

Architectures of Hiding

Architectures of Hiding is the first in the series of biennial symposia called **Agora**, organized by Carleton Research | Practice of Teaching | Collaborative (**CRIP TIC**).

CRIP TIC is formed by PhD candidates and students, Post-Professional Master students, and faculty members from the Azrieli School of Architecture & Urbanism, **Carleton University**, Ottawa, Canada.

Held on **September 24–26, 2021**, the symposium is organized and coordinated by Rana Abughannam, Émél ie Desrochers Turgeon, and Pallavi Swaranjali with the supervision of Federica Goffi and with the advisorship of Monica Eileen Patterson.



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The committee's gratitude extends to the peer reviewers, who have been crucial contributors in ensuring a pertinent and astute selection of papers and creative works amongst the many received. Profuse thanks in advance to the moderators of the sessions for drawing out of concealment insightful questions during the panel sessions. We would also like to extend heartfelt thanks to students from the Azrieli School of Architecture and Urbanism at Carleton University for their indispensable assistance for the various organizing committees – notably to Kristin Washco, Jenan Ghazal, and Sideqa Haqani for their support with the graphic design, the interviews, and social media. We are indebted to web developer and designer Maxime Duval for making architecturesofhiding.com a reality. Last but not the least, we would like to thank our esteemed keynote speakers, presenters, and exhibitors for their enthusiasm, patience, efforts, and participation.

As we gather around the manifold questions surrounding the structures of hiding, the organizing committee acknowledges that this event has been planned and takes place on the unceded territory of the Omamiwininiwag (Algonquin people). We recognize the ways in which our presence on this land and the symbolic and material significance of architecture and scholarship has participated in the dispossession of the Omamiwinini people.

Buildings can engage with modes of deception that conceal spaces from view for private or functional motives.¹ As objects, they might contain secrets that engage with subjects through covert messages.² On the other side and beyond the hand of the architect, hiding practices can also mean acts of resistance, subversion, and refusal.³ Hiding might imply protection from the gaze of others to conceal what lies outside of conventional norms.⁴ What lies “in plain sight” also reminds us of unacknowledged narratives, some of which ubiquitous, that conceal the voices of marginalized communities in various parts of the world.

Architectures of Hiding considers apparatuses, modes, temporalities, motives, and materialities in the crafting of architecture—whether for the deployment of coercive power, exclusion, erasure, or as techniques of imagination, resistance, safety, and agency. The event brings a timely inquiry into the issue of the opacity of truth, and its relation to facticity as a form of knowledge construction at the basis of the making of architecture understood as an inseparable social, political, and physical construct.⁵ Participants of the event question the underlayers of responsibility entwined with architectural discourse to bring out gaps in the analysis of work ethics in relation to acts of concealment.

Significant attention has been given in architectural scholarship and practice to current visible challenges that affect communities. There is an urgent need to discuss the ethical implications of what and how the built environments and architecture conceal. While the dominance of the visual over other sensorial agencies has been reconsidered over the last half a century in philosophy and architecture,⁶ conversations about concealing apparatuses can cast light on architectures that potentially resist a perduring ocularcentricism and challenge dominant ways of knowing and perceiving.

1 Leslie Van Duzer, Kent Kleinman, *Villa Müller: a work of Adolf Loos*, (New York: Princeton Architectural Press, 1994).

2 Donald Kunze, “The Object Who Knew Too Much,” https://www.academia.edu/9815111/The_Object_Who_Knew_Too_Much.

3 Shannon Mattern, “How to Map Nothing,” *Place Journal*, March 2021.

4 Naomi Stead, “Closet Case: A Hide-and-Seek Short Story,” *The Funambulist* 13, (September–October 2017).

5 François Raffoul and Eric Nelson, *Rethinking Facticity*, (Albany, NY: Suny Press, 2008).

6 David Michael Levin, *Modernity and the Hegemony of Vision*, (Berkeley, CA: University of California Press, 1993).

In October 2019, the *Architectures of Hiding* call for papers and creative works was shared. Following a blind peer review process, papers and creative works from more than 40 contributors were selected. The international attention received by the call brought forth a plethora of topics around themes such as—the architectural necessity to hide; alluring architectural modes of hiding; tactical mechanisms of concealment; the inability to hide; processes of othering; the agencies of technology; information and computation in architectures of hiding and the hidden nexus of political power, urban space and architectural practice, and more.

