mies in America*, ed. Phyllis Lambert (New York: Whitney Museum of American Art, 2001), 636n22, citing "Unser Newyorker Mitarbeiter."

-----, "Introduction," in Walter Curt Behrendt, *The Victory of the New Building Style*, trans. H. F. Mallgrave (Los Angeles, 2000), 25-6, 69n85, citing "Unserer Newyorker Mitarbeiter."

Fellowships and Grants

Department of Education, U. S. Government. Co-recipient (with Steven J. Weininger) of a FIPSE federal grant for the design of an interdisciplinary course, "Light, Vision and Understanding," Worcester Polytechnic Institute, 1992-1994.

Columbia University. Buell Fellowship, Buell Center for the Study of American Architecture, for postdoctoral research, 1990-1991.

Berlin Free University. Luftbrückendank-Stipendium (Berlin Airlift Commemorative Fellowship), for study in West Berlin, 1987

Andrea Scharnhorst
Virtual Knowledge Studio for the Humanities and Social Sciences
Royal Netherlands Academy of Arts and Sciences (KNAW)

Cruquiusweg 31
1019 AT Amsterdam
The Netherlands

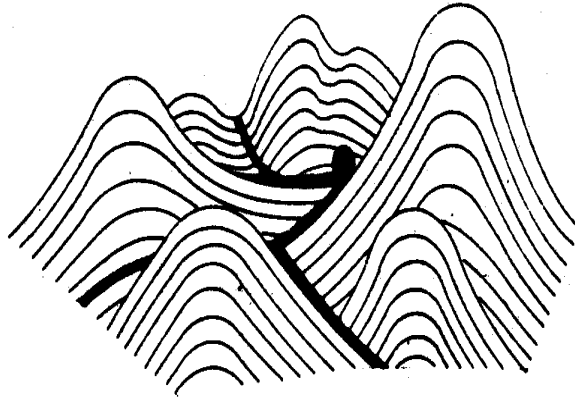
Andrea.scharnhorst@vks.knaw.nl
www.virtualknowledgestudio.nl

Abstract

The evolution of knowledge landscapes – measurement, visualization, models and simulations

Problems of information retrieval and knowledge management are core for the “information society”. Knowledge is not generated in one piece from a single source, but spawned over many, highly differentiated social layers in a fragmented way. Combining knowledge resources and competence becomes a prerequisite for adequate problem solving strategies in many complex decision-making processes.

Considering science and technology, we find massive accumulations of data—scientific publications, patents, and technical manuals. In the last decades information science has developed tools to visualize this information in virtual spaces. Recently developed animated 3D representations of “science maps” make the unknown knowledge landscapes visible. They seem to wait to be explored by researchers. The aim of this type of data visualization consists in the strategic use of information as well as in the understanding of the underlying mechanisms of knowledge production. However, large accumulations of data are often confronted with a lack of theoretical understanding of the process of knowledge production creating them.



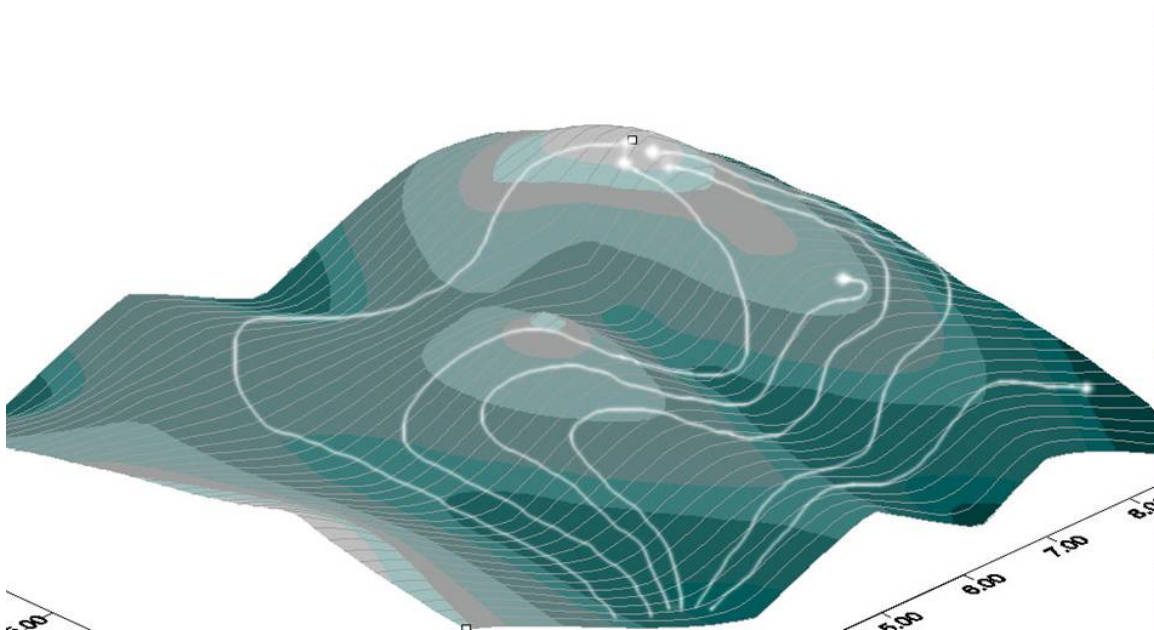
The topography of technological evolution

Sahal (*Foundation of Technometrics*,
TFSC 1985 27:1-37)

∴ technological models occupy different loci in a parameter space
the shape of the probability curve stands for technological tradeoffs
the movement indicates technological change

The use of a “landscape metaphor” to visualize knowledge spaces has a long history in quantitative science and technology studies. Technological evolution has been visualized as pathway in a landscape (Sahal 1985) with an explicit reference to “attractor landscapes” in early self-organization theories (Prigogine) in physics. The landscape concept is one of the key concepts in the analysis of the dynamics of complex non-linear systems. The emergence of self-organized structures can be understood as the result of a search for optimal solutions to a specific problem, and the corresponding models (conceptual and mathematical) describe characteristics of search processes in unknown landscapes. In the mathematical description of the dynamics of complex non-linear systems, spatial representation of, for example, the state space plays a central role in visualizing divergent temporal system behavior. Concerning the long-term behavior of the system, different types of stationary states, i.e., attractors like fixed points and limit cycles or chaos can be distinguished. Correspondingly, trajectories have different shapes. If the inner composition of the system (types and strength of interactions) or its embeddedness in the environment changes, a stabilization or de-stabilization of stationary points can be observed. Possible paths or trajectories in the evolution of a system will then also change.

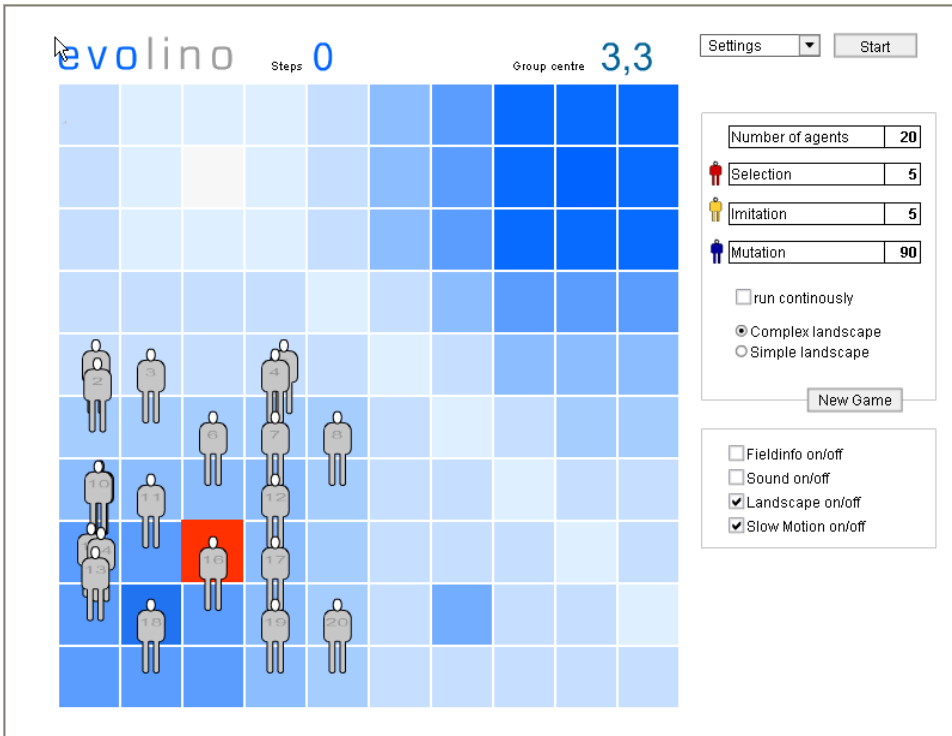
Another source of “landscapes models” can be found in theories of biological evolution. A specific thrust in evolution theory involves the modelling of the evolution of populations through the change in density distributions in abstract high-dimensional spaces. The metaphor of “evolution as a high-climbing process in a fitness landscape” is based on a concept coined by Wright who considers evolution as “a mechanism by which the species may continually find its way from lower to higher peaks in such a field.” (Wright 1932, p. 358) In evolutionary theory, mechanisms as selection and mutation can be visualized as movement of populations (forming an occupation landscape) in a changing fitness landscape. (Conrad 1978, Feistel, Ebeling 1990)



Source: Scharnhorst 1999, Image from a visualization of different searchers in an abstract landscape, Animation by Thomas Hüsing

In complexity theory fitness landscapes (biology), value function of optimization problems (computer sciences and mathematics) and potential or energy landscapes constraining dynamic processes (physics) are connected to each other to explain the existent and future structures. The science system, like many other complex systems in nature, faces the task of providing, in a reasonable length of time, using resources economically and efficiently, good solutions to (or resolutions of) certain problems. This common task has led to the application of geometrically oriented models of search and evolution in complex systems to science and technology and a relation between spatial knowledge representations and dynamic models. (Scharnhorst 2001)

In this paper, some of the historical roots of the “landscape metaphor” for dynamics and evolution in abstract characteristics or problem spaces are revealed; a specific concept of so-called Geometrically-Oriented Evolutionary THEories (G_O_E_THE) is presented; eventually the use of this concept to structure measurement as well as to interpret measurement and to simulate the “exploration of unknown landscapes” is demonstrated.



Source: Scharnhorst, Ebeling 2005, Snapshot of the interactive simulation EVOLINO (developed in the “competence project” with A. Beaulieu, T. Hüsing, W. Ebeling and A. Scharnhorst)

The Network Dependence of Creative Minds

Claudia Scholz
University of Lugano, Switzerland

claudia.scholz@lu.unisi.ch

Keywords

Photography, John Donat, 1960s, non-linear time zones, content analysis, graphic visualization

Abstract

The paper assumes that creative persons have developed a *distinctive organizational culture*, based on the specific demands of creativity and creative work. It is commonly assumed that creative processes are only individualistic, unpredictable and irrational, but they are most of the time collective, rational and calculable. The promotion of creative people¹ through public policy does not respond to all of the needs of creative thinking. Cultural policy tends to oversimplify the network dependences of creative minds, and forces the 'real art' to become a 'manipulated' product created to be sold, displayed and disseminated.

Any kind of creative mind is embedded in networks of like-minded collaborators in a specific geographical region². Time limited and short term projects emerge from situations and project teams that are assembled and redistributed within a wider project ecology, which not easy to depict and therefore not well researched. Taking as its starting point an analysis of the complexity and diversity of the creative process undertaken by one person, this paper will *analyse a community with shared values and experience* against the 'individualisation' of artists and mediators, and it aims to question the *conventional separation of 'creative minds' and 'consumers'*.

¹ creative businesses work best as single individuals or in micro-enterprises

² Content is produced in face-to-face communities (e.g. bars and coffee shops), a more local network, whereby the more global networks serve mainly for the distribution of ideas and products.

The existence of different networks and their intersection in one single person is going to be the base for the definition of new fields of co-existent collaboration. Therefore the key unit of analysis is not the individual work of an artist but his relation to his networks and systems that he is a part of. The British photographer John Donat (1933-2004), a significant example for the tendency of photo-journalism applied in architectural photography during the 1960's, tried everything to expand the influence of architectural photography beyond the narrow borders of the profession. Working actively not only as photographer, but also as an architect, writer, editor, broadcaster and teacher at the same time, his overlapping activities make him particularly interesting as a subject of study. His concern for overcoming the gap between the professional world of architects and the public suggests his consciousness of the importance of a network culture.

The approach for the study of connecting networks chosen here is to measure the *growth of the creative infrastructure for artistic production* during Donat's most influential period, by analyzing links between producers and users - number of publications, journals, and readership. This structural development was influential on the production of art work during this time. By identifying clusters and hubs of infrastructure (business activities), such as museums and galleries, cultural councils, publications, and schools, through which creative networks were supported, and then by comparing them with the individual work of John Donat, this research looks for how communication has been built up and how his ideas were connected to the market.

The large number of different, highly interacting components (places, disciplines, institutional support) results in dynamic behaviors, and these systems often evolve, adapt, and exhibit learning behaviors. Using different graphical tools for the visualization of observed data sets, their transformation into images (time lines, charts) and spontaneous overlapping, creates new and maybe unexpected patterns and inter-connections which are to be analyzed.

The applied idea of *non-linear time-zones* by Edouard Glissant³ allows both the imagination of various contact zones between different cultures and disciplines and to find points of stimulation for development and innovation. Through the analysis of a single person's network, the paper wants to promote a community, or shared values and experience, against 'individualisation'. The hope is to inform policies to improve 'network culture'.

³ Edouard Glissant (1928 -), was a Francophone writer, poet and literary critic. His thinking seeks to interrogate notions of centre, origin and linearity, embodied in his distinction between atavistic and composite cultures (from the book *Do it*, ed. Obrist).



hdk

Zurich University of the Arts
Department Design
Institute of Design and Technologies

Susanne Schumacher
M.A. Science of the Arts

Dozentin
Mobile +41 79 77 33 919
susanne.schumacher@zhdk.ch
Ausstellungsstrasse 60, Postfach, CH-8031 Zürich

www.zhdk.ch

Zürcher Fachhochschule

Analogous Space

Conference Committee
Ghent University, Belgium

Zurich, 31. July 2007

Browsing Architecture!

A Proposal for "Analogous Space", Ghent University 2008

**Keywords: information space, data processing, architecture in archive,
image browsing, indexing**

Dear Ladies and Gentlemen,

I would like to propose a paper on image browsing in databases as a contribution to the international conference "Analogous Space." This paper is highly concerned with the type of space you identified as "information storage and data processing". My research in this field is focused on strategies to access images on databases by an intuitive and visual way that meets the needs of architects and architectural historians.

Currently, the use of digital archives in the field of architecture is versatile. On the one hand, architects and architectural historians inquire scientific image-databases made for and by experts (e.g. <http://www.bildindex.de>). On the other hand, they profit from internet-communities such as <http://www.flickr.com>. The first example provides a directed access to carefully collected images annotated with an elaborated set of metadata. The second example offers an intuitive browsing process through a fast and unregulated growing collection of images. The members of these communities establish their own knowledge order by "tagging" images after fuzzy and individual definitions.

Presenting the INDEX-BROWSER of the Zurich University of the Arts (ZHdK) I want to suggest an access to images in databases, that is situated between these two examples by combing their strategies: In this project images can be indexed according to both scientific standards and fuzzy tags. This procedure enables an intuitive usability of the user-interface and an effective accessibility to the data itself.

The INDEX-BROWSER is an innovative tool for large online databases such as DILPS used by ZHdK. The concept is related to both the feed and the search of images. Thus the INDEX-BROWSER consists of two parts: an input assistance and an image-browser. First, the input assistance facilitates and fastens indexing the images by the help of a five-parted index, which is related to a specific field (see fig. 1). Second, the image-browser allows a visual search for images by the use of five lines of images. These lines correlate to the five categories of each index (see fig. 2).

I would like to present the benefit of the INDEX-BROWSER for the field of architecture and architectural history with two examples. The first is more related to a creative use of images, the second is more concerned to a scientific approach to images.

The topic "Media Architecture" forms the first example. In this case the input assistance provides the five categories "kind", "type", "function", "effect" and "media". By the visual search for images the INDEX-BROWSER presents automatically similar images to the selected reference image. These images are sorted in relation to the categories of the "Media Architecture"-Index and presented on five scrollable lines. With the application on the field of "Media Architecture" I would like to demonstrate how the INDEX-BROWSER opens a discursive field of comparable images. This concept allows – in contrary to the common search by metadata – a visual, and thus more associative and more inspiring access to the content of an image-database.

The second example is concerned to the "Classical Orders in Architecture". As an extension to the scientific use of metadata, the INDEX-BROWSER allows to establish further categories like "typology", "function" and "media". Browsing through the five visual aspects of the Orders of Columns from the Byzantine, the Greek ancient world over renaissance to post-modern architecture gives a more "horizontal" approach to a topic, which is mainly analyzed in "vertical" studies like monographs. With this tool, the concept formation in architectural history can be driven by visual comparisons; this is the main scientific achievement of this project.

The INDEX-BROWSER uses Web 2.0-Technology. It was developed at ZHdK and is integrated in the multimedia edition of the image database DILPS (dilps.zhdk.ch, starting in October 2007). The progressive use of image databases is one research focus of the Institute of Design and Technologies at ZHdK.

Yours sincerely,
Susanne Schumacher

Fig. 1: Indexing with input assistance

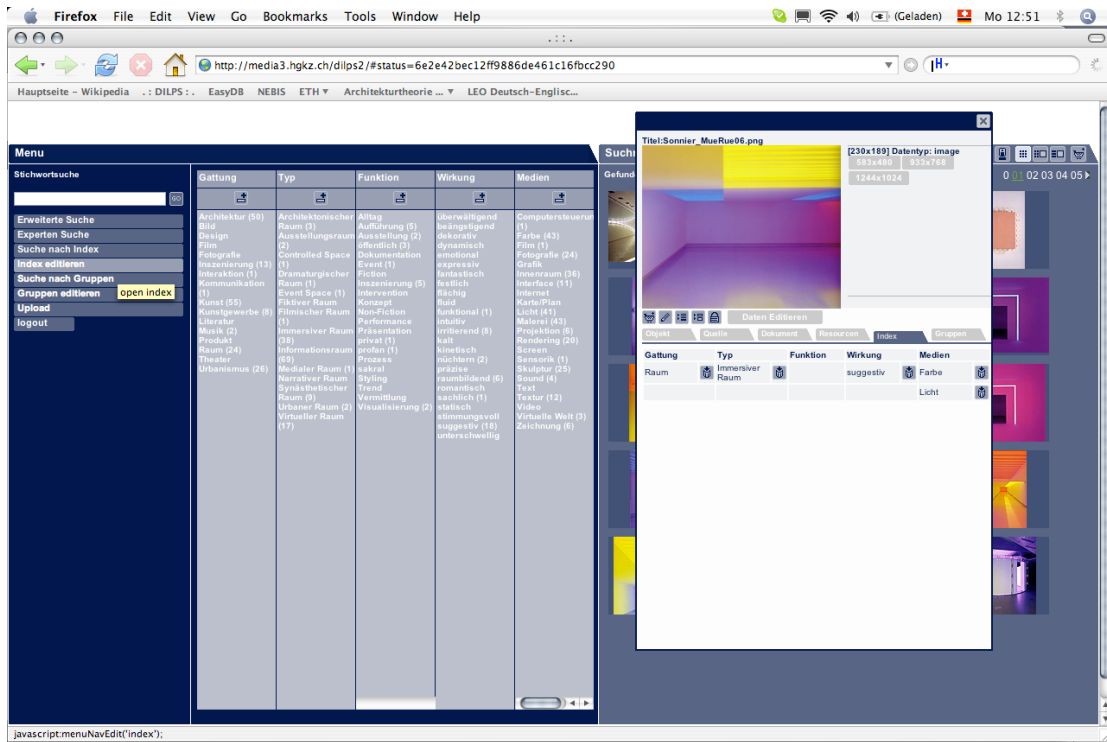
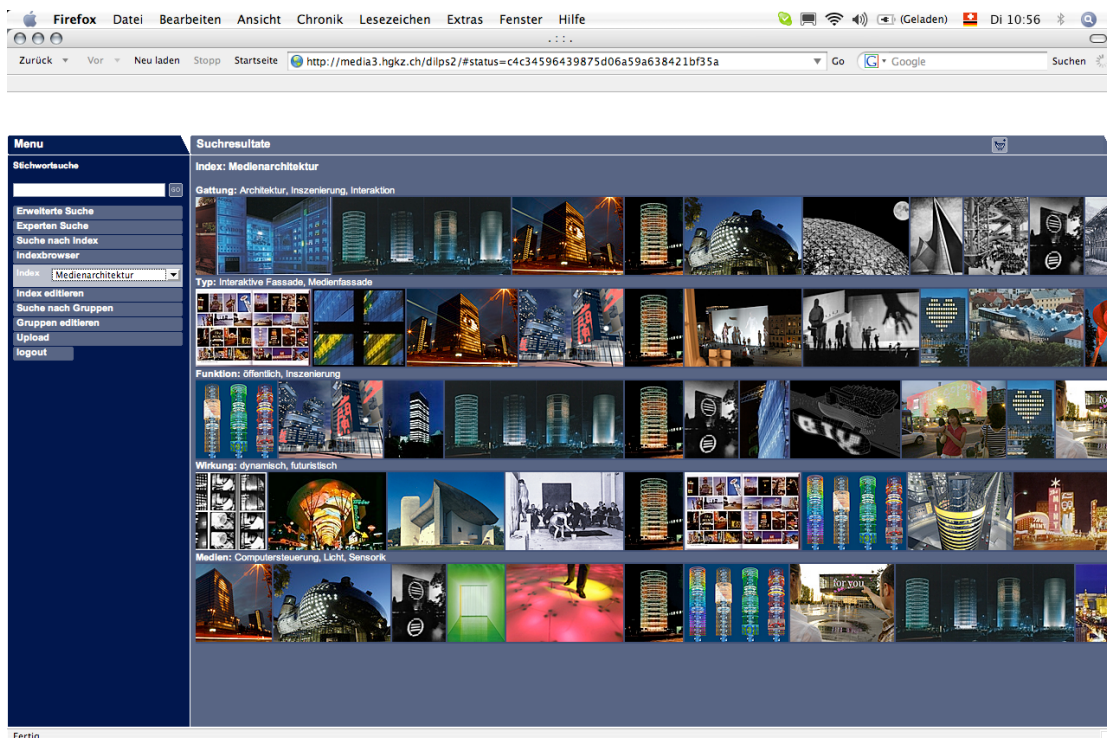


Fig. 2: Image-Browsing



Transformation of public space in India - The Bazaars, Modern Block and Information cities

Abstract by

Pratyush Shankar

Lecture, Faculty of Architecture, CEPT University

University Road, Navrangpura. Ahmedabad-380009. INDIA

Ph- 91-79-26302470/ 2740. Fax- 26302075

pratyushshankar@gmail.com

This paper tries to deconstruct the nature of transformation of public places in two cities of India, that have seen a dramatic shift in their mode of production; a shift from service to information technology driven or rather informational processes of businesses of global importance. The case studies were Bangalore and Gurgaon in India. The issue of loss and transformation of public places has been studied through morphological studies of various quarters of these cities with a focus on markets as fostering grounds for public life in the Indian scenario¹. To place the observation in a context, the precedents of public life and spaces in the city were analyzed to understand the precedents.

The nature of public places are a reflection of the collective value and belief system of the community in large. Indian cities have traditionally fostered public places that are very much result of the manner in which people have attached values to their past traditions, community practices and religious belief. These are public space with extreme temporal qualities across time and are formed and deformed by the social logic of community that participates in it. The role of the built form is minimum, and perhaps that is why such public places that we see all around as markets, *melas*, temple *chowks* are more enduring as they get created, recreated and destroyed by the people and their objects in different time and space.

The socialist's ideals of the Indian state after Independence led to use of functionalist urbanism (modernism) principles of making public buildings, neighborhoods and markets. It is interesting to note that the modern universal language and code that formed the main props for shaping the built form resulted in space that were neutral, subdued and anonymous: a very ideal condition for the traditional 'social spaces' to grow. The combined effect of modern block, strong social structure and a lethargic state is a very positive one as far as public place making is concerned. The paper analyzes various such cases in the capital city of New Delhi by examples of neighborhood markets and sectors that were built during the 70's and 80's get transformed by way communities interpret it, and how they now function as very effective public places

The main focus of the paper is the study of public places in Gurgaon and Bangalore in the backdrop of an Information technology driven economy. It seems, the condition of globalization of business process which is sustained and driven by Information technologies is the single most important factors that might be impacting public space. The corporate retail model of marketing and its impact on public spaces has been closely studied through morphological diagrams, photo-documentations and general opinion

¹ Market and temple were seen as backdrops that have always supported public life in the Indian context

surveys. It is interesting to see how new networks of connections are sold and packaged to create a Disneyland kind of privatized public places within cities. Issue of surveillance, control and access has been further discussed along with various physical conditions of the edge, boundary, signage and response to immediate physical context.

The most interesting aspect of this is to see how the contemporary and traditional cultural practices of the city are influencing the new development leading to a hybrid condition of global connectedness with response to the local on-street living in Bangalore. This has been established by study of third and fourth generation of such new market typologies in Bangalore and how their architecture negotiates between the existing tradition of public life and expectations of the investors. The next part of the paper is a study on how various web communities of the same city perceive 'physical public space'. Do they see it as extension of their virtual public realm or do they see it as a totally opposite personal experience. It will be interesting to see if such spaces are perceived structurally as nodes where people attach and withdraw or linear hierarchical channels of movements which is closer to the traditional one. An attempt has been made to find a direction in this issue. The concluding discussions are on the nature and role of the new public places in these conditions of information driven business and social processes in certain select pockets of India.

Works Cited (in paper)

Castells, Manuel. *The rise of the network society*. Ed.2. Oxford : Blackwell Pub. Ltd., 2000

Castells, Manuel. *Technopoles of the world : the making of twenty-first century industrial complexes*. London : Routledge Press, 1994

Ellin, Nan. *Postmodern urbanism*. New York : Princeton Architectural Press, 1999

Graham, Stephen. *Splintering urbanism : networked infrastructures, technological mobilities and the urban condition*. London : Routledge, 2005

Harvey, David. *Condition of postmodernity: an enquiry into the origins of cultural change*. Oxford : Blackwell Pub. Ltd., 1990

"Kostof, Spiro". *City shaped : urban patterns and meanings through history*. London : Thames & Hudson, 1991

Logan, William S. Ed. *Disappearing 'Asian' city : protecting Asia's urban heritage in a globalizing world*. New York : Oxford Uni. Press, 2002

Sassen, Saskia. *The Global City- New York, London, Tokyo*. Princeton: Princeton University Press, 2001

Name: Ellen Shoshkes
Affiliation: Adjunct Professor, Nohad Toulan School of Urban Studies and Planning, Portland State University

Session Theme: Spaces of Intellectual Networks

Paper Title: Jacqueline Tyrwhitt, the construction of a transnational scholarly community, and sustainable urban design.

Abstract: This paper analyzes the contribution of Jaqueline Tyrwhitt (1905-1983) in shaping a transnational community of scholars, professionals and activists aimed at sustainable urban design and development during the period 1939-76. Jacqueline Tyrwhitt was a town planner, editor, and educator who was at the center of a group of people who shaped the postwar Modern Movement. Tyrwhitt's great contribution, especially to the evolution of the planning arm of the Modern Movement into the new field of urban design and the new science of ekistics is under-recognized largely because she worked willingly as the "woman behind the man" – notably as the disciple of Patrick Geddes, translator and editor of Sigfried Giedeion, and collaborator of Constantinos Doxiadis. Histories of the Modern Movement, the origins and evolution of modern urban design, and the formation of a global consensus around the concept of sustainable development, lose much by omitting the contribution of collaborative, catalytic actors such as Tyrwhitt whose career serves as a touchstone of this era. This paper seeks to uncover Tyrwhitt's hidden voice in this remarkable, decades long, global discourse, and reveal her role in developing a significant node in a global community which included among the most distinguished intellectuals of the mid-twentieth century.

In doing so the paper— which work forms part of an intellectual biography of Tyrwhitt that builds on my previous research on her career— will describe the spaces occupied by transnational network Trywhitt helped develop, beginning in London in 1939 when she set up a new applied research group, the Association for Planning and Regional Reconstruction (APPR), to develop practical applications of Geddes' principles, and culminating in Vancouver in 1976, at

Habitat, the United Nations Conference on Human Settlements. Specifically the paper will analyze the contributions of Tyrwhitt to: 1) the translation of CIAM discourse into a new dialogue and pedagogy of urban design at Harvard University (1954-69); 2) the use of new media and information technologies to analyze complex urban dynamics and facilitate a collaborative, interdisciplinary approach to urban planning and design, which she explored both at Harvard and with Doxiadis at the Athens Center for Ekistics; and 3) the formation and support of transnational scholarly community networks.

Tyrwhitt's work devising techniques for the analysis and presentation of survey data in map and report formats in the 1940s in England is recognized as a pioneering contribution to the evolution of computerized geographic information systems. Yet little is known about exchanges between Tyrwhitt and Neurath at that time, which would shed new light on her contribution to Doxiadis' later work with visualization and diagrammatic representation. Furthermore, the central role she played during the 1950s through the 1970s in further developing databases and visual analytic tools hasn't been documented. While Tyrwhitt was at Harvard she was also a key participant in the Ekistics movement, in collaboration with Doxiadis in Greece. In 1963 the Ford Foundation funded the establishment of both the Harvard Laboratory for Computer Graphics and Spatial Analysis and Doxiadis Associates Computer Center, to support multi-disciplinary approaches to modeling urban dynamics. Tyrwhitt's role in connecting the efforts at the two computer centers needs to be explored, given that the Ekistics model is now viewed as a pioneering design process approach to computer modeling. This would reveal a strikingly direct continuity in the development of Geddes' synoptic thinking under the influence of new technology.

As the editor of the journal *Ekistics*, which Tyrwhitt began while teaching at Harvard in 1954, and continued in Greece starting in 1969, and as a consultant with the United Nations, Tyrwhitt was uniquely positioned to play a catalytic role in constructing a community of scholars and practitioners who were taking a

global perspective on the shape of the urban future. Notably, Tyrwhitt was pivotal in bringing information about innovations occurring in rapidly growing Asian cities to a western audience, and creating and sustaining channels of communication between East and West, which inspired a wave of creativity among both Eastern and Western architects, planners and designers. This paper will document this critically important networking role, and its significance for the emergence of the United Nation's Habitat I program in 1976.

As new social knowledge is more likely to be created at the margins rather than the centers of established disciplines, arguably, well-connected and savvy yet marginalized women such as Tyrwhitt play an essential role as innovators at the leading edge of professional - and societal - evolution.

The paper will be based on archival research and oral histories, undertaken with the support of a Fellowship from the Beverly Willis Foundation.

Analogous Spaces: Architecture and the space of information, intellect and action
15-17 May 2008 Ghent University

Ark: Architectures of Knowledge
Proposal in Response to Call for Papers
Logan Sisley

This proposal relates to the call for posters, slideshows, movies, installations or other types of visual media relevant to the themes of Analogous Spaces. I propose to present an exhibition of *Ark*, an artist's publication that I am currently developing.

Ark will be an ongoing research tool and curatorial platform in the form of a journal. The publication will contain interviews with and texts by a range of people including artists, architects, librarians, and web designers. It will also contain drawings, maps, plans and other visual material.

Ark will explore how ideas surrounding the structure of knowledge and forms of classification are manifest in architectural forms. For example, how are library classification structures and archive cataloguing tools translated into the spaces they occupy? How does digital technology disrupt spatial ordering of texts and how does it offer new possibilities to create fluid structures? How are hierarchies of spaces in the city apparent in the built environment?

Ark will be simply and modestly published but will not only be a printed journal. I will also develop a physical structure, something between furniture and architecture, to house the accumulating publication. I also envisage a web presence for the journal which will explore online architectures.

The journal and proposed exhibition relates particularly closely to the second theme of the Analogous Spaces conference: spaces of knowledge and memory. Questions about the relationship between the architecture of the book and the spaces they occupy - the spaces of reading - are an ongoing concern of mine. How do the architectures of the library and the archive differ? How are structures of knowledge formally expressed in private collections as opposed to public institutions? How do these structures shift over time? These are all questions to be addressed by *Ark*.

The publication will gradually evolve and I will construct a shelter for it that reflects this. I would welcome the opportunity to first exhibit the *Ark* project in the context of Analogous Spaces.

Logan Sisley
24 John Dillon Street
Dublin 8
Ireland
l.sisley@yahoo.co.uk

The capital cities of Rio de Janeiro and Havana between the academic and the functionalist city: intellectual networks and analogous urban spaces.

Marisol Rodríguez Sosa

Universidade Federal do Rio de Janeiro (UFRJ) /
Programa de Pós-graduação em Urbanismo (PROURB).
Telephone: (5521) 2553-4575
E-mail: marisolrduetz@yahoo.com.br

Session Theme: 1. Spaces of Intellectual Network

Abstract

Since the last decades of the twentieth century several cities of Latin America began to face important transformations in their urban morphology as a consequence of the reorganizations that were taking place in their political and economical structures and also in their socio-cultural life. The desire of overcome the colonial urban heritage and establish a new way of live similar or analogous to that of the industrialized countries were the main objectives of the modernization efforts realized in the first half of the twentieth century. The transfer of urban ideas and models of modernity became one of the main tools utilized in this context to legitimate the young republics and also to achieve this desired analogy, which became evident especially in the capital cities that won their first forms and elements of modernity that configure the transition between the structures of the colonial city and the modern city.

There were two important episodes in the process of transference of European urban ideas. In a first stage, between the last decades of the ninetieth century and the first of the twentieth century, it was the ideal of the academic city characterized by the monumentality and the Beaux Arts forms that became the mirror of modernity. In a second stage, since 1930, the model of modernity was progressively being dislocated in the direction of the ideas of the functionalistic urbanism that circulate internationally due to the CIAM (International Congress of Modern Architecture) and the work of his main leader Le Corbusier. This paper focus on the analogous spaces and the analogical process activated through the transfer of these two important models of urban modernity in the Latin America's capital cities of Rio de Janeiro and Havana.

We choose to analyze these two cities, in a comparative perspective, because they were object of important urban plans elaborated by foreign urbanists based on the two urban models of modernity mentioned above. In a first moment the urban plans for these cities were elaborated by french members of the *Societe Francaise des Urbanistes* (SFU): the Plan of Reorganization, Extension and Embellishment of Rio de

Janeiro (1927-30) by Hubert Donat Alfred Agache (1875-59), and the Plan of Extension and Embellishment of Havana (1926-30) by Jean-Claude Nicolas Forestier (1861-1930). Three decades later the morphology and functioning of these two cities were studied by urbanists that defended the principles of the functionalist urbanism: the Plan of Urban Development of the city of Rio de Janeiro (1964/65) by *Doxiadis Associates International Co. Ltd.* (Constantinos Apóstolos Doxiadis from Greece), and the Pilot Plan of Havana (1955/58) by *Town Planning Associates* (José Luis Sert from Spain, Paul Lester Wiener and Paul Shultz from United States). These last two plans were elaborated in a moment in which their main authors were creating new urban approaches that emerged as post-CIAM ideas that were still inspired in the functionalist urbanism: the Ekistics of Doxiadis which review of the same name appeared in 1955, and the Urban Design created by Sert in 1956 as part of the program of the Harvard University Graduate School of Design.

We will focus on two main aspects about these plans: 1) examine the analogical process between spaces in which knowledge is transferred through the study of the social and intellectual networks, the relationships and difference between these networks, how geographic and technological circumstances interfere and how they produce and spread knowledge (institutions, associations, journals, exhibitions and also the interpersonal dimension); 2) investigate the resembles in terms of urban and architectural spaces between these urban plans through the analysis of the analogical forms and ideas that characterize the academic and the functionalist city in these plans. The discussion is constructed through a methodological approach based on the concept of social representations since we are interested in understanding the set of mind and theoretical principles of the of the main figures involved, as well as the social practices and imaginary of the societies that ambitioned the modernization. Our aim is to discuss the analogical process between spaces in which knowledge is transferred, having especial focus on the transfer of urban ideas between Europe and Latin America in the first decades of the twentieth century.

International Conference, Ghent University, 15-17 May 2008
ANALOGOUS SPACES
Architecture and the space of information, intellect and action

Paper Proposal
Session 2: Spaces of Knowledge and Memory
THE MUSEUM AS ANALOGUE
Alexandra Stara

This paper proposes a discussion of the museum as a space of analogy between imagination and memory, subject and object, identity and difference. The spatial structure of the institution and the physical presence of its exhibits are (mere) incentives for a totalizing organizational and intellectual framework, with a fundamental role in the construction of culture.

The museum is a communicative device, a space of representation. Its 'function' is the construction of meaning, through overlapping narrative layers. Nominally about displaying 'objects', the museum also offers a privileged view into the workings of its 'subjects' – its own cultural, epistemological and metaphysical structure. The presentation of the museum's collections is intrinsically linked to a construction of values and self-representation. Because of its participatory nature, more than in any other analytical or interpretive medium of our culture, the possibility of speaking about the 'other' in the museum relies on the simultaneous construction/re-confirmation of the 'same'. Equally, what the museum attempts to preserve as memory can only be accessed through the workings of imagination. As such, the museum is simultaneously a repository and a laboratory, an archive and a theatre. It is in constant interpretive movement, a space of transposition and translation, metaphor and analogy.

This reading of the museum as analogous space relates as much to its history – and the understanding of the institution's origins – as to conception of its future and the institution's creative possibilities. Architecturally, such an interpretation of the museum has important consequences for the critical re-thinking of museum buildings and spaces of previous centuries, but also for the creation of new museums.

The paper will introduce Paul Ricoeur's writings on language, and specifically the idea of the analogue, as directly relevant to this understanding of the museum as a potentially privileged space of cultural representation. A discussion of the crucial play between memory and imagination and between the same and the different will contribute to this understanding of the analogue, drawn from the work of Ricoeur as well as Hans-Georg Gadamer and Karsten Harries. Donald Preziosi's work on the museum will support a critical reading of the institution, upon which the 'restorative' possibility of analogy will be projected. Finally, the paper will draw from readers of architecture as poetic and communicative space, such as Dalibor Vesely and Alberto Perez-Gomez.

Dr Alexandra Stara
Principal Lecturer
Course Director MA Architecture: Thinking Building
Director Graduate History + Theory

School of Architecture + Landscape
Kingston University
Knights Park
Kingston
Surrey, KT1 2QJ
UK
T: + 44 208 547 2000
F: + 44 208 547 7011
M: + 44 7967 671234
E: a.stara@kingston.ac.uk / alexandra.stara@gmail.com

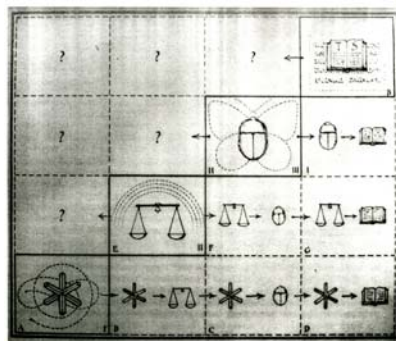
Ellen Sullivan
 Washington Alexandria Architecture Center
 Virginia Polytechnic Institute and State University
 1001 Prince Street
 Alexandria, VA 22314
 USA
xellen@vt.edu
 703-582-0124

Sectional Insight: The Vision of Patrick Geddes

Abstract

Toward the end of the nineteenth century, the Scotsman and town planner, Patrick Geddes, began to develop “logico-graphic methods” to communicate the complex interweaving of social evolution and city planning. Determined that the empiric devices of the sciences could find graphic harmony and unity as a universal language, he developed section models on all scales which provided synthetic representation. His sectional analysis and representation continues to contrast with the plan view which dominates urban planning efforts. Drawing from archival research, this paper explores Geddes’ contribution to the modern idea of town planning through the integration of disciplines by means of section drawings.

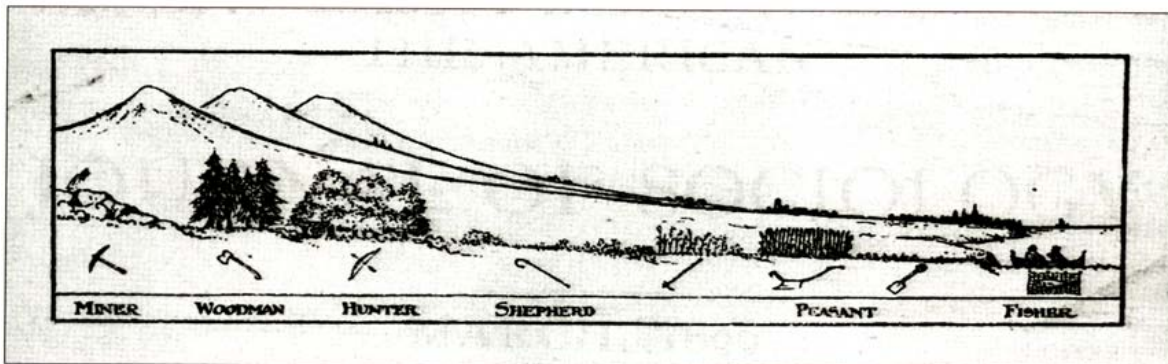
Having trained in the 1870’s with the renowned biologist and Darwin-defender, Thomas Huxley, Geddes’ early work involved dissecting organisms and preparing specimen for study and classification. When in Mexico on a collecting expedition in 1879, he found himself temporarily blind and confined to a darkened room. He fingered the frames of his shuttered windows and so visualized a relief map of meridians and parallels by which he could organize ideas. This visualization led to his “thinking machines” – folded paper which created physical models of sections that allowed him to juxtapose and bring into relationship a broad range of concepts. The “stair-step” emphasis of lines is evidence of vertical rather than plan representation. In folding paper, he was not only creating a two-dimensional view, but he was also including the dimension of time which “must be traced through the pile of accumulated concrete facts at right angles.” Thereafter, his work in “evolutionary ethics” was uniquely characterized by the employ of diagrams and section drawings and his thinking machines



Geography	(or geographical ECONOMICS)	(or geographical ANTHROPOLOGY)
(economic GEOGRAPHY)	Economics	(economic ANTHROPOLOGY)
(anthropological GEOGRAPHY)	(anthropological) ECONOMICS	Anthropology

As a biologist in the post-Darwin era, Geddes was not merely dissecting and illustrating organisms as curiosities, but analyzing morphology so as to find a home for each organism in a larger taxonomic and evolutionary framework. The organization of such information demands a technique of representation that includes temporal data. The “plan view” cannot encompass simultaneous information, whereas sectional diagrams satisfy that need, and the nineteenth century saw the appearance of such drawings in the natural sciences. The simultaneity afforded by such drawings had great appeal for Geddes and by 1880, he was using section drawings and his thinking machines to expand his work beyond the field of biology into what would become the social sciences.