The event, initially planned for September 2020, was postponed to this year due to the pandemic that forced us globally to hide from each other. The symposium, that takes place online on September 24th and 25th, 2021, will reveal more than two years of probing labour in and within the fabrics of concealment. The *Architectures of Hiding* symposium combines three keynote lectures featuring Shannon Mattern, Leslie Van Duzer, and Donald Kunze, paper presentations, an exhibition complemented by interviews, a hidscape tour, and a forthcoming publication including selected works from the symposium. What is hidden is also to be found – the hope is that the symposium will first and foremost be a connecting moment to come together as a community – two joyous days of cover-up and disclosure.

The convenors of the Architectures of Hiding symposium

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Apparatuses of hiding call for an attentive examination of the veiled agendas behind artifacts as much as the artifacts themselves. Whether we speak about a building, a stage, a box or a wall, the organization of institutions depends on systems in which concealment works to sustain practices. Apparatuses are explored here as narrative devices in which discourses operate alongside artifacts as agents in their concealment.

Moderator: Roger Connah

Apparatuses of Hiding: Veiled Narrative Devices

Apparatuses of Hiding. Veiled Narrative Devices

Hiding in the Wings: A Culture of the Onlooker in the Eighteenth Century

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In 1769, Denis Diderot (1713–1784) wrote about the apparent opposition between two spaces of representation: the salon and the stage. Up until then, the salon was a place governed by sensitivity, where every conversation aimed at expressing the cleverness and refinement of those involved, whereas the stage demanded and often amplified exaggerated performance to attain a desired dramatic effect. *The Paradox of the Actor* not only inverted these two modes of social interaction, it theorized a form of social acting that had become omnipresent throughout Europe.

Pretending in a theatrical performance that the audience was absent, or as in Diderot's *Le Fils naturel* (1757) a sole spectator hidden in a corner of the room, this new paradigm played on the increasing importance given to the private realm and domestic architecture in the eighteenth century. Other authors such as Montesquieu (1689–1755) in his *Lettres persanes* (1721), Chevalier de la Morlière in *Angola* (1746), Laclos in *Liaisons dangereuses* (1782), or even Diderot's own boudoir novels all confirmed this social transformation taking root in France at the time.

The architectural world embraced this new social reality in the design of public theatres with all sorts of devices that allowed spectators to witness the action without being seen or recognized. It also infiltrated the private realm with peepholes and trap doors being introduced in private residences to observe without being seen the movements of one's guests, the choreographed needs of a patron or even the secret life of a neighbor.

Nowadays, one may look at such instances as a case of intrusion, a violation of one's private life, but has the culture of voyeurism that became even more pervasive in the century that followed ever gone away, or has it only changed form? The present essay will look at eighteenth century apparatuses for hiding in an attempt to identify what has or has not changed in our desire to dissimulate our gaze, and the role of architecture in framing it.

Keywords: theatre, fiction, peephole, spectator

[Hidden Architecture] Superstudio's Fourteen Steps Towards The Paracontextual

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It began with an empty box. Three copies of an unknown architectural project were printed, before the originals were reduced to ash. The copies, folded to A4, were sealed within layers of envelopes, then placed within the aluminium box, labelled 'SUPERSTUDIO / 'HIDDEN ARCHITECTURE' / 25.7.1970.' This box was soldered shut. A witness account was made by an attending lawyer, confirming the events that had taken place—the fourteen steps taken towards an “architectural project which will remain hidden in hermetically sealed covers, for ever.”⁷

In the “Conceptual Architecture” issue of *Design Quarterly* (1970), the Italian radical architecture group Superstudio published a piece entitled “[Hidden Architecture].” Composed largely of a sequence of photographs, the piece documented their endeavour to create an architecture truly in hiding. From the sealed edges of the soldered box, we may be moved to think of thresholds (between inside and outside, between absent and present) and thereby of paratextual phenomena—that which, in literary theory, exists beside and beyond the main text. In this case, the main text can never be known, we are forever reliant on supplements—the sealed box, the signed statement, the label, the documentary photographs and publication in *Design Quarterly*. Nothing is original. Without the paratextual elements, this architecture of hiding would be entirely unknown: it is the remaining traces and marginal phenomena that offer us glimpses of an architecture that was carefully and intentionally hidden from view.

Architectural creation, representation, and interpretation are often seen as revelatory. In “[Hidden Architecture],” Superstudio unsettled this notion, illuminating architecture's engagement with darkness and peripheralities. Concerned with societal and political issues, Superstudio sought to make evident the hidden in architectural production and discourse—the veiled agendas concealed within similarly insurmountable and unlocatable boxes. This paper seeks to draw upon the literary notion of paratext to explore the apparatuses and modes that Superstudio employed in their piece “[Hidden Architecture],” as well as to unveil the motives that lie behind this architecture of hiding and which led fourteen steps towards the paracontextual.

Keywords: paratext, threshold, subversion, Superstudio

⁷ Superstudio, “[Hidden Architecture],” *Design Quarterly* 78/79, Conceptual Architecture (1970), 54–58, 54.

Happy Schools: The Sven Lokrantz School and the Architecture of Special Education

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In the first half of the twentieth century, the American family of a disabled child was met with two options: to care for the child at home or to place them in a state residential institution, away from the public eye. In the 1950s, the special education school—positioned midway between the state institution and community integration of disabled children—became an increasingly appealing option for many parents. The special education school sprang from political and educational policies that sought to extend essential rights to a previously ignored population that was gaining increasing visibility. However, behind the seemingly progressive discourse of special education lay hidden anxieties about upholding the idealized nuclear family and protecting a coherent, healthful national body.

The Sven Lokrantz School in Los Angeles, CA, designed by Sidney Eisenshtat in 1961, was envisioned as the crown jewel of the Los Angeles Unified School District, the second largest school district in the United States. Formally, the exterior of Sven Lokrantz fits inconspicuously into the surrounding community, presenting an image of aspirational suburban development. The architectural style of Mid-century Modernism offered the morphology through which Eisenshtat expressed ideals of rehabilitation and happiness. The open, airy classrooms took cues from the period's progressive pedagogies and wellness ideologies, linking communion with the natural world with intellectual and physical development. In contrast, the innermost therapy room, placed at the center of the building but detached from the rest of the school, sought to contain, study, and abolish disability in a hospital-like, institutional setting. Lokrantz oscillated between rehabilitation and containment, care and control, merging the imperative of universal human rights with underlying anxieties about concealing and eliminating bodies that did not conform to convention. By joining together architecture history with disability studies it is possible to showcase how architecture became complicit in defining and representing disability and how, through the special education school of the postwar United States, the cultural imaginary of disability was given material form.

Keywords: disability, mid-century modernism, California, school architecture



“Sven Lokrantz School Patio with Aides,” photograph by Jack Laxer, 1961. University of Southern California, Special Collections, Sidney Eisenshtat Papers, Box 13, Folder 1-5. Used with Permission.

“The wall of Shame”: 24hrs behind Beirut’s new walls

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The walls of the medieval city possessed dual functions of hiding and revealing. These urban barricades created official borders in the form of perimeter walls, revealing the city’s power and glory to outsiders while protecting citizens and hiding their everyday life. City gates ensured this duality when they remained open during the day and closed at night. Today, this complicated relationship ceases to exist, and a new form of walls is erected inside the city in direct confrontation with its citizens.

This is indeed the case of Beirut where security walls and other urban barriers suppress and silence protestors. By concealing the oppressor, these new walls protect those in power. In August 2015, and then again in December 2019, security walls appeared overnight in front of the government’s headquarters in the wake of a civil movement against political corruption. Activists appropriated the wall in response, painting their demands on their side, and turning the urban apparatus of hiding into a canvas for political expression—a site of revelation.

Examining both Michel Foucault and George Bataille’s writings on architecture, Denis Hollier draws an analogy between a silent architecture that controls in hiding and a colossal architecture that spreads fear in plain sight. Both the public and the subtle manifestation of architecture are effective as apparatuses of subjectification and control: “but one works because it draws attention to itself and the other because it does not. One represses (imposes silence); the other expresses (makes one talk).”⁸ The intertwining of the histories of wall building with political violence in Beirut points to the theory of spatial violence.⁹ It asserts that architecture harbours within itself a potential to exhibit violence. The analysis of various forms of political violence (oppression, silence) inflicted on the city and its residents cannot be separated from the mediation through which this harm was possible—the wall(s).

Looking at the medieval and contemporary wall building practices, the wall of Beirut is analyzed as an architectural apparatus of both revealing and hiding in the city.

Keywords: hiding, Beirut, walls, political violence



The wall of shame of Beirut is an anti-urban apparatus of spatial violence. It is reminiscent of the green line that divided the city during the civil war in 1975. It stood against the bare bodies of the protestors first, in 2015 and made a second more permanent appearance in 2019. From a senseless wall to a landmark for political expression, the protestors made their voice heard: We shall pass. ©Photo credit, Jenan Ghazal. August 20, 2020.