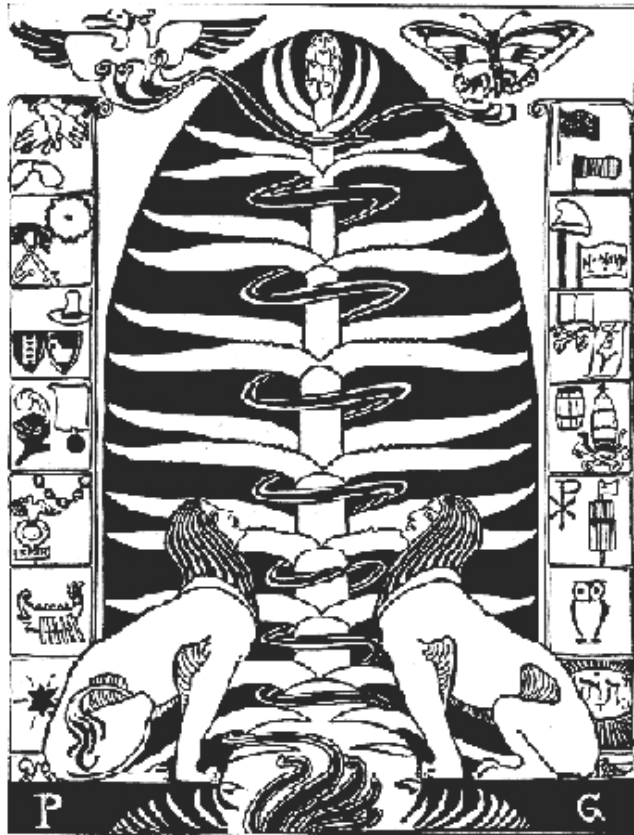
Influenced by LePlay and Ruskin, and certain of the importance of integrating all sciences, Geddes developed both the “Valley Section” diagram and the Outlook Tower. In both instances he used the device of the section to graphically synthesize his ideas of man in the biological, geological and social world. The Valley Section drawing relates man and industry to geographic specifics, and so appears as a topographic section - elevation from mountain to sea. However, Geddes intended this section to also convey the social evolution of man from prehistoric time to the present. In presenting his ideas diagrammatically and in section, he simultaneously represents both spatial and temporal concepts. The vertical, section view is remarkable in its ability to synthesize a range of information and is unique to Geddes.



The Outlook Tower in Edinburgh, Scotland was leased and developed by Geddes as what he called an index museum. Five stories surmounted by an observation parapet and containing a *camera obscura*, the tower presents ascending visitors with exhibits of the elements that comprise the world, region and city. It is a vertical section model that demonstrates again Geddes' determination to use the lesson learned in Mexico to organize information in a graphic system. In this case, a visitor *enters* the section and there can be no doubt that the experience of time and history is enhanced by the verticality of the museum.

Etched in a window on a landing of the Outlook Tower is an image Geddes created, “The Arbor Saeculorum.” This abstracted tree depicts a section through the spiritual and

industrial history of man The horizontal branches of the tree imply cross-sectional cuts at layers of time, and the roots of the tree are obscured by smoke. This tree of life graphically integrates geology, history, evolution and aspiration through the device of vertical section. Such synthesis, which Geddes believed to be critical to town planning, was realized because he could employ drawings as a biologist wields a dissecting knife to see *into* the world.



Abstract for the conference *analogous spaces*
Ghent University 15 - 17 May 2008
author Karin Theunissen, September 2007

architecture as means of communication

The subject of my paper would be the architecture of Robert Venturi and Denise Scott Brown (VSBA) as means of communication.

The investigation into this architecture related to the concept of communication appears to be relevant for this conference in three different ways which are however interrelated.

Introduction

If we discuss architecture in relation to communication it is important to discern between flows of information, of goods and of people. The direct communication of information of the architecture itself, of its forms and structure and of its symbols and signs added to that architecture refers to a semantic quality of architecture (1). Next to that architecture facilitates the communication of information, goods and people in a spatial way (2). Thirdly architecture encompasses the representation of architecture which in the work of Venturi and Scott Brown is researched thoroughly in their urban study projects. These studies interpret the physical environment as a system of communication (thus referring to the semantic quality (1)), but the books and exhibitions of the research have also a representational quality (3).

Part 1

The general understanding of the architecture of Venturi and Scott Brown as a means of communication is most typically expressed by famous sayings like '*Architecture as Sign*' and the '*Decorated Shed versus the Duck*' (see figure 1). Yet in this paper I want to research this architecture also as a means of communication in the way the spatial lay-out of the designs are constructed (see figure 2).

The well-known '*Football Hall of Fame*' that was ironically named a '*billboarding*', may well be the prototype of this. The façade as free-standing element and as means of communication may indeed be the most outstanding aspect of this design. Yet on closer examination can be observed that the design is also one in a typological series of designs for museums and university buildings of learning and information. This typology could be labelled '*buildings of layering*' or '*internal street*' buildings.

In the '*internal street building*' plan (see figure 2) the internal street is central; this space is sandwiched by the free-standing outer façade on the one hand and the generic

loft space -with the inner façade- on the other. The type thus organises, symbolises and facilitates the flows of communication, people and goods within the building. This paper will analyse some big architectural projects of VSBA as 'Decorated Sheds' and as 'Internal Street Buildings'.

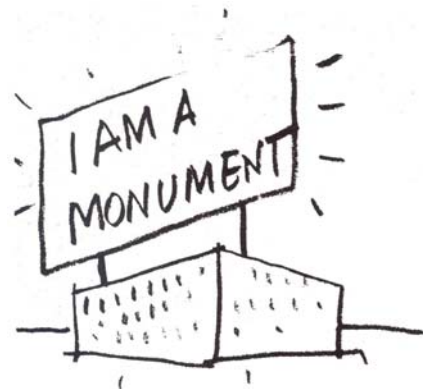
Part 2

In a second part of the paper I would like to discuss research projects such as '*Learning from Las Vegas*' and '*Signs of Life: symbols in the American City*'. These projects seek to interpret the city as a system of communication and can equally themselves be interpreted as systems of communication in the way they represent the information found. In both research projects the physical environment is analysed in many different layers of which many are related to communication. Subsequently the outcomes of the analyses are represented by diagrams, maps and photographs; in books and exhibitions the material is assembled in a deadpan manner by juxtaposition and comparison. This methodology is an informational technique in which 'the message is in the medium'. The deadpan collage technique suggests or witnesses of an interpretation of the modern informational city.

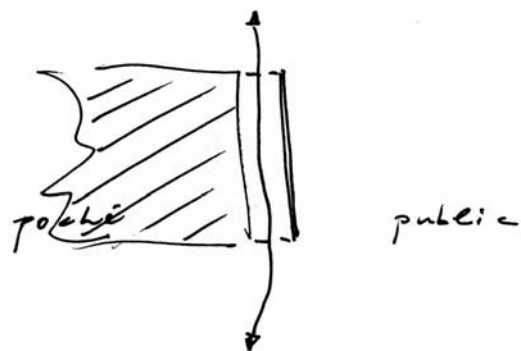
Part 3

A third and concluding part might discuss the relation between these research projects on the one hand and design projects on the other which is already suggested in the deadpan collage technique.

Thus perceived these works of Venturi and Scott Brown are about communication in a manifold way. According to Venturi 'Communication is about community'. This basic idea that relates communication to the needs of modern mass-society and thus to architecture, underlies the architecture and the urban designs as well as the research projects of Venturi Scott Brown and Associates (VSBA). In this way their architecture endeavours to come to terms with the modern mass-society as it was emerging in the last century.



1. sketch RV



2. 'internal street building' typology; sketch KT

short biography of the author:

Karin Theunissen (The Hague, 1954) is trained as an architect. After her graduation at the Technical University Delft in 1986 she co-founded the architectural firm Hebly Theunissen Architecten also in Delft. She has an assignment at the Faculty of Architecture, Delft University of Technology since 1996 as assistant professor in architectural research and education. She is currently preparing a thesis on the work of *Venturi Scott Brown and Associates* that aims at a revision of this work in the light of the Modern tradition.

Promoters to this thesis are the following:

prof. Ir. D.E. van Gameren (TUDelft, Architecture)

dr.arch. Tom Avermaete Phd (TUDelft, Architecture)

prof. Dr. S. von Moos (Mendrizio, Zurich)

Other current research projects involve the analytical study *Re-opening the Dutch city block*, which was partly published recently in ARQ, vol.10 nrs. 3/4 2006, p.202-220.

She contributed articles to *de Architect*, *Archis*, *the Architectural Annual Delft* and *ARQ (Architectural Research Quarterly)*.

ir. Karin Theunissen

Assistant Professor

Faculty of Architecture

Delft University of Technology

P.O.Box 5043 - 2600 GA Delft

T+31.15.2786849/+31.15.2126447/+31.6.48725049

k.m.p.theunissen@tudelft.nl

International Conference

ANALOGOUS SPACES

Architecture and the space of Information, Intellect and Action

Theme: Space of Action and Decision Making

Title: Applied Responsive Devices for Architecture

Author: Caterina Tiazzoldi¹

Abstract:

In the last 15 years, architecture's frequent use of design instruments such as algorithms, dynamic relationships, parametric systems, mapping, morphogenesis, cellular automata, and bifurcation with broken symmetry, clearly shows how contemporary thinking in mathematics and physical sciences has changed the way we think about design. The incorporation of complex dynamics, non-linear systems, chaos theory, emergent properties, resilience, etc., has altered our perception of the life of today's cities.

The paper will focus on the research on *Applied Responsive Devices* developed within the context of the Non-Linear Solutions Unit (NSU) at the Graduate School of Architecture Planning and Preservations at Columbia University.

The paper will present the way in which it is possible, through decision making process, to operate the organization, transfer and activation of the architectural knowledge. It will illustrate the theoretical research of NSU and will present 3 cases study recently developed by NSU.

¹ Caterina Tiazzoldi

Adjunct Professor at the Graduate School of Architecture Planning and preservation at Columbia University

Developed a PhD thesis on the topic of architecture and Non Linear tools. She is the founder and co-director of the research Lab Non Linear Solutions Unit at the GSAPP, Columbia University NY

A1 Development of Research Tools: Definition of the Pilot Model Applied Responsive Devices

NSU research activity is focused on the definition and the refinement of the pilot model, Applied Responsive Devices, reflecting the new methodological approach in the simulation of architectural and engineering problems.

The interest is to embed sets of constraints within the modeling process that affect the decision making of the designer. This project aims to develop an innovative tool that assists a decision-maker to take into account a number of different parameters. The goal is to enhance architecture's capacity to respond to specific environmental requirements with an adaptable physicality. The innovation also includes the way in which quantitative and qualitative parameters (i.e. social, physical, cultural and economic) are aggregated in order to emphasize the concept of formal adaptation.

The methods contained in this proposal investigate the existing relationships between the perception of a specific reality and its translation into a set of elements that can be manipulated through computerized models.

Some architectural problems can be managed with a classifier system, consisting of a set of rules, each of which performs particular actions every time its conditions are satisfied by a specific informational attribute. From a methodological point of view, the project makes use of developments in other scientific fields (for example, research developed by John Holland of the Santa Fe Institute (Holland, 1992)).

Method Proposed in the Pilot Model: Applied Responsive Device

Input

- 1A Goal Definition
- 1B Enunciation of Relevant External Input and Condition Operating in the System (technical, programmatic, formal)

Abstract Brain

- 2A Translation of Relevant External Input into Numerical Data or Numerical Attributes
- 2B Enunciation of the Technical Primary Rules
- 2C Enunciation of the Designer's Secondary Rules
- 2D Translation in Symbolic Language of the Basic Rules and Constraints Connecting the Different Attributes
- 2E Organization of the Rules into a Hierarchical System
- 2F Connection Between the Numerical Data and Rules to the Geometric Realization (geometric variation of the model: scale, thickness, density, orientation, rotation, etc.)
- 2G Definition of the Limits and Conditions of the System

Physical Resolver

- 3A Identify Tectonic Reaction to Specific Conditions (specific materials, etc.)
- 3B Evaluation of Solutions as Applied to the Building System
- 3C Definition of the Limits and Conditions of the System

A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

Objectives:

Development of 3 specific case studies in collaboration with other academic institutions.

A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

Case Study 1

ARD1: Copertura, a finite element model derived from a parameterized agent based model organizing sets of Kalzip tiles

The project Copertura as been developed by using the pilot model *Applied Responsive Device*. The goal was to optimise the constructive process of a a double curvature surface. (2A) In the first phase, the physical properties and the engineering limits of the material have been translated into a set of attributes that affect the digital model. (2B-C-D) In the second phase the physical attributes of the material have been used as constraints. (2E) In the last phase, NSU researchers developed a simple artificial intelligence that can be embedded in the computer simulated panels. (3A) By creating different environments for the panels to operate in, it has been possible to test the range of forms that can be made from the standard panels. (3B) This process works in a feedback loop. As scenarios are developed in the computer, data is fed back into the "AI" of the panel.



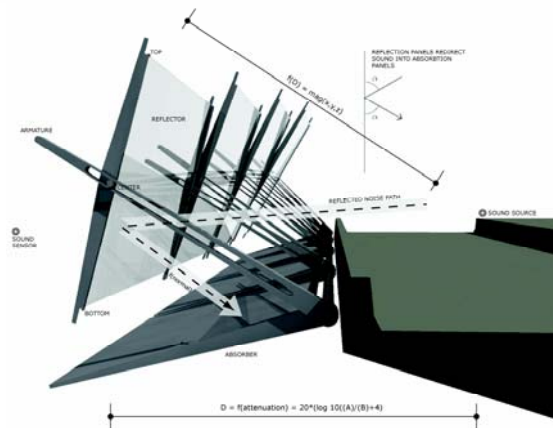
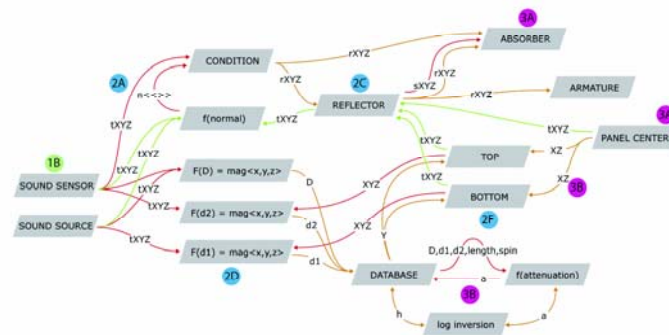
Case Study 2

ARD2: Formal Modulation for Acoustic Performance

A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

The research: starts from the results of the projects Ceresiosaurus, (1A) The project consists of a formal modulation based on acoustic performance obtained by means of manual interpolation between engineering data and acoustic tables.

The methodology proposed by NSU consisted of the integration of part of the acoustic constraints in the digital modelling process. (2-A-B-C) The volumetric model is linked to the acoustic parameters and proportional requirements by the empirical performance formulas affecting the definition of the form. At any moment, basic relationships required by the empirical acoustic evidence are satisfied.



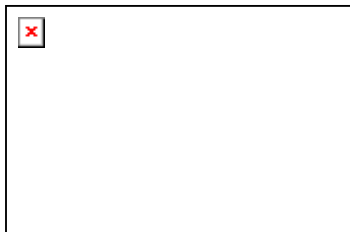
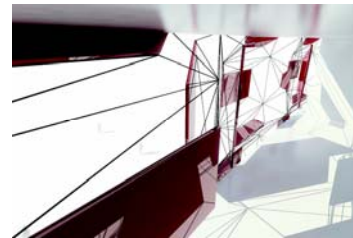
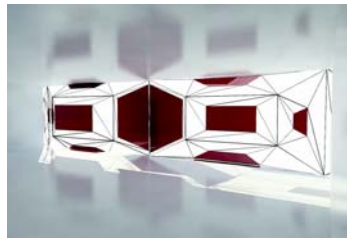
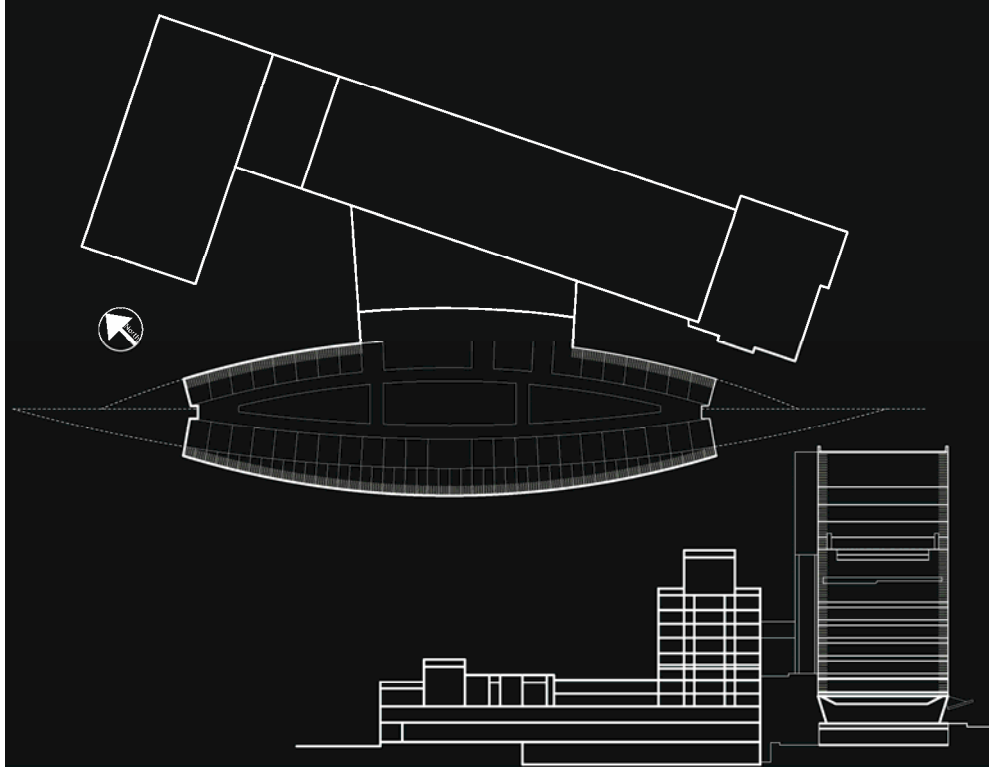
A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device	
---	--

Case Study 3	Formal Modulation for Light Performance in a Woman Hospital Facade
-------------------------------	---

A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

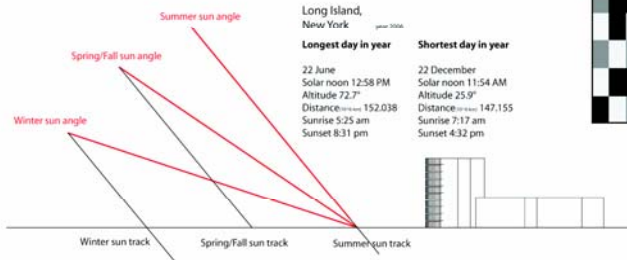
Each project focused on the qualitative, and quantitative, understanding of algorithmic responsive devices as applied to the constructed reality of a women's hospital façade system. The goal of this research was to develop a project responding, simultaneously, to interior programmatic shifts as well as to external site information. This task was achieved by implementing an algorithm to connect the pattern of the window facade framing to the functional and technical requirements of the building program.



A2 Applied Research: Refinement of the Pilot Model Applied Responsive Device

NSU Independent Research 2007 Spring

1. Analysis of sun angle as input

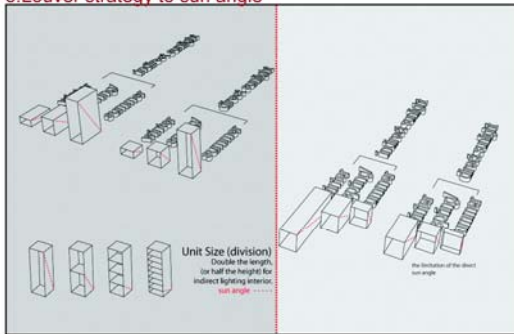


2. User interface



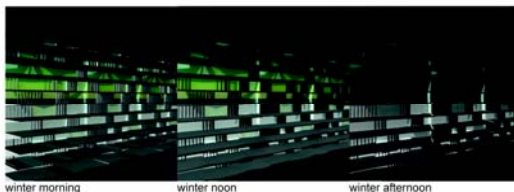
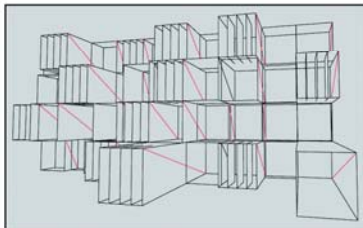
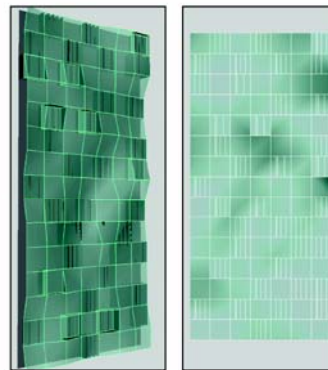
Base on four conditions of indoor lighting, input the brightness of sunlight needed. (drop four degrees of gray-scale to bitmap)
 #2_generate surface from bitmap, the darker room need longer distance between facade and interior.
 #3_place louvers according to the outer surface.

3. Louver strategy to sun angle



4. Double Layer

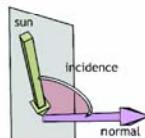
From the indoor lighting requirement, setup the first unit. (Distance between out side glass facade and the inside interior facade.)
 Second layer of filter is the vertical louvers, calculate the sun light and the curvature of the facade. Decide the number of division.



Student: Po Chen Instructors: Caterina Tiazzoldi & Christopher Whitelaw

Goal: Minimize direct light and maximize indirect light by blocking direct light and increasing the surface area of indirect light.