⁸ Denis Hollier, *Against Architecture: the Writings of Georges Bataille*, (Cambridge, Mass.: MIT Press, 1992), x.

⁹ Andrew Herscher and Anooradha Iyer Siddiqi, “Spatial Violence,” *Architectural Theory Review* 19, 3 (2014): 269–277.

Cities, as they emerge, expand, unfold, fluctuate, and transform, are the stage for social, political, and cultural expression. This session explores the hidden motives for concealing human populations and natural landscapes as acts of subversion, diversion, or invisibilization. Here, memory plays a central role as it becomes the very object for disguise.

Moderator: Sandi Hilal

Motives of Hiding: Disguised Urban Narratives

Motives of Hiding: Disguised Urban Narratives

Mega-events and the invisibilization of poverty: Notes from Beijing and Rio de Janeiro

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Mega-events like the World Cup and the Olympic Games play a great part in urban image construction and the marketing of cities. The spectacular construction of the event-city promotes the projection of a highly restricted city image from which urban realities that may suggest poverty, incompetence, disorganization, backwardness, or decline are either silenced, cropped out, relegated, concealed, or beautified. The paper discusses the social and spatial implications of urban image construction used when hosting sporting mega-events to control urban representations, to transform perceptions, and manipulate images. It details four strategies devised by local authorities and event organizers to erase or transform unsavory aspects of urban reality, including the poor, the uncivilized, the unsightly, the dangerous, and the unmodern. Such strategies of hiding include forced evictions, with the bulldozing of material landscapes of poverty and the displacement of their population; concealment, which hides the blight that cannot be displaced with the use of visual filters; aestheticization, which beautifies poverty and decay to make them more visually acceptable, thereby anesthetizing their political power; and intentional design, where spaces are purposely conceived to exclude specific categories of users. These image construction strategies are not innocent but pose a sizable threat to urban justice. They perpetuate patterns of domination and stratification and reinforce old hierarchies and power disparities at the local and global levels. The resulting urban landscape, aestheticized, homogenized, deproblematized, and depoliticized, exacerbates pre-existing socio-spatial inequalities. The paper draws from over twenty years of field research on event-led urban construction in Beijing and Rio de Janeiro.

Keywords: mega-events, invisibilization, poverty, urban image construction



Portuguese artist Vhils carved a portrait of a displaced resident on the remains of his demolished home in Providência, Rio de Janeiro's oldest favela. ©Photo credit, Anne-Marie Broudehoux, 2015.

The Hidden Garden – A City Within A City

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While the city of Chandigarh was being built as the new capital for the Indian state of Punjab, the area was seeing another undertaking in the early 1960s. As the country was preparing to celebrate the post-colonial “new” city designed by Le Corbusier, a local artist had started creating his *hidden rock garden* in parallel.

An architectural wonder that encompassed 18 acres of forest land and consisted of rock sculptures and structures, the Rock Garden was made entirely from the waste produced in the city’s construction. Situated near the Capitol complex in Chandigarh, this “outsider-art” made of concrete, broken ceramic tiles, glass bangles, rocks, clay pots, etc. is a haphazardly shaped, illegally constructed juxtaposition of Chandigarh’s grid system and Le Corbusier’s monumental governmental buildings. This space displays an array of sculptures and sculpted cascades, waterfalls, and other artistic installations that were single-handedly carried out by Nek Chand. The rock garden, protected by a wall made of concrete and tar drums, was kept secret for almost ten years, despite its proximity to the Capitol Complex. In 1975, the city inspectors recognised this illegal construction, and the Chandigarh bureaucracy wanted it eliminated as Nek Chand’s creation occupied government land that had been set aside as green space between the government buildings of Le Corbusier and the city proper. After much debate, the Chandigarh Landscape Advisory Committee relented and allowed Chand to open his creation to the public. It is now recognized as one of the most visited tourist spots in the world, after the Taj Mahal.¹⁰

Here, his organic-planning approach appears as a political goal that seems to be fighting against Le Corbusier’s Chandigarh, which was intended as a prototype for city-planning and architecture in post-colonial India.¹¹ It seems as though Chand maintained a sense of local identity, constructing an antithesis within a city built by an outsider, although ironically, the Rock Garden has often been referred to as the “Outsider Art.”¹²

Through related literature and mentions in published articles after its discovery, this paper examines Chand’s motive in building, and thereafter hiding, the parallel “village” at the same time Le Corbusier’s “modern” city was being constructed.