- For each face of the facade geometry the difference between the face normal and the sun vector is



- Once the incidence is stored for each face, that data can be used to illustrate the intensity of the sun on the model by using the individual incidences to color the model

If $\theta = 0$ the face is red
 If $\theta = 90$ the face is green



15-17 May 2008

Ghent University

ANALOGOUS SPACES

Architecture and the space of information, intellect and action

E-mail: analogousspaces@architectuur.ugent.be

Name: Dr Renée Tobe

Affiliation: Sheffield Hallam University

Email: R.Tobe@shu.ac.uk

Title: Determining the Undetermined

THEME 2 Space of Knowledge and Memory

This paper looks at different means to describe pathways of information collection, as structure for thought. It constructs a course of investigation from Immanuel Kant's *Critiques of Pure and Practical Reason*, through Karl Popper's notions of falsifiability as the criterion for distinguishing scientific theory from non-science, to Heisenberg's Uncertainty Principle and to Indeterminacy. Architecture provides a metaphor for structuring software, but the multidimensional algorithm of design decisions this involves also suggests architectural form. Open source provides another metaphor for shared understanding and information exchange. Finally it looks at depositories of factual information, also known as books, to see how quantification of facts as information collection, helps develop broader cultural awareness and how this may be graphically presented. In order to describe how software is coded, three dimensional structure as a metaphor was introduced to simplify traditional diagrams that used lines and boxes, connected by triangles and other symbols. Reducing complexity through abstraction is part of what architects do on a daily basis, through imaginative descriptions in text, detail, and built form. Software architecture handbooks even reference Christopher Alexander's *A Pattern Language*. In software design language such as partitioning, firewall, and non-functional decision making and discussions such as the rigour of model testing, and depth over breadth suggest that these descriptions can also help stimulate thinking about architectural design where building control, geographical, geological, economic, demographic, and other constraints must all be considered as well as the conventional architectural brief. In decision making few things can take the place of common sense put into practice.

We often talk about a propensity for things and the relative likelihood that they might occur. We want to understand how non-physical things such as purposes, deliberations, plans, decisions, theories, intentions, and values play such a part in bringing about physical changes in our world. Intuition is an important part of our lives. Like the 'snap decision' that we make many times a day, that are the example of expertise, of knowledge, as a means of making a decision, as opposed to tossing a coin, for example. Popper was interested in the study of truth; enquiring into how do we know the things that we know. He was sceptical of knowledge as authoritative and rejects claims to certainty. The accepted doctrine is that science progresses us towards truth. How do we investigate data philosophically? We like to think that we are thinking 'rationally' but with rationality there is also choice, so how do we 'choose' rationally between theories for example. Popper asks how any purely logical assessment of past evidence can have any bearing on what we have not yet experienced, on which we propose to act. This refers to how our understanding of the past enables us to anticipate the future, thus planning for it and perhaps as in Popper's Oedipus theory, enables us to change it. Here the repositories of information play their role. Examples include *the metapolis dictionary of advanced architecture*, *Metropolitan World Atlas*, and *Atlas of Shrinking Cities*.¹ Information collected, compiled, and available in publications reveals more about the particular time we are in, than individual facts presented. The question of whether opinion can be maximised like a language game, brings up dialectics. We anticipate an opinion based on information presented. This opinion is a synthetic judgement or assertion. If we anticipate something we can over turn it. Indeterminacy refers to rhetoric, which also refers to persuasion, all aspects of how information and facts affect our lives. Indeterminacy describes a means of problem solving as opposed to predicting absolutely. The indeterminacy problem asks how do aims, goals, or purpose, influence or control us. Aristotle, in the *Nichomachean Ethics*, suggests that 'the rule of the undetermined is itself undetermined.'

¹ Manuel Gausa, Vicente Guallart, Willy Müller, Federico Soriano, Fernando Porrás, and José Morales, *the metapolis dictionary of advanced architecture: city, technology and society in the information age*, (Actar), Arjen van Susteren, *Metropolitan World Atlas*, (Rotterdam: 010 Publishers, 2005), *Atlas of Shrinking Cities* (Germany: Hatje Cantz 2006)

Tales and Reminiscences of a Nostalgic Discourse in Istanbul1980's

The paper aims to discuss “discourse of nostalgia” in Eighties of Istanbul with representational forms in popular media. Social data and collective memory -as the origin and the base of life are important in the relation between the city and the language reproducing of it. The main inspiration of this study is the idea that media of popular culture such as advertisements in Newspapers and Magazines, brochures and bulletins of NGOs, can be used as a tool for understanding urban discourse of Istanbul1980's.

The history of the city is more a *memento* or an *urban diary*, which collects and connects breaking or bonding moments of the urban pattern, than it is the testimony of its fabrication through the centuries. Urban *memento* can be interpreted by deciphering traces in the city that bring to mind emotions, recollections and spatial-temporal associations. Such urban traces reflect the cultural, social and political relationships of the city, intimating its formation as well as the memories embedded within.

The main focus of the study is that “Discourse of Nostalgia” which is produced by one of the mega projects of Istanbul1980's restoration and re-use of the historical palaces and discussions about them. In the nineteen eighties, Istanbul was marked by large-scale urban projects that brutally cut through the old city fabric, thus leaving open the question of legitimacy of the destruction. Mega-structures were the result of his wish to assign a World City identity to Istanbul. “Discourse of Nostalgia” which can be seen as an important trajectory together with “Globalisation” and “Creation of Metropolis”, has reproduced new codes with mottos to understand the meaning of the city Istanbul fragmentally such as “tale-city”, “museum-city”, “display-city”...

1980's contained many urban projects which discussed differences of historic view. Restoration projects of Turing were most important examples of great urban projects which rebound the nostalgic discourse. The Touring and Automobile Club of Turkey, which is both an amateur and international organization dedicated to tourism and the automobile sector at the behest of Mustafa Kemal. Similarly to its exemplars in Europe, it was founded by a group of intellectuals, in 1923. In 1979, an agreement was made between the Municipality of Istanbul and the Association about the building, development and administration of parks and pavilions in Istanbul. Thus, a period characterized by the cherishing of cultural, artistic and touristic places had begun.

During eighties, Istanbulites used these places such as Malta Chalet, Pink and Green Glasshouses in Yıldız Park, White, Yellow and Pink Chalet in Emirgan Park, Çamlıca Hill Foundation, Hidiv Summer Palace, Sogukcesme Street cheerfully. In the summer of 1990, the sudden removal of the obligation to take a temporary import document from customs, deprived the Association of its main income source and started a new period of financial difficulties. The Club tried to cover this financial handicap by selling its properties one-by-one. At the end of 1994, the Municipality of Istanbul did not renew the agreement on parks and pavilions. Projects were mostly destruction and reproduction in the name of restoration. Turing club was the mentor to get public together with history and art and affirmed that people can live luxury feeling which they have not by opening the palaces to public. It is possible to say that nostalgic discourse is reproduced analogously by describing spaces together with language and visuals in brochures and advertisements of these restored spaces.

The method of the study is the scanning of both brochures of Turing foundations and advertisements in newspapers and finally introduces a conceptual network which is established /formed the urban discourses and the urban images by using new definitions.

Funda UZ SÖNMEZ is a Research and Teaching Assistant at Istanbul Technical University, Faculty of Architecture, and Architectural Design Division Istanbul, Turkey. She received her B.Sc. (1996) and M.Sc (1999) in Architecture from ITU. She was a visiting scholar in University of Cambridge, UK in 2004-2005. She is currently working on her PhD. thesis on reading discourse of Istanbul 1980's, contributing with repeated/interrupted urban images in popular media such as humour magazines, brochures, fanzines.... Her research interests are architectural design theory, local modernism in Turkey, popular culture, memory and discourse. She was on the organization committee for the 1st, 2nd, 3rd Architecture & Philosophy Symposiums, Istanbul (1999, 2002, 2005) and editor of "Etik-Estetik – The 2nd Architecture & Philosophy Symposium" (YEM, 2004) and "Zaman-Mekan- The 3rd Architecture & Philosophy Symposium (will be published YEM, September 2007)

Name: **S.V. Vadnerkar, B. Arch**
M. S. University, Baroda.

Date of Birth: 1-10-1935

Address: 196/1, Sector 1/B, Gandhinagar 382001

Occupation: Architect, Musician

Outstanding work done: **Depicting Music in Pictorial form and its aspects in general education of International Music and Art. "Educative Innovation"**

Press Reviews

Times of India	1-4-70	Times of India	1991
Sunday Times	1971	Times of India	1992
Maharashtra Times	1971	Times of India	1998
Indian Express	1971	Times of India	1999
Hindu	1979	Times of India	2000
Times of India	1982	Times of India	2001 March
Hindustan Times	1985	Times of India	2001 August



S.V. Vadnerkar with Pt RAVISHANKAR

Lectures and Exhibitions held at :

- 1) Music and Dance critic club, Bombay
- 2) Workshop in Science of Music, Bangalore
- 3) Music Conference, Music Academy, Madras
- 4) S.N.D.T. College, Bombay
- 5) **Music of mussorgsky & other Russian Melodies, House of Soviet Culture, Bombay**
- 6) Exhibition of Ragas & Music of renowned Composers at All India Museum Conference, Baroda
- 7) Under U.G.C. Scheme-Two lecture on Music & Art at Indira Kala Sangit University, Khairagarh
- 8) Audio Visual Aid Seminar, N.C.E.R.T., New Delhi
- 9) **Russian Melodies in visual form at House of Soviet culture, New Delhi**
- 10) Paper read at the 2nd world congress on Engineering and Environment, New Delhi
- 11) **Paper Read at the 16th Congress of U.I.A. 14-7-1987 at Brighton, U.K.**
- 12) Exhibition at Contemporary art galley March 1991, Ahmedabad
- 13) Paper selected for 3rd ISEA (International Symposium on Electronic Art) at Sydney
- 14) **Exhibition at French cultural centre, April 1992, Ahmedabad**
- 15) All India sixth conference on community education, September 1992, Chandrapur
- 16) Paper selected for 4th ISEA at menneapolic
- 17) Paper selected for platinum Jubilee I.I.A. Convention at New Delhi, December 1992
- 18) Two day workshop - spic macay school of Architecture Vallabh Vidyanagar.
- 19) **Lecture cum slide show at IGNC, New Delhi**
- 20) **Paper selected for International Conference on "Edugraphy" - Portugal**
- 21) **Paper selected for 22nd ISME "International Conference on Music Education" - Amsterdam**
- 22) **Practical Demonstration of French musical tunes at French cultural centre, Ahmedabad 1997**
- 23) **Lecture cum slide show - NID Ahmedabad 9-8-2000**
- 24) Lecture cum display show Prof. Late Bhatkhande Hall Music college Vadodara. 27-7-2001
- 25) Door Darshan Documentary, DDA Ahmedabad..
- 26) **Display show of drawings "Music in Visual Form." Vikram Sarabhai International Festival of Arts.Darpan Ahmedabad 28th to 31 Dec. 2004**
- 27) **Paper selected for 7th ICHH 2005 International Conference on Humane Habitat 29 th to 31 Jan. 2005 Mumbai**

Articles Published

- 1) Indian and Foreign Review, New Delhi
- 2) 'Leonardo' a journal of arts, science and technology for contemporary artists of the world 1976-Paris
- 3) Technical Issue of Museum, Baroda
- 4) **Some recent Researches in art and archealogy**
- 5) Readings in Indian Music - book, Trivendrum
- 6) **Sangit Research Academy Journal, Calcutta**
- 7) **Kala Kshetra, Madras**
- 8) **The India Magazine, New Delhi**
- 9) Souvenir of I.I.A. Convention, 1985, Bangalore 1986, Ahmedabad 1987
- 10) C.J.I. Construction journal of India. Nov 2002
- 11) **"Music in Visual Form" Architecture + Design Jan-Feb. 2005 New Delhi.**

15-17 May 2008 Ghent University

International Conference

ANALOGOUS SPACES

Architecture and the space of Information, Intellect and action

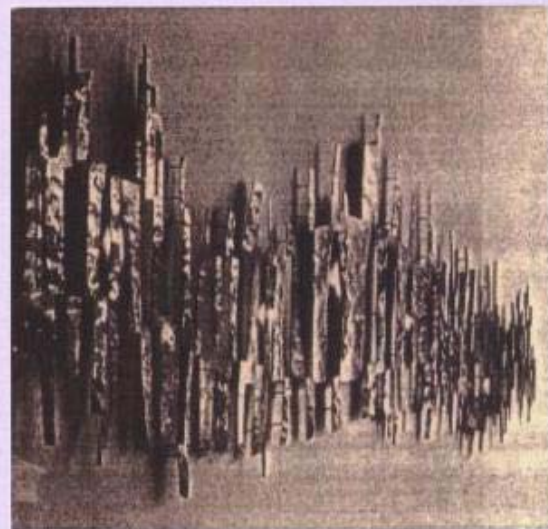
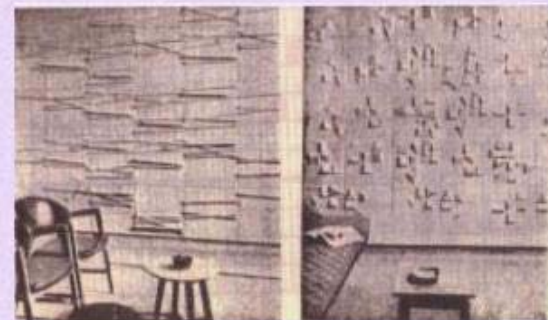
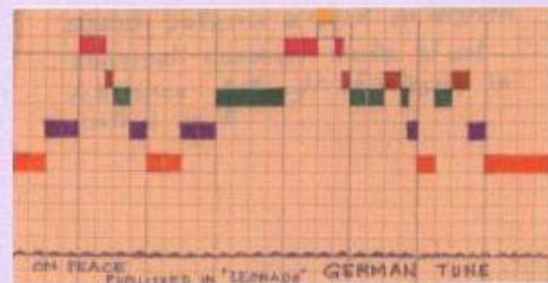
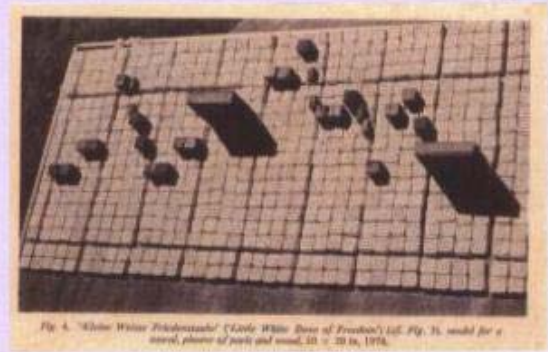
Abstract

- By S.V. Vadnerkar

More than any other art architecture helps to convey communicate disclose & focus information as uses decorative applied art to adore & glorify the spirit of value added qualitative educative values through visual art. It is considered as international language. Though it has provincial accents it is essentially a language of symbols which communicate meaning from country to country and across centuries.

Thus visual art has been elaborately used in architecture of the world as it also helps to reshape environment by decorative applied art by many different materials and textures & built in environment where it transform the knowledge & preserve, in organized orderly manner to entertain & offer information by scientific methodological process to increase knowledge & widen the horizons of the subject instead of a page of book of encyclopedia to display, exhibit in Museum by attractive presentation. Museum in the modern age is not serving a place of storage of artistic treasure but acts and treated as institute of visual communication centre.

Pictorial art, Sculpture, architecture have served to interpret & record aspects of human activities over thousand of years. Over a much shorter period musicians have developed a notational system according to which their music can be performed. The system is most perfect and used all over the world to notate music. At a cursory glance over the history of visual art & education I found that an appealing musical sound pattern of international repute was not displayed in visual decorative art in dignified form where it will show commonalties of



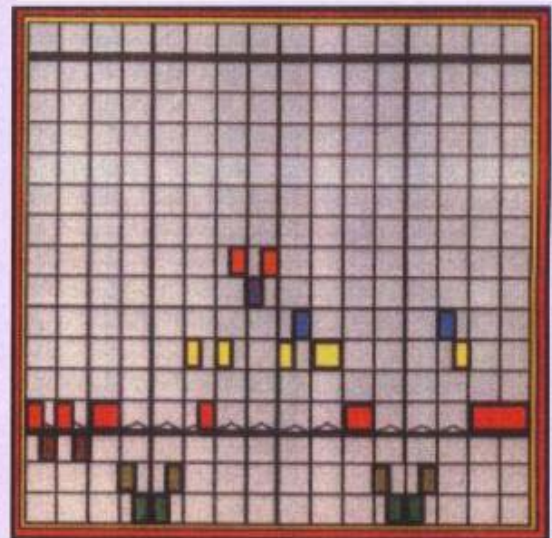
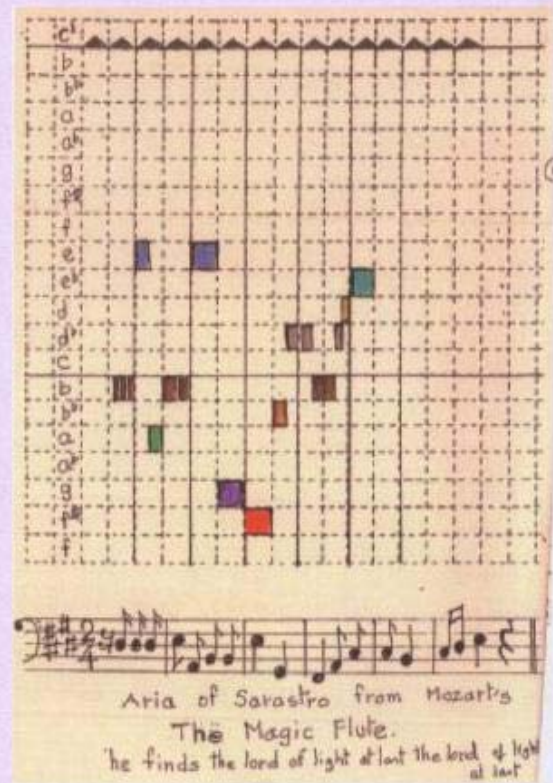
Non Figurative Textures

musical notes, of cosmic energy of sound, in music of various countries, individual skill of composer distinctively to create spirit of music, the basic fundamental music has universally common notes but planning presentation changes & the spirit changes. In music education in the modern world to teach music by development stage of diagram to create interest in learning music was missing. The oneness of compositional elements of notes to widen the perspective of music of the world as also missing.

There is a evidence of painting musical themes known as Rangmala Painting. They are of High aesthetic value but unable to suggest visually which musical notes one has to sing by sequences, order, value, pitch & rhythm to extract any musical pattern of varied spirit.

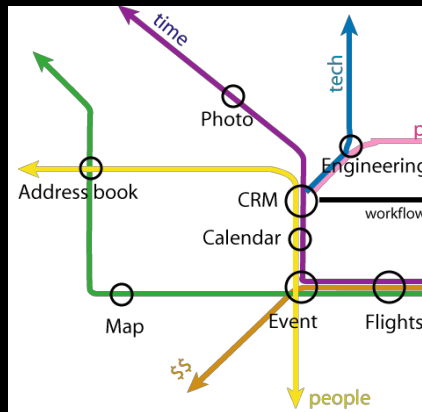
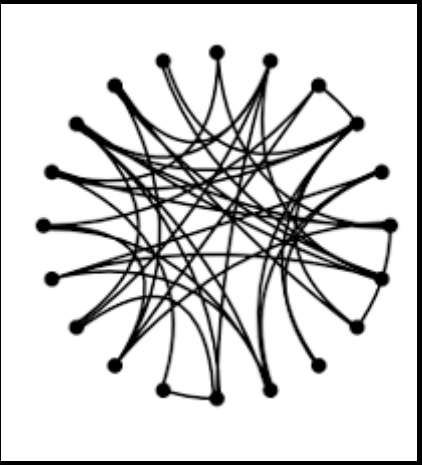
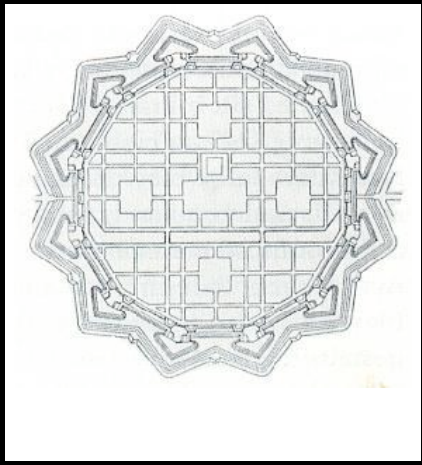
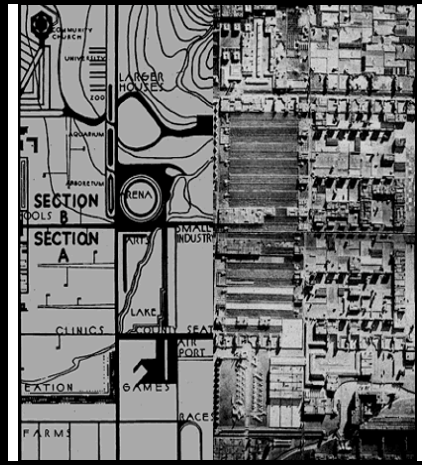
In the age of reason & science Artist, educationist, scientist, musician, musicologist, were keen to know & find relationship of painting & music. Experts were of the opinion to bring music in frozen form by illustrative media for music to create interest other than conventional notation which will show similarities by visual presentation & diagrams to see common elements & remove delusion by scientific Outlook.

- By S.V. Vadnerkar
 Plot No. 196/1,
 Sector-1/B
 Gandhinagar-382001
 Ph. No. 079-23248244



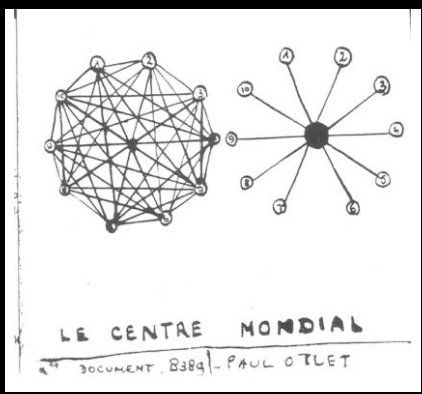
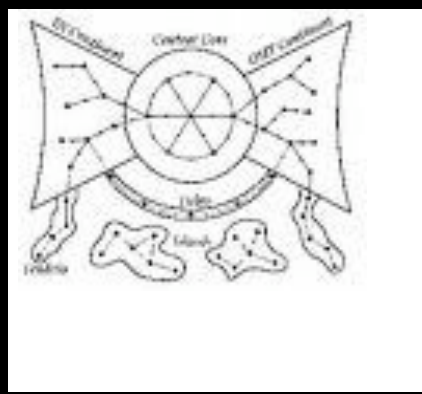
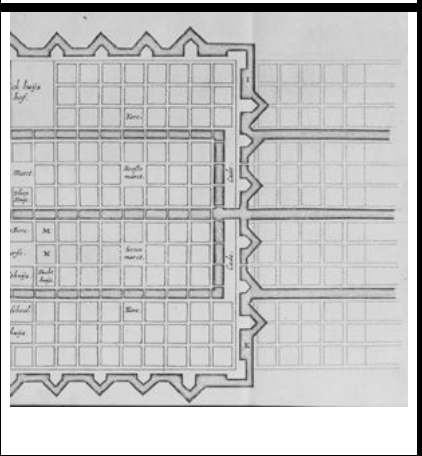
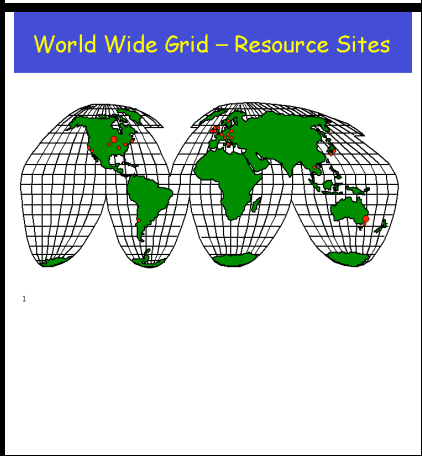
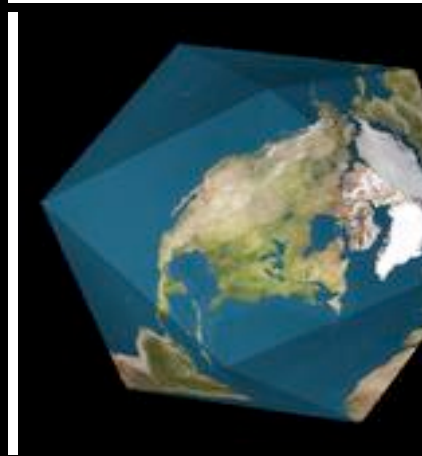
Raghupati Raghav Rajaram





Urban Grids
 Computer Grids
 Global Grids

Charles van den Heuvel



Urban Grids, Computer Grids and Global Grids

A historical exploration of the architecture of spaces and places in cities and cyberspace

Charles van den Heuvel

Abstract

In 1998 the proclaimed inventor of the World Wide Web, Tim Berners-Lee wrote: "People have often asked me whether the Web design was influenced by Unitarian Universalist philosophy [...] I suppose that there are some parallels between the philosophies." He portrayed the design of the Web in an underground map as a decentralized action model. Frank Lloyd Wright a follower of the same unitarian philosophy when designing his Broadacre City used an urban grid as the corner stone of his model democracy Usonia. Both Unitarians chose grids as expressions of egalitarianism and stressed their non-hierarchical, decentralized character. At the same time the grid is the most frequent form of colony cities and Lessig in his *Code and Other Laws of Cyberspace* stated "that if Cyberspace would be left to itself, cyberspace would become a perfect tool of control". Barabési in his classic of network theory *Linked* reported the most intriguing result of his Web mapping project as: "the complete absence of democracy, fairness, and egalitarian values of the Web". Apparently the use of grid patterns in cities and in cyberspace leads to associations with both domination and democracy. In this paper we will explore from an historical perspective the various characteristics of urban and computer grids. This exploration follows three paths: the architecture of grids, the spaces/places within the architecture of grids and the grid as interface between analogous spaces/places. In the last part some initiatives will be explored that extend urban and computer grids to a global level.

The Architecture of Urban and Computer Grids

The urban grid is probably the most defused planned form of settlements and is characterized by a great variety from army camps to utopias. We can recognize a similar variety in computer grids from interconnected computers to virtual communities. The architecture of various urban and computer grids will be analyzed by following the patterns of roads and links concentrating on flexibility, growth, centralism, hierarchy, and other characteristics. Furthermore we will look at the connectivity and modularity of urban and computer grids as distributed networks and explore their boundaries.

Spaces and Places within the Architecture of Urban and Computer grids

In this part we concentrate on the use of space and place in urban and computer grids. In an analysis of some examples of urban grids we will try to show how the organization of community life in some cases resulted in a static urban grids (Florentine new towns) while hierarchical organization of armies in grids resulted in flexible military camps (Stevin's Castrametatio) and indirectly in flexible urban grids (Lobbrechts plan of New Amsterdam/New York). A similar paradox might be useful for our exploration of the use of space and place in cyberspace in a technical sense from connected computers (computer grids linked to the internet) and its broader implications for society, the creation of virtual communities on the WWW.

The Grid as Interface between Analogous Spaces

Up to now we have presented urban and computer grids as systems defining/or defined by spaces and places. In this section we explore the use of the grid as an interface between analogous spaces. In particular we will focus on the role grids played as intermediates between the viewer and the represented space. Grids sometimes distort geographical reality to accommodate the viewer and grids sometimes are distorted to enable the most accurate representation of reality possible (Buckminster Fuller).

The Global Grid :Urban and Computer Grids for a Global Society

In *Monde* (1935) Paul Otlet defined the Mundaneum both as a building and a network combining both material and virtual institutions. It was an active construction allowing scientists to work together in order to come to a better society. In 1972 Buckminster Fuller established the World Game Institute developing: "the world's largest and most accurate map of the world, one of the most detailed and substantive databases of global statistics available anywhere and educational resources designed to teach interdependence, collaboration, respect for diversity, and individual participation in a global society". Super Studio visualized its most important "Anti Design" for society as an urban grid over the world, while "Gridscapes" are providing architectural tools to construct computer grid collaborations on a global level Although the Web is "self-organized" it's architecture will control just about everything (Barabási). This makes it important to study analogies in the architecture of urban and computer grids.

Urban exhibitionism, or representing the recalcitrant city

D. Vanderburgh

David.Vanderburgh@uclouvain.be

A. Nandi

nandi@architempo.be

A recent contemporary art festival raised, perhaps unwittingly, a critical question about the notion of the city -- any city -- as an object. The festival, entitled "No Limit", was curated by an architect who intended thereby to point a critical finger at Louvain-la-Neuve, the only contemporary new town yet realized on Belgian territory. It is in effect a somewhat strange place, a University town with ambitions to go beyond the usual academic ghettoization, a labyrinthine structure often called "neo-medieval", and as the curator had noted, no recognizable limit. This characteristic, however anxiety-provoking it may be, is nonetheless not unique to Louvain-la-Neuve, since it is a point often raised about many other cities in the the context of debates about peripheral urbanization. As recent research (Secchi, Grosjean) reveals, this has as much to do with the "framing" of the city as object or concept as it does with the empirical town "on the ground".

Our question is both more particular and more general. We would like to use the aforementioned art festival, and an exhibition ("LLN 1968-73. The Idea of a (New) Town) organized at around the same time, as a pretext for examining analogical relations between the city of Louvain-la-Neuve, its "pre-figuration" as a project, its "configuration" as built, and a variety of "re-figurations" (these three terms are from Ricoeur's work on history and narrative identity) as represented notably in the exhibition in which we participated as designers and curators. The case is perhaps of particular interest in that Louvain-la-Neuve as built is renowned for its resistance to representation: visitors, tourists, and even inhabitants find navigation there to be a challenge, and there is as yet no clear map to enable strangers to find their way upon arrival.

Our analysis will highlight ways in which these analogical relations induce or discourage various readings of the object "in itself" which, given precisely its problematic nature, remains available simultaneously for all of these readings. Naturally, the question of its delimitation is in the background, as will always be the case with such an ambiguous object as a town: is it perhaps only by analogy that cities or towns can be accorded limits -- when, for example, the physical concentration of people and goods becomes an administrative entity? But we are particularly interested in what may be learned from our recent exercise in (re)presenting the (aging) new town of Louvain-la-Neuve:

- How might one explain the differential reception of the exhibition (and thereby of the "Idea of a New Town", the exhibition's title) by different publics on the two different sites on which it was organized?
- If the project may be described in terms of a kind of "paternity", is this characteristic preserved all across the analogical chain?
- In what ways could the experience of the exhibition be considered analogous to the experience of the city?
- Beyond or beside the presentation of facts or information about Louvain-la-Neuve, what could or did the exhibition design convey via other, more subtle -- more analogous -- channels?

the imaginary museum idea



the museum of lootings and the looting of museums



grand tour and detour - in fact or effect



ordering the museum to make sense of the world



Proposal by Tjebbe van Tijen/Imaginary Museum Projects for the Analogous Spaces conference 2008: for an installation and/or exhibition that can be combined with a visual lecture. (nb these pages are made for A3 format printing, the pdf has clickable embedded web-links)

MUSEUMS IN OUR MINDS

concepts and realities

- 1 the imaginary museum idea
- 2 the museum of lootings and the looting of museums
- 3 grand tour and detour - in fact or effect
- 4 ordering the museum to make sense of the world

Four thematic scrolls, starting with André Malraux's idea of the "imaginary museum" (1947), also called "museum without walls." Artworks that were at first only known from hearsay, textual description and drawings, that needed a long period of costly travels to be seen and experienced in real, became over the last three centuries more and more available through an ever improving and expanding industry of graphic reproduction, material replicas and the dissemination of duplicating instruments. Still the hunger for originals, the feverish quest for unique treasures, the glory and financial gain to bring them "home" to the imperial centers, remained, be it that the booty of war and conquest would soon pass from the hands of soldiers and raiders to those of scientists and museum curators. What often started in contempt of another culture might end in an almost religious esthetical admiration. Some of such original objects have been well preserved in a material sense, but their immaterial quality - as a device in a believe system and religious ceremony - did get lost in the migration and transposing process. Dematerialization and desecration of artworks through reproduction and replication does not only take away the "aura" from the original artwork, but also adds opportunities for new context and meaning. It allows us to make museums in our minds on the basis of what we choose to retain from the vast landscapes of images we cross in our lives, combining the experience of 'real objects' and 'real museums' with the flood of images in print

and electronic media: "a metamorphosis that daily, and inexorably, changes the present into the past". (1) The idea of Malraux (1901-1976) for an imaginary museum - as published for the first time in 1947 - is certainly not unique in its time, there were several people making resembling proposals in the arts, or expressing similar ideas in adjacent fields of knowledge, like: Aby Warburg (1866-1929) with his associative iconographic atlases; Paul Otlet (1868-1944) with his project for a 'world conscience' facilitated by international documentation systems and educational institutions such as the Mundaneum; Alfred Salmony (1890-1958) who first put Malraux on track by showing him possible comparisons between Asiatic and European art on the basis of photographs (1923); Walter Benjamin (1892-1940) who saw mechanical reproduction as something that "emancipates the work of art from its parasitical dependence on ritual" and helps the "contemporary masses to bring things 'closer' spatially and humanly." (2)

(1) Andre Malraux/Museum without walls; 1965/1967; p.234.
 (2) Walter Benjamin/ The Work of Art in the Age of Mechanical Reproduction; 1936; first published in French; paragraph III and IV.

There are still three more scrolls planned as a part of the series "Museums in Our Minds"; these could be ready for the conference in 2008:

- 5 duplicating or the copy that is better than the original
- 6 recaptionizing the museum - revanchism or relativism
- 7 the museumification of almost everything

The following two pages show as example a documented version of scroll number four: "ordering the museum to make sense of the world."

IDEAS OF VISUAL LANGUAGE

A series of associative pictorial panoramic scrolls about communication systems - from all times and cultures - that use conventionalized signs, gestures, marks and objects, with an emphasis on systems that use ideographic, logographic and/or other pictorial elements. Subjects are grouped according to related methods and technical principles, with time and space only as a secondary juxtaposing element. The presentation uses a combination of different historic visualization forms: painted scrolls, emblem art, didactical tableaux, still lifes, pictorial maps and organizational diagrams. All these elements are merged in a panorama that can either be scrolled as a parade seen through a window, or can be exhibited as a long printed frieze with the spectator walking along it. In both cases the linearity of the horizontal panorama and the continuity of the merged visuals are an indication of the different narratives that are embedded. The project has purposely been called "Ideas of Visual Language", with the word 'idea' in its plural form, as many interpretations and theories of the notion of 'visual language' exist, often of a conflicting nature. Each element of the Visual Language scroll has an explanatory layer attached, either as an interactive digital 'overlay', or as a printed sub-scroll. These information layers give a short visualized description of what is depicted, the sources used and different interpretations of the subject. The web version of the 'Visual Language Scroll' will have yet another, deeper layer leading to contextualized on-line resources, displaying also dynamic virtual bookshelves that hold the books and other publications that have been used for making the scroll. Although all alphabets, abjads and syllabaries use sign systems that are undeniable visual (with the exception of braille, and touch signing) the emphasis will be on forms of communication that convey meaning using non-phonetic writing systems. Examples of hybrid scripts with both phonetic

and picto- or logographic elements will nevertheless be shown. Pure picture language systems are rare like American Indian records of the Cheyenne and Ojibwa on hide and bark. Many writing systems had some pictorial elements in an early stage, but evolved to more abstract and logographic forms (be it that the common view of a linear development of scripts with a pictographic stage at the beginning is debated by modern linguists). A more common trait is the combinations of phonetic indicators and characters or 'graphemes' using the 'rebus principle' that will suggest or give a hint in which way to pronounce a sign or a combination of signs, like in Sumerian cuneiform, Egyptian hieroglyphs, Chinese characters and Maya glyphs. The graphic use of alphabetic/phonetic writing signs is another aspects that relates directly to the idea of visual language. Property marks, decorated initial letters, zoomorphic lettering, divinatory use of letters (like cabalistic diagrams), illustrated alphabets for children, modern logos, trade marks, avant-garde typography and concrete poetry, will all be presented. Visual language also in the form of objects and gestures, like different ways of finger and body counting, calculating, counting and mnemonic devices: tokens, tallies, quipus and prayer cords. Last, the social and political context of the use of visual language is an underlying theme that acts as a counterpoint to the grouping of subjects according to communication or technical principles.

A first visual scroll with almost one hundred subjects has been realized, (2005-2006) a second one is in the making.

There are two pages at the end of this document with examples of scroll and information layers.

ideas of visual language scroll

original scroll in printed form is 17 meter long

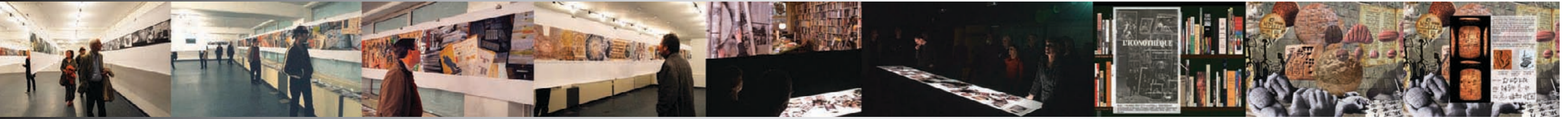


possible presentation methods

long printed scrolls as in a 'galleria progressiva'

panoramic light table with barcoded transparencies choosing from a database of narrated visual scrolls

touch screen or web-based interfaces showing scrolls and documentary layers



Aristotle's categories and predictables: a memorized singular logic ordering of the world ~ classicist 18th century architectural vision of a universal library ~ personal memory and combinatory arts systems based on divine principles develop into visualized public display of sacred and scientific knowledge



"The School of Athens", 1509, mural painting by Sanzio Raffaelo in Palazzo Pontificio in the Vatican, Rome. A depiction of profaned philosophy with Plato and Aristotle at the center.



Philosophical debate was mostly oral; permanent writing materials were scarce; erasable information carriers like the wax tablet existed; the ability to memorize was still of great importance.



Detail Raffaello's "School of Athens" with Plato (left) and Aristotle (right); Aristotle spreads out five fingers, pointing to his five predictables: definition, genus, differentia, property, accident.



Ontological tree diagram by Viennese philosopher Franz Brentano (1862) based on Aristotle's ten categories: substance, quantity, quality, relation, place, time, position, state, action, or affection.



Design for a National Library of France by Étienne-Louis Boullée 1785; influenced by the encyclopedists and Raffaello's painting "School of Athens" (based on Bramante's (1444-1514) High Renaissance architecture).



Paper calculator from the "Ars Magna" by Ramon Llull (1305); one of three turning rings using letters as symbols for making all possible combinations to understand God and all created things.



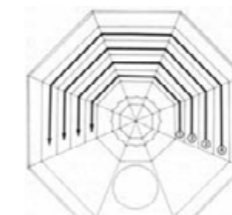
Statuette of Ramon Llull (1232-1315) born on Majorca island. He used logic to calculate from a set of basic truths all combinations representing Christian faith; a method intended to convert 'infidels'.



16th century depiction of the "Tree of Science" of Ramon Llull (1295): roots, trunk, branches, leaves and flowers act as memory devices; combining the nine Divine, with the nine Logical principles.



Ceiling mosaic in the octagonal Baptistery of San Giovanni in Florence; constructed during several decades from 1225 onward, displaying in an ordered way biblical themes from Genesis to the Last Judgment.



Marilyn Lavin's "The Place of Narrative: Mural Painting in Italian Churches, 431-1600 AD" (1990) reveals the narrative reading direction of this mosaic through computer aided research. (Piero Project).

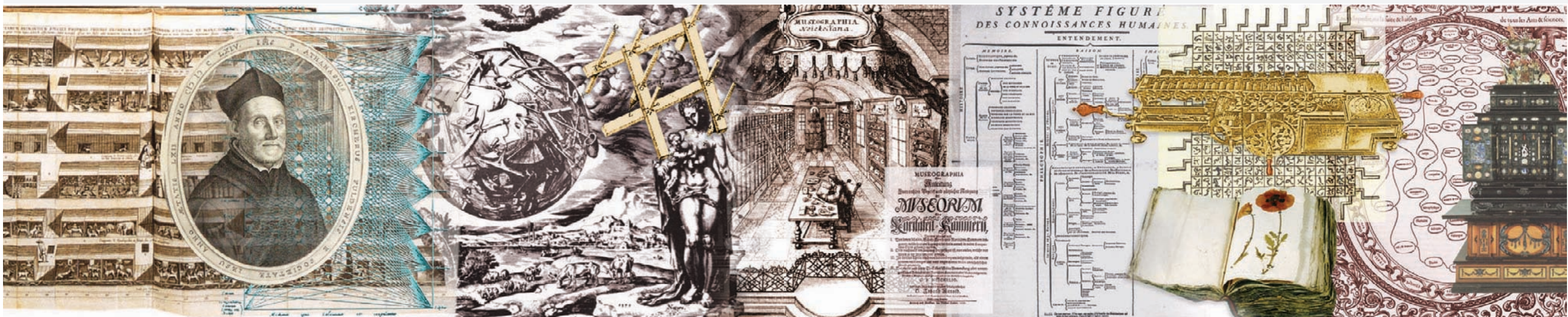


Tommaso Campanella (1568-1639) born in Calabria; a priest developing sensorial empirist ideas that brought him in conflict with the church, most known for his utopian book "City of the Sun" (1623).

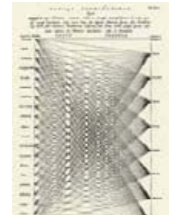


"It is Wisdom who causes the exterior and interior, the higher and lower walls of the city to be adorned with the finest pictures, and to have all the sciences painted upon them in an admirable manner."

the 17th century priest Kircher blends the biblical taxonomy of the Noah Arch with naturalist theories of his time ~ the Wunderkammer is the cradle of modern classification systems ~ storage for study of naturalia and artificialia ~ knowledge mapped in system tables, calculators as generators of ideas



Athanasius Kircher's book "Arca Noë" (1675) combining advanced zoological insight with a study of the sacred mission of Noah collecting all animals in the Arc, in fact the first museum "designed by God."



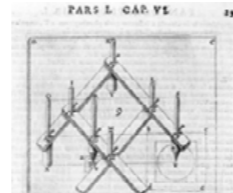
Alchemist "Tabula Combinatoria" (combinatory table) of Kircher with all combinations of metals and nonmetals using the principles of 'solution' and 'coagulation'; a search for a "prima materia".



Athanasius Kircher (1602-1680) German Jesuit priest, master of a hundred arts, from acoustics and linguistics to alchemy and optics. He founded the first science "museum" in Rome.



16th century emblem showing the opposition between nature and human artifacts: "Nature delivers man to the world wetted after which labour is his trying, just like the birds, that are flying."



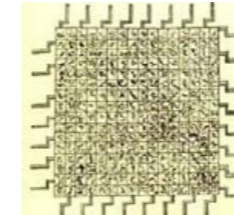
Pantograph (all-writer) invented (1603) by German Jesuit priest Christoph Scheiner (1573-1650) for copying and rescaling of drawings and maps; manual reproduction is formalized and mechanized.



"Museum" (1727) manual by the Hamburg tradesman Casper Friedrich Neickel how to describe objects in the private "Kunstammer": a study of "God and his works of wonder".



Encyclopédie of Diderot and d'Alembert (1751-1772) "Display system of Human Knowledge" organized by classes (memory, reason, imagination) and many categories, relating to 55.000 articles in 28 volumes.



A pun of Jonathan Swift (1667-1745) on the craze of 'combinatory art's in his time in "Gulliver's Travels" (1727): "a project for improving speculative knowledge by practical and mechanical operations."



'Stepped Reckoner' calculation machine of Leibniz (1671); a machine that ultimately could discover new ideas through a combinatory art based on 'universal characters', an 'algebra of thought'.



Herbarium of the Swiss scientist and poet Albrecht von Haller; he made sixty of such volumes in the period 1728-1769; real specimen to make illustrations for a printed edition: nature fixed in a book.

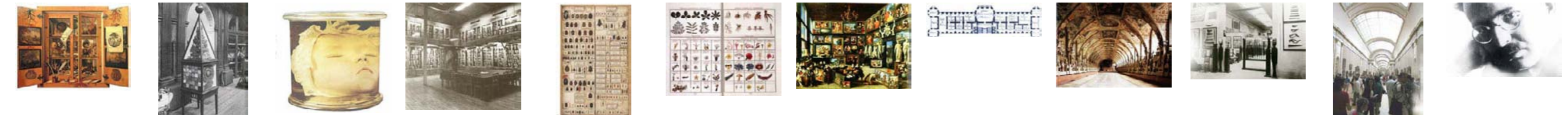


Table representing the linkages between all arts and sciences by Christophe de Savigny 1587; around the tableau is a circular 'chain of knowledge' in the tradition of the French humanist Petrus Ramus (1515-1572).



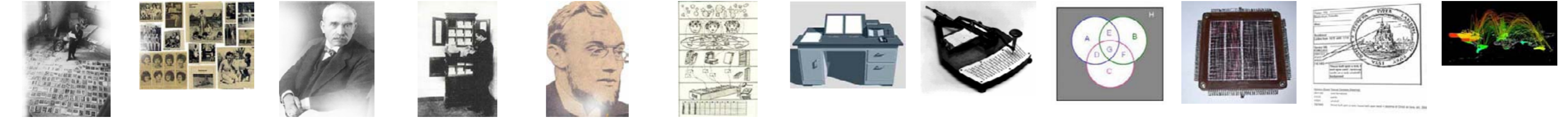
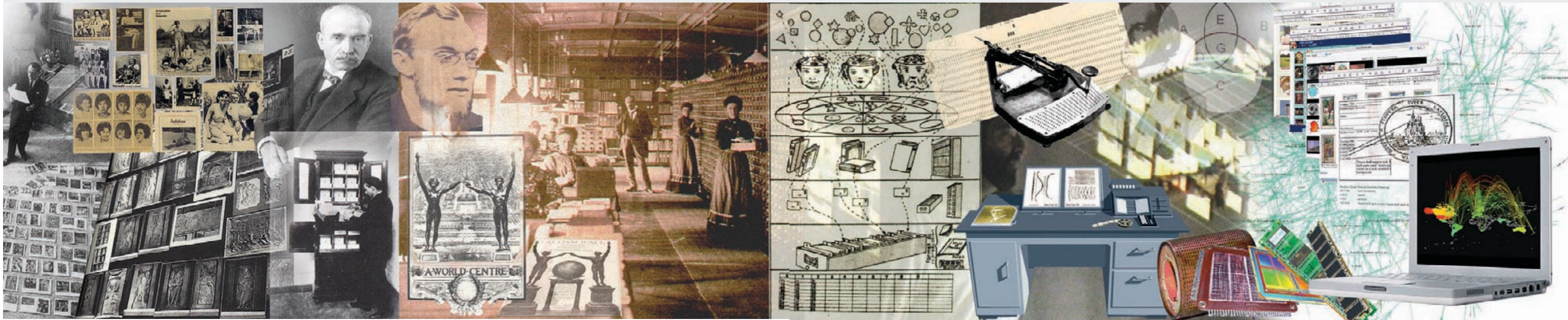
Art cabinet of German diplomat and art dealer Philippe Hainhofer (1589-1647) with doors, drawers and compartments filled with classified natural and artificial objects: the Universe in an abridged form.

artful display of objects in curiosity cabinets gives way to scientific arrangements made according to hierarchies: kingdom, phylum, genus, species ~ overfilled eclectic art chambers are reordered into history and style promenades presented in specially designed venues ~ photographic image capturing and other



Domenico Remps (1620-1699) painting of a curiosity cabinet (all elements real size); classified as 'trompe l'oeil' (deceived eye), also interpreted as a depiction of "the ephemeral nature of existence."
 Artistically designed vitrine with geological stone specimen made in 1802 for the Teyler Museum in Haarlem, an art and science society inspired by the ideas of the enlightenment, founded in 1784.
 Preparation of a child's head (adorned with a lace cap) in a jar, from the anatomical collection of the Dutch physician Frederick Ruysch (1638-1731) who had his collection on public display in an anatomy room.
 The Great Hall of Casts of the Pathological Museum of Saint-Louis Hospital in Paris, conceived by Alphonse Devergie in 1867; almost 5000 colored wax models of illnesses of the skin and syphilis.
 Insect box of French pharmacist and entomologist Étienne-Louis Geoffroy (1727-1810) with Coleoptera (sheathed wing beetles) specimen from North America and Africa, basis for his classification system: nature pinned down.
 A late 18th century gravure comparing the botanical classification systems of Tournefort (1656-1708) and Linnaeus (1707-1778): taxonomies based on reproductive characteristics instead of traditional naming.
 Painting by Willem van Haecht (1593-1637) of the private "Gallery of Cornelis van der Geest" a rich Antwerp merchant, depicting a partly real, partly virtual gathering of art connoisseurs, painters and paintings in a realistic setting.
 Reorganization plan (1781) for the Austro-Hungarian imperial Belvedere Picture Gallery in Vienna, to present the painting collection according to artistic schools and styles, by Christian von Mechel (1737-1817).
 Antiquarium in München, a Renaissance hall specially build (1568-71) to house the antique sculpture collection of Duke Albrecht V: an aristocratic private museum; it later became a ceremonial dining hall.
 "Primitive Negro Art" exhibition at the Brooklyn Institute of Art and Sciences (New York 1923) curated by Stewart Culin (1858-1929): first time an ethnological collection was shown as (desacralized) art objects.
 "Grande Galerie" of the Louvre, first part of the royal palace; declared a National Museum during the French Revolution, envisaged as "a depot of all human knowledge", now only used for visual arts.
 "For the first time in world history mechanical reproduction (photography) emancipates the work of art from its parasitical dependence on ritual ..." writes Walter Benjamin (1892-1940) in 1936.

duplicating techniques bring art objects from all times and places together, stimulating comparisons and associations ~ dispersed knowledge gets organized and united in international catalogue systems ~ integration of logic, optics, mechanics and electronics produces a new combinatory art of memory



German art historian Alfred Salmony's use of photographs (1923) triggered the later idea (1947) of André Malraux (1901-1976) for an "imaginary museum" with reproductions allowing comparisons of all civilizations.
 Availability of duplicated imagery - in the 20's - stimulates associative 'tableaus' of pictures, from personal scrapbooks with illustrated magazine clippings, to the "Mnemosyne Atlas" of art historian Aby Warburg.
 Aby Warburg (1866-1929) son of a wealthy banker, founder of the 'Cultural Scientific Library' in Hamburg, attempting to map the psychological "interval" between images that are worlds apart.
 Miniature demo-version of huge card file cupboards developed by Alphonse Bertillon (1853-1914) to facilitate his cross-reference classification system to retrieve anthropometric police photographs.
 Paul Otlet (1868-1944) Belgian information science pioneer developed the international classified 'documentation' of the substance of books, using a unified card file system: a world "web (réseau) of knowledge".
 Diagram of the "paper software" system of Paul Otlet (1934): from the universe of 'things' and fragmentation of human 'intelligence' to the ordered cadre of science, books, libraries, and documentation.
 Memex (memory extender) a device storing all books, records and communication of an individual, proposed in 1945 by Vannevar Bush (1890-1974): a microfilm based machine remembering "personal trails."
 Hollerith Pantograph: hand held machine for punching holes in census cards for mechanical sorting (1890); invented by Herman Hollerith (1860-1929), precursor of IBM electromechanical punch card system.
 Boolean Logic diagram: the working of the mind expressed by organizing concepts in 'sets' controlled by operators: OR, AND, NOT; invented by George Boole (1815-1864); core principle of our digital age.
 Computer 'core memory' (12 x 12 cm) - from half a century ago - made of ferro-magnetic material, preceded by 'rotating drum' for memory; nowadays integrated circuitry on silicon chips have millions of time more capacity.
 Internet version of the Iconclass system of Henri van de Waal (1910-1972) originally a paper based classifying system for Western art; it still is a text driven system that does not allow any 'interactive visualization'.
 Potentially the information system of the Internet is a medium for everyone, offering unlimited free association and reconfiguration of visuals, text and audio, to dynamically create all museums that may come to mind.

ideas of visual language



When seen against the light things and beings darken, lose their color, and volume, but gain in distinctiveness through their outline or profile, like it can be well observed while spotting birds against the sky.

These outlines are an essential part of our perception of things in the world. They are traced by our eyes, and our moving fingers can draw their outline in the air. We can take a stick, stone or a piece of chalk and follow the characteristic features of these shadows with our hands, making tracings of our memories.

A modern word for these outstanding shadows is 'silhouette' named after a 18th century French minister of finance Etienne de Silhouette, who had as his hobby the cutting of paper shadow portraits and was also known for his stringent economic measures, which lead to the expression "à la Silhouette", meaning "on the cheap". In that time the more elaborate and costly miniature portrait painting technique was superseded by all kind of more simple profile tracing techniques like the 'physionotrace'.

The act of drawing outlines has a very long history and can be found in all cultures and times. Humans and animals alike are trained to recognize and react to shadow profiles, like the outline of a hawk painted on windows that scares of birds that might otherwise collide into transparent glass windows set up by humans.



Screech-Owl



Shrike



Starling

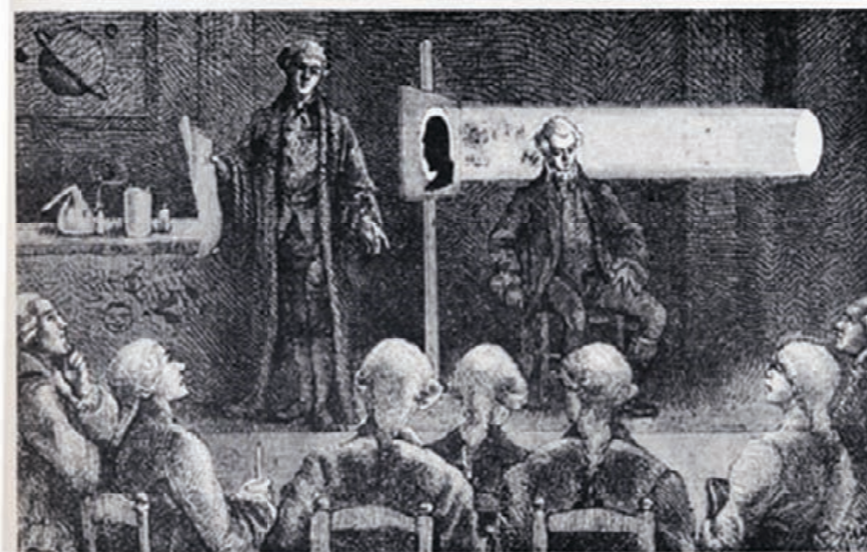


Swallow



(the origin of painting or fashionable portraits)

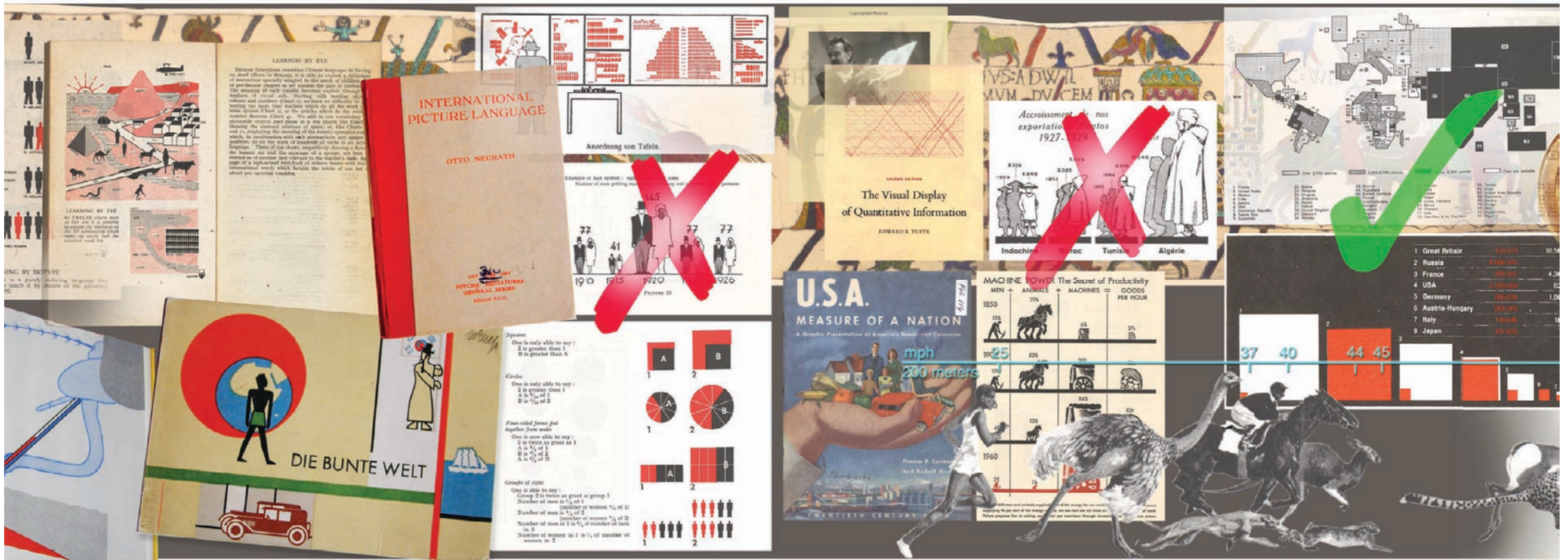
An 18th century comment on the craze of tracing the outline of faces, making silhouettes, which would soon lead to experiments fixing these shadows on paper by the use of light sensitive chemicals.



Rock paintings from caves in Northern Namibia (South-West Africa) near Brandberg with flute playing figures. The original color is reddish brown. There is an ongoing debate who could have been the makers of these drawings (Bergdama, Hottentot, Bushmen, with as most far fetching the theories of Abbé Breuil who thought about Egyptians, Cretans or Phoenicians not hunters but warriors). The drawings might be from five to ten thousand years old.



Ernst Scherz who worked for decades on making an inventory of Namibian rock paintings and petroglyphs, making tracings on foil of pre-historic paintings.



Two pages from the small book published in 1943 with a new artificial language 'Interglossa' as developed by Lancelot Hogben (1895-1975) who was educated as a zoologist and geneticist but had a much wider field of interest and activity. He was a very able popularizer of science and some of his books appear till this day (Mathematics for the millions). He was also an idealist and refused military service during World War I, so had to go to prison. During World War II he worked on medical statistics and also worked with Otto Neurath who had moved to the United Kingdom. The new language was meant for a new post-war society to help international understanding in words and pictures (using the isotype system of Neurath).



From the booklet "International Picture Language" by Otto Neurath 1936...

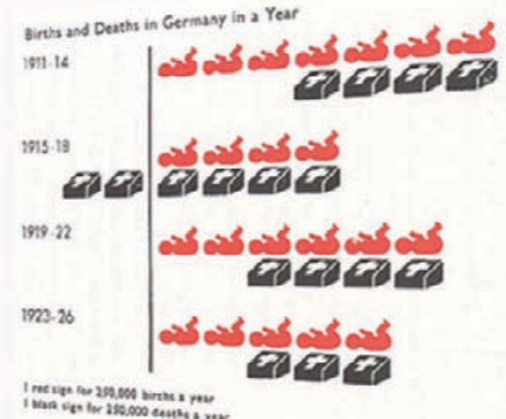
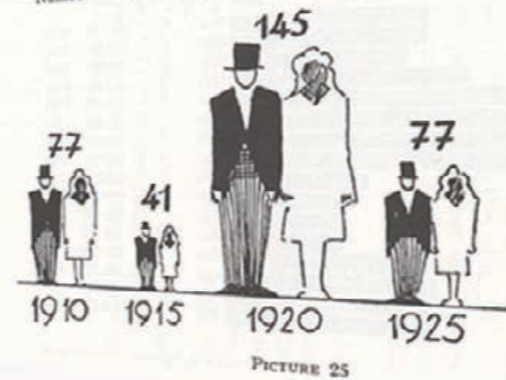
SOME SPECIAL RULES FOR NUMBER-FACT PICTURES

A group of fact pictures to which special attention has been given are the number-fact pictures. The first rule for number-fact pictures is: A sign is representative of a certain amount of things; a greater number of signs is representative of a greater amount of things. Everyone is conscious of the value of this system in comparison with the old system of making the signs themselves greater or smaller (see Picture 25).

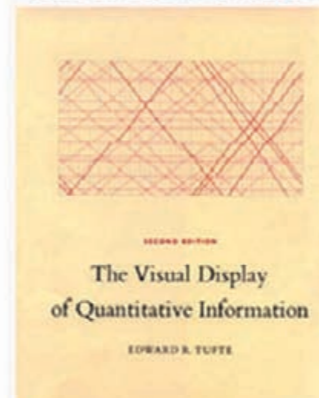
Have we to see only how high they are, or have we to see in addition how wide the signs are? Or have we to be conscious that the signs are representative of bodies, and is the comparison to be made between the weight of the two men? These questions get no answer from the picture. The designer of the example was conscious of this fact: he put in the numbers in addition!

These old pictures are not able to make it clear that all greater amounts are made by the addition of smaller amounts, and they give no idea what will come out if we take a smaller amount from a greater one. These old pictures are not able to give a clear idea of the effect of a change in the number of births and deaths. The Isotype system of picture-making is able to do that (see Picture 31).

Example of bad system: signs of different sizes
Number of men getting married in Germany out of every 10,

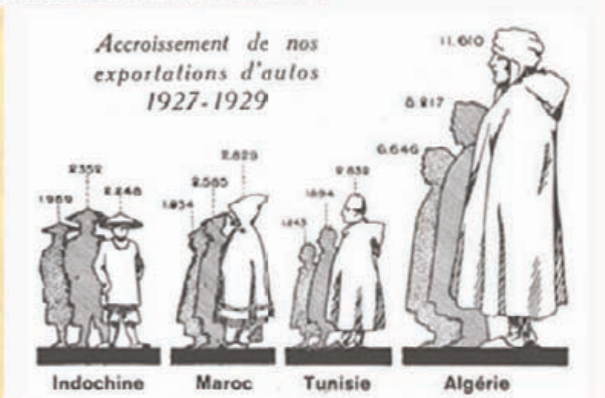


Tufte makes no reference at all in any of his books on the representation of quantitative information as pioneered by Otto Neurath in the first half of the last century, though some of the methods discussed by Tufte, like varying dimensions of pictorial representations, do give exactly the same argument as Neurath used in his writings in the twenties and thirties of last century.

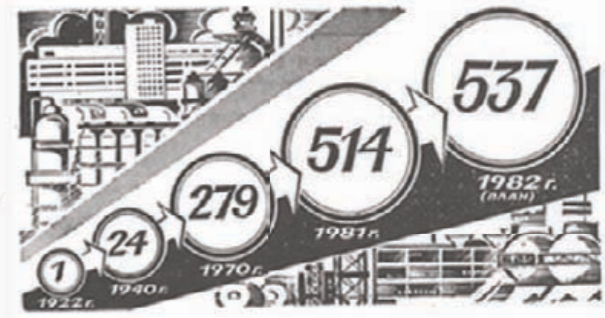


This book of 1983 by Edward Tufte has become the standard reference work for 'information graphics'

"Graphics can display the quantitative size of changes as well as their direction. The standard of getting only the direction and not the magnitude right is the philosophy that informs the Pravda School of Ordinal Graphics. There, every chart has a crystal clear direction coupled with fantasy magnitudes." Pravda, May 24, 1982, p. 2. [p.76, Conclusion]



"Another way to confuse data variation with design variation is to use areas to show one-dimensional data: R. Satet, Les Graphiques" (Paris, 1932), p. 12. [p.69, Visual Area and Numerical Measure]



Filmic projection and its many temples of worship from movie theater to the personal living room: spaces of (dif)fusion of the collective and individual memories

Proposition of communication

summary

At the twentieth century, the cinema replaced the religion. The gods became idols, the prayers, quotations of films, the temples and sanctuaries became the various and populated movie theaters. Even the ritual one changed, preserving their crowned character: the benches are places privileged, chosen, reserved, the curtain opens the ceremony like the arrival of the priest does it, on the genuflection spreading out in the seat is essential and the film enthusiasts, like the faithful ones, follow, religieusement, the various moments of the ceremony. Then, as the domestication of the religion was done (space of prayer at the house, furnace bridges personal, small temples at same the house), the cinema will invest personal space, by the means of the projector-house, of public television, deprived and paying, of the video tape recorder and the cinema-house.

The goal of this communication is to study public and personal spaces connected to the film projection like diffusers of memory. A first collective memory which forms the History of the people and the life, by testimony, although skewed, of the cinema and a second memory, distinct, different, that which the individuals manufacture, separately, in bond with the first memory, but different, adapted, subjected to the individual registers of the emotions, the capacities of reception and cultural knowledge.

Firstly, the movie theater is a space favorable to the collective crystallization of memories: all saw, at the same time, in the same place, the same images and heard the same sounds. Of course, the methods of reception, the provisions variable and scripts intrapsychic will re-examine the manners of absorbing film and of influencing its interpretation of it, but the movie theater is an architectural space strategically manufactured in order to support, favorably, the reception of film and to make a pleasant event of it. In this direction the movie theater supports the fusion of the collective memories, since all saw the same thing and that so some differ from opinion, the majority joins obviously.

In another case, private, personalized projection film and its viewing become stake completely different. Indeed, how to unify multiple spectators who, having seen same film, did not assist to with it under the same space conditions, would be this only of small common units. Space diffusion fundamentally individual, the living room, the room of cinema-house or even the drunk person-ground becomes multiple mediums giving to see and re-examine films like authorities of individual pleasures and built socio-histories personal. The movies-spectators at the house monopolize a definition of the history much more wild, diffuse and subjective.

So, three questions are imperative to argue indeed about the subject and stand out from it from satisfactory conclusions. Is the manufacturing of collective memory imposed by the cinema more evident because the movie theater gathers a group? Are there spectators more permeable than other, more sensitive to the influences of films, more susceptible in narratives? And finally, the topographic devices which influence stake in phase of the memory can they be avoided?

Because if the first two questions seem to have already accessible answers, the third deserves a particular attention. The topographic devices of every space (public and private) influence largely the speech on the film and the absorption of the knowledge. In other words, the memory of the narrative will be made according to the geographical, topographic and architectural immediate environment. The cinema, surrounded with cafes, with restos, with parks, requiring a movement and often calling up to an release in couple or in group, impose a priori and a posteriori. The spectator who goes out of the viewing hears inevitably the comments of the other spectators, he sees again the poster of the film, he has the time to prolong his reflection

and to share it in front of a beer or a coffee farther in the corner of the street. The questioning and the rows are going to influence this manufacturing of the memory.

On the other side, the movie-spectator at the house is isolated, often, or keeps its successive feelings in the film in a closed space. The foreigners discussing the film cannot influence him, the topographic space does not oblige him to move. A relatively new phenomenon comes to change the data, it is about Internet and about multiple newsgroups which allow movies-spectators at the house to exchange with the other cinema enthusiasts. The closed space thus opens on possibilities of exchange and so, the individual memoirs become authorities of collective memory.

The become cinema religion influences the knowledges in its way. The temples where we celebrate it, where they are public or deprived, organize the memory, in a ceaseless waltz of manufacturing and demolition, where the individual souvenirs come in alternation to feed the collective memory and to alter it. This communication aims at clarifying the notions and at defining the places of the cinema as architectural and organizational spaces defining a memory, not that empirical, stemming from the History or the historians, but that made by the cinema and its circles of acquaintances.

Mike C. Vienneau

Université du Québec à Montréal(UQAM), Études cinématographiques et filmiques

145 Foucault

Le Gardeur, Québec

J5Z 4T2

Canada

cinemikec@outgun.com

Obsolescence and Exchange in Cedric Price's Dispensable Museum

Author: Lucía Vodanovic

Institution: Goldsmiths College, University of London

Contact Details:

9 Chalcot Square, Flat 4

London NW1 8YB

lvodanovic@hotmail.com

The architect discussed in this paper pays attention to the relationship between place – the heterogeneous mixture of meanings, identities, memories, conflicts and more that create a position or condition, even a role – and *placing* – the procedure through which something is put into that position and kept, preserved, stored, mediated and intervened - when confronting what he perceives as redundant: architecture itself. Critical discussions about the function and relevance of the museum today have often declared its death (even though during the last decades museums have significantly expanded) and, in similar fashion, Cedric Price has been often described as the responsible of the end of the architect's persona and of the signed building. Yet this parallel is not the path to be followed here: the proposal is to understand Price's *dissolution* of architecture as a way of facing the problem of the contemporary museum. It is fairly unknown that he did a number of projects related to art galleries, exhibition spaces and museums; only his *Fun Palace*, commonly regarded as the sketch behind the Centre *Georges Pompidou* in Paris and arguably the most popular un-built edifice in England, is of common knowledge¹. Alongside these projects, the whole of Price's work interrogates about how different agents accumulate, collect and display objects, on the one side, and about how they educate, exhibit and invite the public to come, on the other, which are all traditional functions of the museum.

The article argues that Price's work is critical to understand the way in which the museum (as other institutions and architecture itself) is a constructor of historical representations and therefore a capital agent within cultural reproduction. His projects acknowledge this in the form of a critique – in similar terms to Walter Benjamin's opposition to an institutional consecration of the outdated and to the arbitrary politics of historicism – but also go back over this role by reconsidering issues such as

¹ In very general terms, the *Fun Palace* comprises various moveable entertainment facilities. Originally conceived by the theatre producer Joan Littlewood, it was a place where people could pop in and out to enjoy a few hours of leisure. There would be no fixed programme and the structure would change according to the needs of the users.

retrieval, access and interval. The substantial aspect of his museum related projects is the offer and spread of information to be consumed; as a result, past objects are not regarded as eternal truths but rather as a finite, transformable artefacts, and the museum, as any culturally fabricated object, constantly incorporates its context, affects it and is affected by it. Rather than being a metaphor for memory as such, architecture performs like a system which generates an alternative view of the past object. If the built environment is kept as contingent – which is exactly Price's proposal -, that would also determine a relationship with the past artefact in which the latter is conceived as a non-archivable possibility, something which was not discussed by Benjamin in his writings about the dangers of sanctifying an object as heritage, antique or museum masterpiece.

Price's museum offers and spreads information to be consumed. But the most critical aspect to understand the way in which he includes obsolescence within his work in general and his thinking about museums in particular is the fact that he regards that a building, system or plot are non-reducible to either what they were before or what they will be in future. His attention to the building capacity of the *interval* can be read as an attempt to create from that in-between space precisely because, as fully contingent, is free from any pre-determined use or past function. This restoration to the past of its unresolved character – or its potential “not to be”²-, is, as this article argues, what can generate an alternative discussion of the function of the museum.

² This notion of the potential as something “which may not be” is taken from Giorgio Agamben's discussion of potentialities and contingency in the essay “Bartleby, or On Contingency”, included in *Potentialities: Collected Essays in Philosophy*, edited and translated by Daniel Heller-Roazen (Stanford: Stanford University Press, 1999). The full paper discusses at length the consequences of using this concept to understand Price's work.

Sorting is not Work

The Space of Mail Processing, Distribution, and Storage

Abstract Submitted for Consideration in the Conference on Analogous Spaces

Jesse Vogler

July 31, 2007



The constellation of Processing and Distribution Centers (P+DC) and Dead Letter Offices (DLO) of the U.S. Postal System delineate an architecture of postal extremes—the theoretically frictionless, $w=0$, paradox of sorting in the case of the former, and the entropic, archival antithesis of the post in the case of the latter. This paper seeks to situate the acts of sorting and archiving within the architectural frame of the post by comparing the architecture of the P+DC and the DLO, their distribution across a given geography, and their internal organization. Analogous to the city itself, these spaces internalize the social and organizational logic of the city in their distribution protocols by scaling down the addresses of the city into discrete containers and by paralleling the complex intermingling of bodies intrinsic to city life. As part of a wider “discourse network,” the post harbors an intent to communicate the overlapping social and geographic relationships to which it gives rise and through which it is practiced; and an historic view of the P+DC and the DLC show how, at various times in history, this communication has been delivered through the popular press and recorded in the spatial distribution of the post.

The pigeonhole logic that predominated 19th century P+DC practices has never been substantively revised, and as long as the post is predicated on the delivery of material matters, this discrete spatiality will remain the hallmark of a smooth-running postal system. Sorting centers serve as gates; large, often vast, spaces traversed by innumerable letters, each signifying innumerable subjectivities. To the extent that they function smoothly they display and link distant spatial relations while displacing their own situatedness. Similarly, the P+DC crystallizes the tension between the distribution of innumerable letters, each geographically particular, and the institutional lack of a system for their storage. As one of many halts in the relay of mail the P+DC is a non-place between addresses and addressees, caught in the background of the more public post offices and the immediate familiarity of correspondence. These tensions are prolonged by a short postal half-life, wherein the moment of cataloging a letter, a consciousness of its destination, is one and the same as the moment of its deacquisition into the mail-flow.

However, as Derrida is quick to note, there will always be goings- astray, the possibility of a letter not being delivered, and, by extension, the structural lack of a destination embedded in every letter. And so the post, he argues, is deeply non-actual: it is metaphorical. It stands in for the (im)possibility of communication-at-all. Perhaps it is at the loading dock of the Dead Letter Center where this metaphor takes flight; a rift in the seamlessness of postal maneuverings. And perhaps it is also here where Thomas Pynchon’s *Oedipa Maas* speculates on a parallel postal universe of W.A.S.T.E., and the impossibility of communication-at-all finds an architectural analogue.

Can public space be downloaded?

Nader Vossoughian

ABSTRACT

The idea that technology can act as a democratic or liberating force in the city has been an enduring preoccupation of modernist urban planners and theorists. For Ebenezer Howard and Patrick Geddes, rail transportation was the principal innovation that allowed planners the ability to restore balance between town and country in modern life. For Le Corbusier, the invention of flight was central to the rise of functionalist planning principles. For Walter Gropius and Ernst May, the industrialization of the building industry was vital to the project of creating affordable mass housing. For Paul Otlet and especially Otto Neurath, the development of film and photography – and the unprecedented explosion of reproducible images in modern life more generally – were innovations that helped democratize the museum, the university, and the library. The museum of the past, Neurath reasoned, was born of Baroque affluence and intellectual elitism. The museum of the future, he predicted, would completely eradicate the distinction between knowledge and everyday life. In his mind, technology expanded the reach of the public sphere by making scientific information more accessible to mass audiences.

How exactly did Neurath use technology in the public sphere to make science more accessible to the masses? One strategy he utilized was developing a standardized language of display that could be copied or imitated. During the mid-1920s, he invented the Vienna Method of Pictorial Statistics, which offered a technique for visualizing social and economic facts. It was widely copied in the Soviet Union, where it was used to illustrate and exhibit the gains of the country's first Five-Year Plan; in the United States, where it helped popularize knowledge about tuberculosis and other diseases; and of course in Austria, where it was used to help disseminate knowledge about social housing, medicine, and hygiene. In addition, Neurath theorized a concept of museum display that was premised on the collection of facts rather than artifacts. Realized in the context of the Museum of Society and Economy, which Neurath established in 1925, this institution became a laboratory for exploring the relationship between technology and democracy. It produced films, published books, made lantern slide presentations, curated traveling exhibits, and produced one of the first artificially illuminated exhibition halls. For Neurath, it represented a place of assembly and public education that could be anywhere all the time, revolutionizing the concept of openness and transparency in the city. If in the classical *polis* of antiquity the city center or *agora* was a clearly defined area where free male citizens were allowed the opportunity to participate in political and social debate, in Neurath's ideal city public space became virtually ubiquitous, bleeding into worker's clubs, factory hallways, department stores, and private apartments.

How successful was Neurath's strategy for reforming the public sphere? On the one hand, I illustrate in this paper how his methods of display became hugely important in the sphere of public signage, influencing the US Department of Transportation during the 1960s, for instance, and the Olympics from the 1970s onward. On the other hand, I also try to underline how his methods set strict limits on the kind of knowledge that could be produced, hampering the ability for subjects to contest or question the information to which they were given access. Neurath's

graphic methods were extremely useful when it came to depicting statistical information in a vague or impressionistic way, but they often weak at communicating precise ideas or facts, or proper names. In addition, Neurath's sign system could be read and seen but not "spoken" (they were mute), which made it virtually impossible to contest or even discuss the truth of the information that they espoused. Finally, his Vienna Method had the tendency to treat representation and the "real world" interchangeably, which was dangerous for the way in which it depoliticized the information under review. In a broader sense, all this is to suggest that the "downloading" of public space is a fantastic ideal, that is, the dream of manufacturing free and democratic spaces is quite compelling in the abstract, but in practice such programs often serve to naturalize and legitimate the very media that are used to translate and communicate the knowledge being transmitted. Knowledge, I argue, is always in some form mediated, by language, by politics, by history, and by geography, but the phenomena of industrialization, mechanization, and digitalization have also vastly increased the extent to which it can also be managed, controlled, and curated.

The recurring analogies of patchwork-Urban know-how of Tokyo **Discursive spaces for urban narratives.**

Abstract for session theme No. 2 of the International Conference on **Analogous Spaces, Architecture and the space of information, intellect, and action.**

Anand Wadwekar

Candidate, PhD program, Faculty of Engineering, Laboratory of Urban & Regional Design, Hokkaido University, Japan

Abstract

Cities are timeless historic laboratories where vigorous urban experiments are manifested through complex and equally intricate networks of cultures and people. Constant interaction between diverse times and spaces produces most difficult possible fabric of contested values and social phenomenon. There are catalysts which doesn't participate in reaction but create a favorable ground where vibrant field of communication is accumulated in process of design by designers and non designers. From western viewpoint, the city is always analyzed with a structuralist approach, where interaction of the urban elements with the surrounding is either fruitful or waste in cultural or physical outcome. Historically, western standpoint of urban theorization is based on network, memory, artifact and spatiality where city gains its identity from being historically romantic and nostalgic. The general understanding that city has identifiable and readable elements which can be demystified into more comprehensible urban model is practically not valid in case of mega city Tokyo in Japan, where this giant city acquired its world city image from highly structured feudal city of Edo era to patchwork metropolis of the present time.

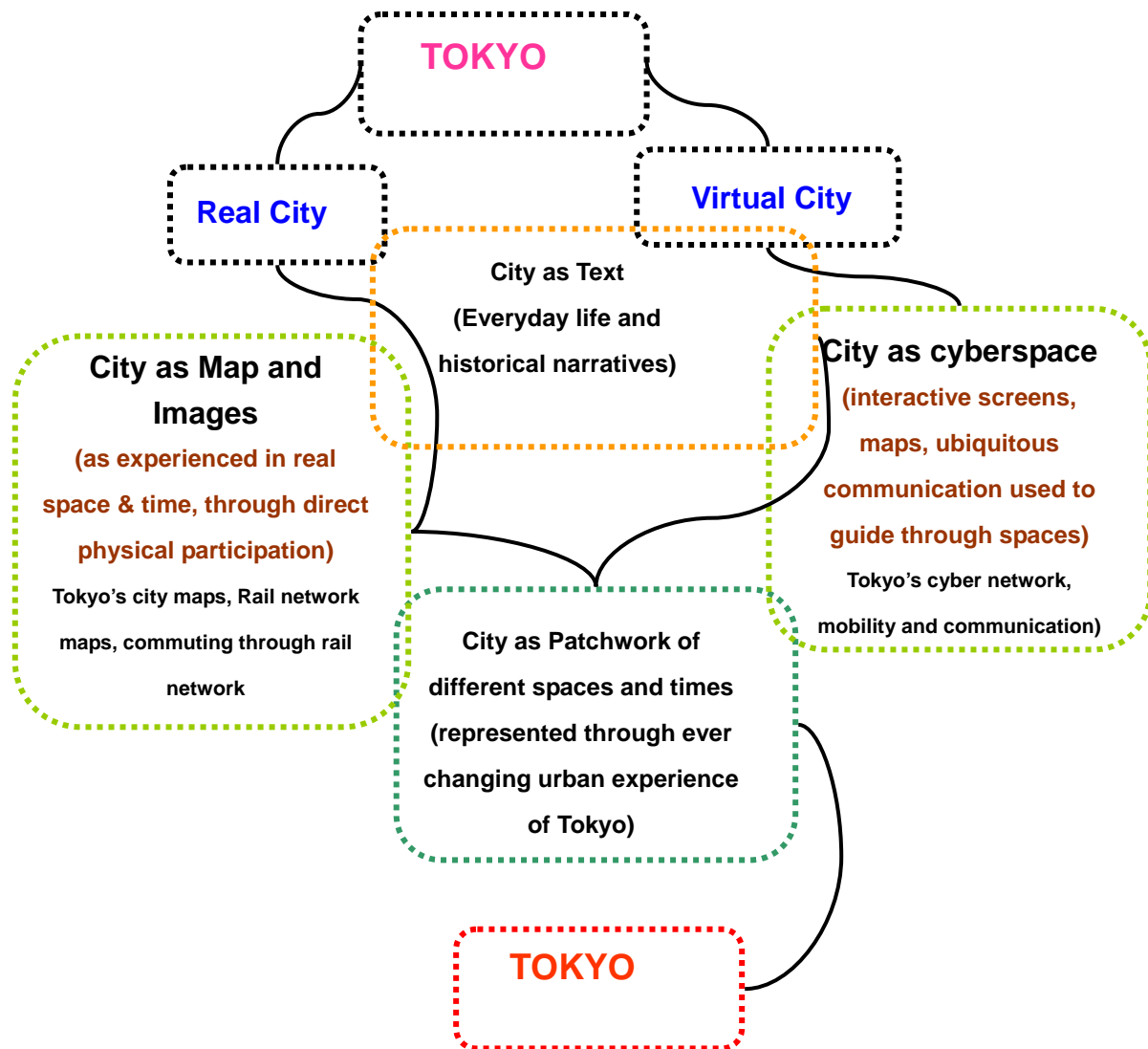
Throughout its history, combination of native urban culture of Tokyo and ruptures of post-war period flourished into eagerness to find new urban identity. In its modern period Tokyo became the melting pot for ideas of traditional learning of *impermanence* of and imported *permanent* western urban artifacts. With the subsequent emergence as economic power, the strict monoculture of Tokyo produced equally opposite urban patchwork of diverse urban experiences.

The city of Tokyo denies history, in other words, architectural conservation is not seen as way of preserving knowledge systems. These knowledge systems are the *way of life* for Tokyo's people. The factor of impermanence is seen everywhere from dimension of passing time to architecture of wood and paper. Tokyo responds to changes in much faster way than any urban agglomeration the world. Modernism in cities is shown through strong lines both spatial and temporal, a substantial built form; a preoccupation is reflected in flow, in memory, in reference, in text, in inchoate patterns, in chaos. Postmodernism, on the other hand destroys historical narratives as chronology and sequence, and promotes a depthless synchronic collage that juxtaposes past and present moments in a fragmented city. It is at this juncture Tokyo presents an interesting case for layering and diverse patchwork. Tokyo city of villages is spontaneous, dynamic, flexible, a city with its own hidden order. It is also a city of water, of flows, of process, movement, a city of networks, both futuristic and virtual. This textural city is both a discursive space and a space for episodic narratives.

This paper explores various images of Tokyo city, a product of constant learning and teaching of Japanese urban *know how*. Being a discursive space, city has its own way getting expressed in images and then to people's mind. Tokyo's cultural homogeneity transcends the heterogeneity of urban spaces. These heterogeneities are analogous spaces where knowledge is shared and displayed for both active and passive consumption. In this sea of signs, screens and surfaces with hidden spaces, Tokyo teaches a unique way Asian urbanism.

The methodology adopted for the analysis is of exploring various *Tokyo Stories (city models)* and finally bringing out those analogous spaces which are hidden but at the same time extrovert. These city models are based on the theorization of Tokyo city, each model is a discourse in itself. Real city is a city experienced in space time continuum, whereas virtual city is construct of space enabling people to participate in the placeless space. It is within this zone of transience and exchange between physical and non physical realm, analogous spaces are created.

Methodology Diagram



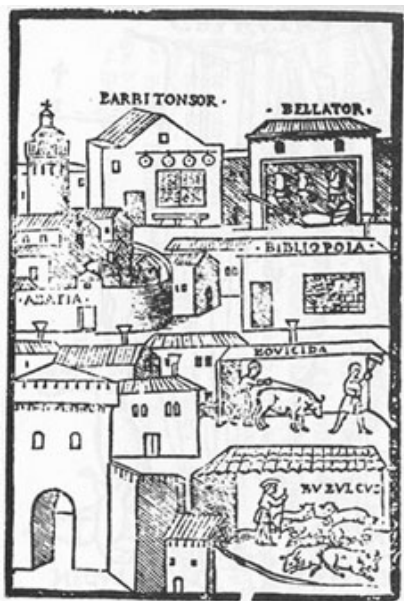
The paper analyzes two Tokyo models (Real and Virtual) and how these two different realms constantly interact to produce spaces that are different in operational ways but at the same time have continuing recurring analogies.

Paper concludes on finding what constitutes the values of Asian urbanism. These values are based on constant interaction and sharing of knowledge between various urban players through amorphous, shapeless spaces generated by patchwork of impermanent entities.

Keywords: *Tokyo, Real & virtual city, Asian urbanism values, Knowledge sharing, patchwork city, discursive spaces*

**A walk through the spaces of memory:
From architectural mnemonic to the geospatial web**

In *Invisible Cities*, Italo Calvino imagines an entire city whose chief characteristic is its extraordinary memorability. Calvino's city of Zora, once encountered and memorized, functions "like an armature, a honeycomb in whose cells each of us can place the things he wants to remember."¹ Calvino's Zora is an extreme example, but we seem to need places, real and imaginary, in order to remember. Physical space forms a kind of framework for memory, whether we are looking at a historical marker explaining what happened on a given spot or mentally reconstructing a walk along the street where we grew up.



In turn, spatial images and concepts have long held a key place among the innumerable metaphors for human memory. Plato compared memory to a dovecote; Augustine called it a palace with cloisters; countless medieval authors imagined it as a building or a room. Before there was information architecture as we now know it, there was memory architecture, which helped scholars and orators mentally organize what they wanted to remember by picturing it in the context of real or imaginary spaces. The so-called art of memory, developed as a branch of classical rhetoric and persisting into the Middle Ages and the Renaissance, required the practitioner to picture an architectural space and associate remembered content with locations, or *loci*, within the space.

Image: Imaginary streets as a memory system, with places labeled alphabetically, from Johannes Romberch, *Congestorium Artificiose Memorie* (Venice, 1533).

In this paper, I will explore some of the linkages between external space, remembered content, and the use of space as a model for memory systems. Drawing both on the work of historians of the memory arts and on the work of theorists of place such as Yi-Fu Tuan, Kevin Lynch, and Gaston Bachelard, I will argue that these spatial metaphors for memory continue to structure our concepts of information storage. A close examination

¹ Italo Calvino, *Invisible Cities*, trans. William Weaver (New York: Harcourt Brace Jovanovich, 1974), 15.

of their workings can help us think through some of the ways in which we organize information. Early mnemonic systems, for instance, were built around sequential, hierarchical, or categorical methods for organizing stored memories. Some were meant to be accessed according to a predetermined itinerary, while others (particularly the elaborate memory theater of Giulio Camillo Delminio) attempted to arrange the user's knowledge by grouping it into categories.

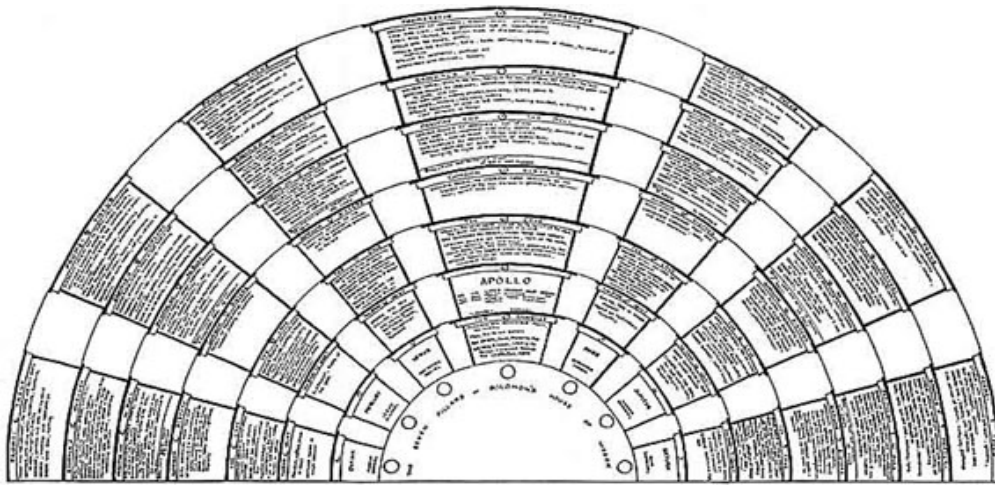


Image: Diagram of Giulio Camillo's memory theater, as reconstructed by Frances Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1966).

As the expansion of print enabled ever faster diffusion of the world's knowledge, the library — another space of memory relying on classifications arranged in physical space — began replacing the inner archive of memory. The memory arts became something of an anachronism after the Renaissance, as libraries, archives, museums and other “cultural memory institutions” grew more prominent.

Image: The Main Reading Room of the Library of Congress. Statues depict historical figures symbolizing the eight branches of knowledge into which the room is divided — an arrangement that echoes medieval and Renaissance architectural mnemonic systems.



In recent years, the shift to a world of online information — in which documents can reside in decentralized form on the internet as well as in physical collections — would seem to signal a move away from spatial organization into placeless abstraction. However, the recent development of geographically-based information systems suggests that place and memory are meshing together in new ways. Many types of content (images, text, statistical data sets) can now be browsed geographically, via online maps that emulate the richly memory-laden terrain of physical space. The humanities and social sciences have also experienced a recent turn toward “place” and “space” as areas of interdisciplinary inquiry, merging geography with previously unrelated fields. I will conclude by briefly discussing the connections between the emerging geospatial web, the new field of place studies, and the age-old association of place and recollection.



Image: Geotagged photographs on Flickr.com. Users’ photographs overlaid on a map of Rome with satellite imagery (detail: photograph of the Campo de’ Fiori, with user’s annotation and link).

'The Crystal Palace, the museum and the mnemonic park.©
The appropriation of history and memory in architecture.'

Senaka Weeraman

The dissertation investigates the ways in which history and memory appropriate the Crystal Palace Park, exploring the evolution of its identity, character and relationship with its local community. The work concludes with an architectural proposal produced through the negotiation of space, conflict and memory.

The study begins by piecing together the history of the park through the analysis of site plans (from its original vision to its present state), original engineering drawings, photographs, personal accounts and media coverage regarding the site's most recent environmental and social conflict.

The issues raised in this study were turned into a series of site specific interventions, each designed to evaluate their individual purpose, history and place within the context of the park. Together with public consultation, this approach proved invaluable in interpreting the existing conflicts in order to construct a solid foundation on which an architectural resolution could be sustained.

The proposal expands the role of the existing museum as a container, mediator and recorder, and disperses its stories back into their sites of origin. Once re-introduced, they are experienced as part of a mnemonic* park: a park of memory.

These stories reappear in the forms of interactive installations and artefacts, housed in pavilions and reconstructions; each produced from original drawings and original materials but turned into new dynamic forms. Using this method, the structures themselves become objects of memory and it is possible to remember the Palace in the context of the park without rebuilding it as a whole.

The Crystal Palace – erected in Hyde Park 1851; relocated to Sydenham 1853; burnt down in 1936
mnemonic* – relating to memory, remembering events through a device or verse
intervention – translation of any given situation into a coherent idea or form

THE ART OF WAR MEMORY:

Similitude of *Ars Memoriae* and the Architecture of Memory in the Landscape of Gallipoli Battles

Abstract:

The classical *Ars Memoriae* (the art of memory) which derived from an ancient mnemonic technique, transformed into an architectural spatial organisation of “the encyclopaedia of knowledge” in Renaissance. In this period memory theatres were constructed in which audiences stood in the very centre of the stage and observed the steps of the theatres where “the knowledge of the world” were placed. One of the famous men of Renaissance, Giulio Camillo Delminio (1480-1544) was the first person known who literally constructed a building for *ars memoriae* as a theatre. It was made of wood and wide enough that at least two people simultaneously could easily be in. The grades of the theatre were formed by seven steps and as a rule this was adequate to the construction principles of Roman theatres defined by Vitruvius. As an architectural space, memory theatre cannot be considered just a storehouse for “the knowledge of the world,” but also it should be regarded as a tool to control that knowledge in the mind of the observer through transferring it with the rules of an ancient mnemonic technique. In this detailedly conceived space the observer learnt, reminded and memorised just in the way the designer intended. From this conceptual framework, it is possible to argue that a commemorative structure is an embodiment of the system of this memorising method. If a memorial is erected to remind the visitor a significant historical event, it simultaneously becomes a tool to control the memory of that event in the mind of the observer just like a memory theatre. Particularly, in war memorials which are erected to give a distinct political message, this control issue comes much more forward.

This paper will examine the intimate relation between the classical *ars memoriae* and the architectural memorialisation of war in the landscape of the memory of Gallipoli Battles. Undoubtedly, the Dardanelles Campaign was one of the most consequential battles of the history of the World Wars in terms of not only the gigantic losses and not merely the influential effects on subsequent global politics but also the quantity and the diversity of the belligerent nations in a relatively small terrain. For the reason of those

consequences, the landscape of battles of Gallipoli turned into one of the World's most eminent places of memory. Therefore, commemoration of those events, losses and the battles themselves in that peculiar place has become a concessive endeavour *par excellence* since the time when the war ended. I will trace the implicit causes and effects of the resemblance between the architectural space of memory and the loci of *ars memoriae* by means of not only the diverse commemorative structures of different nations in the boundaries of Gallipoli National and Historical Park but also the expanse site of the memory of the bloody battles *per se*. In spite of the Renaissance elaboration of *ars memoriae* as memory theatre, the system of the art at the very moment of the emergence was very simple; placing the *imagines* (images) in well ordered and mentally completely constructed *loci* (places). In my analysis, I will make these basic notions of *ars memoriae* and the connection between them in order to understand the spatial analogies between the ancient mnemonic technique and *lieux de mémoire* (the sites of memory).

Ahenk Bayik Yilmaz

Department of Architecture
Faculty of Architecture
Izmir Institute of Technology
35430 Gulbahce Urla Izmir
Tel: +90 232 7507025

The layers of memory in a city

Revitalizing public memory in modern urban spaces, using the concept of Multiple layered urban spaces

Abstract:

HOSSEIN AHIMI ZADEH
Architect, Urban Designer

Each and every city is formed and gets shape through a long process of time and in a gradual process which spans through various periods of time and difference historical periods.

Each of these periods make a different mark on the face of the city and one can see these marks in various form and shapes in urban spaces.

The process of growth and change is an inherent part of any urban fabric which can not be ignored, the city keeps on changing its face though in different passé and rate.

Each city among with its people and inhabitants are always proud of their past and try to build a sense of identity in different levels which can range from a local identity to a city level one and finally a national identity. Identity is a historical related matter because it gets formed through a historical process and is a feeling which is created when different periods of history and national or local achievements are put together to be seen what common they have . These common features which bind to gather various achievements through the history are called identity. People are bind to gather by it and when seen make them **united, proud and happy**.

The present study in the course of the urban growth shows that in many cases the urban authorities un knowingly are removing the signs of the past in various shapes and there are no practical measures o preserve the elements of the past, or due to different reasons the cities are losing their identity in the growth process.

An urban space is the best place to observe the urban image and finally form the urban identity; urban spaces are the ideal locations for demonstration of the urban image and elements of the past.

The concept of the **MULTY LAYERED URBAN SPACE** is a practical concept to save the urban image and identity in a city. This concept tends to introduce the idea of preserving the principles and not the elements, if there is a problem in doing so.

One of the challenges that urban spaces are facing in the urban development process are either the very poor condition of historical elements , their critical location or even their un existence , here we introduce the concept of principle preservation. In this process we do not need to have or to preserve a physically present element but we try to extract the principle and forming elements of the urban image and introduce them to be repeated in various shapes in future elements.

This paper aims to first give a comprehensive definition for the words of urban image and urban identity and their forming elements.

In the next step it would then analyze the typology of the historical elements and signs and also the principles of their form and shape existing in the urban context which are a part of the image making process.

Then it would see the nature of the urban transformation process and the faith of these elements in this process.

Then it would introduce its concept of multiple layered urban space, definition, the characteristics, and formation process.

At the end this paper will present a series of development and design guide line to create a multiple layered urban space, in order to preserve the urban identity.

ATORES BIOGRAPHY:

HOSSEIN FAHIMIZADEH (MR.), BORN IN 1969 SHIRAZ / IRAN & HOLDS A MASTER DEGREE OF URBAN DESIGN (1993), FROM NEW DELHI SCHOOL OF PLANNING AND ARCHITECTURE, NEW DELHI, INDIA.

SINCE 1993 HE HAS BEEN WORKING IN HIS OWN PRIVATE OFFICE NAMED PARS –ARAYEH CONSULTING ENG. IN SHIRAZ ON A LARGE NUMBER OF ARCHITECTURAL AS WELL AS URBAN DESIGN PROJECTS, MANY OF THEM BEING FUNCTIONAL NOW.

HE HAS COMPLETED MORE THAN 10 PROJECTS

IN THE OLD CITY CORE OF SHIRAZ AND HAS A VERY KINE INTEREST ON THE ISSUE OF URBAN HERITAGE AND IDENTITY CONSERVATION.

HE IS A LECTURER OF URBAN DESIGN AND HISTORY OF ARCHITECTURE IN SHIRAZ UNIVERSITY AND HAS PRESENTED 20 PAPERS IN NATIONAL AND INTERNATIONAL SEMINARS. HIS BOOK (THE IMAGE OF SHIRAZ) IS PRESENTLY UNDER PRINTING

Emergent Space of Knowledge:

Co-existence of Architectural and Curatorial Spaces in the High Museum of Art

Abstract

Knowledge is thought to be spatially rendered and articulated in museums where gallery layouts can be treated as pedagogical devices to preserve, to organize, to present and to transmit knowledge. This paper raises the interdisciplinary issues concerning the coexistence of two distinct but interrelated spatial structures for formation of knowledge in galleries: architectural and curatorial. It systematically seeks the analogy between architects' and curators' different operational modes for ordering, distributing, and displaying objects to generate their own display spaces of knowledge. Each of these two modes deploys their own mechanisms of classification with particular design languages to bring spatial and conceptual orders to the heterogeneous collection of objects by defining ways of accessing, seeing, classifying and knowing objects. The paper is structured by interrogating two fundamental and interrelated questions: First, how architects and curators define, design and address the object display, the boundaries between different contents, the visitors experience, the sequential arrangement of displays and the rules that govern the sequence of knowledge transmission. Second, in what ways architectural and curatorial spaces, which are embedded in galleries, interact and influence each other and shape an emergent space for presenting knowledge.

As a case, the paper analyses the High Museum of Art (HMA) by Richard Meier in Atlanta, USA, to reveal how the potential for the spatial classification of the permanent collection has changed due to different architectural and curatorial stages of the layout modifications. The examination focuses on the three stages of internal transformation of the HMA layout (1983, 1997, 2003) and in particular illustrates the ways in which the grouping organization of objects has been transformed and the reasons behind it. The method of study consists of three main components. First, a syntactic analysis of the HMA architectural layouts in three phases of 1983, 1997 and 2003; second, an examination of curatorial notes, conceptual maps and objects layouts in the three phases; and third, an analytical and analogical profile of interactions across the architectural and curatorial organizations to addresses how these two affect the logic of galleries layout, the ways of grouping objects hence the modes of shaping knowledge. The investigation outlines specific morphological properties of display layouts and applies an analytical diagramming to map the curatorial and architectural spaces. The technique, to be more specific, investigates whether the same collection of objects, viewed, accessed and displayed by the different architectural and curatorial settings, activates different formations of knowledge. Within multiple intersections across architectural and curatorial spaces, the paper offers a preliminary evaluation of the direction of change for embedding knowledge inside the gallery layouts. The finding elaborates fundamental shift in architectural and curatorial approaches and in the underlying pedagogical principles. In conclusion, it is argued that the modifications to the original scheme have weakened the potential for spatial grouping of objects due to the latest compositional strategy of architects and curators.

A Selection of Resources

Bernstein B, 1975, *Class Codes and Control 3, Towards a Theory of Educational Transmissions* (RKP, London)

Bernstein B, 1990, *The Structuring of Pedagogic Discourse* (London: Routledge)

Bernstein B, 2000, *Pedagogy, Symbolic Control and Identity* (Lanham: Rowan and Littlefield Publishers, Inc)

Duncan C, Wallach A, 1980, *The Universal Survey Museum.*, *Art History*, vol.3, no.4, pp.448-69.

Eisenman, Graves, Gwathmey, Hedjuk, Meier, 1975, *Five Architects* (New York: Oxford University Press)

Foucault M, 1973, *The Order of Things: An Archaeology of the Human Sciences*, (Vintage Books, New York)

Hooper-Greenhill E, 1992, *Museums and the Shaping of Knowledge*, (Routledge, London)

Markus T A, 1993, *Buildings & Power : Freedom & Control in the Origin of Modern Building Types*, (Routledge, London)

Rowe C, Slutzky R, 1976, *Transparency: Literal and Phenomenal*. in C. Rowe (1976) *The Mathematics of the Ideal Villa and Other Essays*, pp.159-83, (The MIT Press, Cambridge Mass.)

Staniszewski M A, 1998, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*, (Boston, MA: MIT Press)

Related conference session theme: Space of Knowledge and Memory

Analogous Spaces

Architecture and the space of information, intellect and action

Session Theme:

2. Space of Knowledge and Memory

Built architecture as a medium of information and communication

Dr.-Ing. Sabine Zierold

Just like languages or books and images or movies, built architecture itself is a *medium of information and communication*, which creates, stores and presents reality and its meaning. Furthermore, architecture is a *spatial medium*, which addresses all our senses and our awareness. We can physically enter this medium, move around freely and interact. Space is the underlying virtual medium, which can either be structured materially, physically or digitally in order to organize, form and communicate physical as well as digital spaces of information and knowledge. Thus, space is the common medium, in which the analogy and interaction of the actual physical and virtual spheres is established. The digital information spaces often use metaphoric and structural physical models to build on familiar perceptual patterns. On the other hand, the emergence of new media leads to modified shapes of these models, which develop perception and communication and hence create new spatial possibilities. Experiences with sensory stimuli and with the stimulation of awareness in the course of human evolution can be transferred to the communication in the virtual space. Vice Versa, the possibilities for acting in the virtual space can be used for the structuring of the physical architecture.

We are acquainted with the term architecture as a *stone book*, which applies to the Gothic cathedral. In this case, the *old* medium architecture appears as an *immersive information system* that allows the visitor to step into another world. From the perspective of the medial space, the Gothic cathedral can be seen as a “highly developed pre-electronic information system“¹ The stained glass windows with their rich range of narrative images are just as well information systems like the medieval proportion theory of harmony, the signs and image systems and the mnemotechnics, which are based on these. In addition to the windows, the portals acted as image-bearers, carrying series of pictorial carvings like “*windows into another world*”. Present-day built examples present the medium architecture in conflict with the virtual spaces of printed images, movies, and the *new* digital media. These days, we are able to communicate information and actions via virtual digital networks together with the respective visual media almost without temporal or local distance. Contemporary examples demonstrate the analogy of the emergence of the physical architectural space in interaction with the “new“ media of information. The medial space of architecture is the crucial basis for new forms of *storage and communication of information and knowledge* at the emergence of new media with their initially more effective symbolism and imagery. In that process, the extensive stimulation of all sensory organs in spatial shape and atmosphere plays a decisive part.

The Seattle Public Library by Rem Koolhaas can be considered as a „media architecture“, where the architectural and digital information spaces are in relation to each other. The library’s spatial structure

¹ Martin Pawley

was transferred to some kind of spatial network diagram, which is supposed to convey the equality of the traditional medium book and the digital media. The conception accounts for the accelerated growth of the library's collections. The library offers the visitor seeking information and communication an open and unrestricted spatial setting. It shows itself as a "built cosmos" of knowledge and exchange of information. These days, when information is accessible any time, anywhere, Koolhaas finds a new definition of the library as an object in architectural space. That expresses the availability and linkage of the "new" media in all their forms set in a contemporary and appropriate context, expressing their interaction with the *medial space of architecture*.

In the H₂O Pavilion, constructed from 1994-97 in the Netherlands, simulated reality, which can be interactively altered with the integrated "new" media, becomes perceivable within the solid medium of the building. The spatial boundaries can react to both external environmental influences such as wind speed and water level as well as to visitor interaction and are thus capable of generating different shapes from different forces. Architecture's virtual space is here directed and amplified by the virtual space created in the realm of digital data via sensors and interactive programs. Simulations derived from dynamic energy and data streams of varying intensity set the physical space free from its boundaries, relating the inside and the outside to one another. Projections of interactively variable computer simulations of waves, light and noises overlie and modify the physical spatial border. Digital information space, being virtual space, extends and liberates architecture's physical space by their analogue medial structure. With the help of different techniques and technologies of simulation, distinguishable shapes of virtual spaces in the medium of physical architecture can be immersively perceived and communicated. The virtual space of the different media alters, even transforms, the manifestation of architectural space and allows it to be recreated. The physical architecture is the spatially most powerful immersive medium of communication, which in interaction with the new media's modern techniques and technologies creates, stores and presents artificial worlds of knowledge and memory.

Dr.-Ing. Sabine Zierold

Bauhaus-Universität Weimar

Fakultät Architektur

Professuren Darstellungsmethodik / Bauformenlehre

Geschwister-Scholl- Str. 8

D-99423 Weimar

Telefon:+49(03643)583161

Telefax:+49(03643)583109

E-Mail: sabine.zierold@archit.uni-weimar.de

Abstract: The Agency of the Photographic Network
Claire Zimmerman, University of Michigan

Analogous Spaces: Architecture and the space of information, intellect, and action
15-17 May, 2008 Ghent University

Session 2.: "Space of Knowledge and Memory"

The Agency of the Photographic Network

The abrupt ideological reversals in 20th century architecture have long been noted, often coinciding with shifts of place and cultural context. One of the interesting facts about these reversals is how flexibly photography of architecture has adapted itself to its new contexts, with fully altered meanings affixed. This is evidence, not of the unreliability of images, but rather of how photographic networks operate for architecture. This paper will examine such networks using two case studies from 20th c. architecture: the ubiquitous images of canonical buildings of Weimar modernism (the Bauhaus, the ADGB building, the Tugendhat House); and similar images from the postwar scene in Britain (Hunstanton School, the Leicester Engineering Building). By examining a select set of images that traveled over the globe in the years since construction, adapting themselves adroitly to changing environments, this topic may be opened up for analysis. The functioning of publication networks and exhibition sites in conjunction with the specifics of individual images are here looked at in relation to particular characteristics of photographic communication.

The most urgent fact about the network of photography in architecture is that it does not describe a space. We cannot attribute spatial characteristics to a form of information relay, except insofar as we use the term 'virtual space' to designate fictional locations. Photographs of architecture are precisely not spatial. Instead, they deploy surface rather than space. Virtual space is not space—it is rather imagined space on a surface, or space imagined on a surface, and has the quality of pure conception combined with persuasive veracity. The photographic network is, however, a network. A connected set of surfaces that disseminates information efficiently and across a wide terrain. The spatiality of the photographic network lies in the sites that photographs inhabit when they reach their target audience, in the reading room of a library, the office of an architect, or from the pages of a newspaper. The focus of this project lies on the distance traveled and the arrival of images in a wide variety of cultural spaces that differ from their site of origin to a greater or lesser degree.

We might compare the photographic network to the telephone network. None pretend that a phone line facilitates the detection of facial expression. Why then should photography be used as a conduit for ideas about spatiality, when it evidently functions rather as a conduit for *references* to ideas about spatiality? And why are we so slow to assess the affects of the photographic network on architecture? This network defines a space of imagination, or imaginative fictionalization. It functions in architecture by turning the physical into the mythical, and then turning the mythical into the raw material from

which new architecture can be fashioned. It is this fundamental shift in communicative operations that allows photographs to adapt to new ideological situations so easily; their meaning is not indexed to specific architectural facts, but rather to a form of projective interpretation that rests within theories of visual perception and narrativization. Photographs are metonymic objects, and as such inherently sensitive to changing contexts of reception. But the mechanics of this process await further elaboration and analysis.

The agency of images of architecture, and the nature of the photographic network, are here examined through a sample set of images that have traversed the globe and the twentieth century with equal thoroughness. How do such a set of images disseminate information? What do they privilege and communicate efficiently, and what do they suppress? What are the consequences for subsequent architectural production? Assistance might be gleaned from extra-architectural sources such as extended network theory (Luhmann) mitigated by the critique of modernity launched by recent sociologists and philosophers (Latour). How has the photographic network spread? And how has it influenced our sense of our own modernity? The paper will examine networks of images in the years following their first appearance. It will begin to diagnose the symptoms of photographic networks as they emerged in Europe and played out over the rest of the globe.