Keywords: Chandigarh, Le Corbusier, Nek Chand, rock garden

¹⁰ Iain Jackson, “About Nek Chand,” Retrieved from Nek Chand Foundation: <https://nekchand.com/about-nek-chand>.

¹¹ Bhatti, S. S., *Rock Garden in Chandigarh: A Critical Evaluation of the Work of Nek Chand*, (Queensland: The University of Queensland, 1982).

¹² Lucienne Peiry, John Maizels and Philippe Lespinasse, *Nek Chand’s Outsider Art: The Rock Garden of Chandigarh*, (Montreal: Flammarion, 2005).

Architecture, the State and the Capital City: Investigating the Muqata'a and Arafat's memorial site in Ramallah, Palestine

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The Palestinian government has been temporarily based in the Palestinian city of Ramallah since 1995. The concentration of political functions in Ramallah, as manifested through government institutions and administrative offices, reshaped the urban characteristics of the city and boosted the status of Ramallah from a mere temporary government base to a largely bustling city under Israeli occupation. For that, the city is often described as the de-facto or undeclared Palestinian capital city.

Between an occupied city and a capital-like city, the concentration of purpose-built government institutions in the city raises questions about its political status and its image as quasi-capital in relation to Jerusalem, the ultimate and only capital that Palestinians yearn to have. While the Palestinians continue to fight to have Jerusalem as their capital, they remain completely cut off from the city, deprived of accessing and of forming any national representation in Jerusalem. Through navigating a collection of governmental projects in the city, this paper focuses on the presidential headquarter (the Muqat'a) and the memorial site of Yasser Arafat to investigate how Ramallah was forced to function as de-facto, yet unwanted and unadmitted Palestinian capital. Methodologically, the research employs archival research, field-based interviews, as well as architectural research methods such as mapping, site observation, and visual analysis to build a multi-layered interpretation of these sites and show how their construction relates to their colonial history as well as their current political and national significances under Israeli occupation. Theoretically, the argument takes the literature on capital cities, nation-states, and state-building as a framework to discuss the nexus between political power, the urban space, and architectural practices in the city in relation to the complex Palestinian context.

Keywords: conflict, architecture and urbanism, Middle East

How to Hide an Island: The Architecture of World War II Martial Law in O‘ahu

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World War II martial law in Hawai‘i was the longest institutionalization of martial law in US history. This emergency power gave the US military unfettered access immediately following the bombing of Pearl Harbor on December 7, 1941 until October 27, 1944.¹³ Under martial law, O‘ahu’s landscape was dramatically altered. Following landscape architects and critical geographers, namely Sonja Dümpelmann,¹⁴ Trevor Paglen,¹⁵ Pierre Bélanger and Alexander Arroyo,¹⁶ and Shiloh Krupar,¹⁷ I study these distinct landscapes using a critical military and infrastructure studies perspective combined with an environmental history and legal geography mode of analysis. I show how World War II in Hawai‘i spurred a large-scale U.S. military modification of O‘ahu lands, waters, and coastal areas, that was part-and-parcel of much longer prior occupation and empire building project in the Pacific.

In particular, I consider the wartime transformation of Waikīkī, Honolulu city center, and Honouliuli Prisoner of War Camp in three disparate areas of the island of O‘ahu at surface and subsurface levels. I argue that both the urban and rural fabric of the islands were temporarily altered by the construction of temporary air shelters, trenches, batteries and military training areas. I show how barbed wire, camouflage netting, paint, plantation landscapes and landform were tools used to disguise, conceal and fortify coastlines, major landmarks, military equipment, internment camps, and army simulation training areas. I reveal how civilian labour, African American military labour and prisoner-of-war labour were actively marshalled across the islands of O‘ahu to secure priority areas. I use archival methods and employ photography as an embodied practice to reveal traces of these disguised and concealed spaces in present-day urban centers and plantation landscapes of O‘ahu.

Keywords: World War II, Martial Law in Hawai‘i, camouflaged landscapes, prisoner of war camp

¹³ During these years, the U.S. military’s Office of Military Governance (OMG) issued over 200 General Orders. Hawai‘i’s citizens were subject to strict military rule, with tribunals substituting for courts, imposed mandatory curfews, censorship, and food and gasoline rationing. In addition, blackouts, freezing of wages, restrictions on travel, mass fingerprinting, and the temporary suspension, closing or even military takeover of schools. Identity badges were instituted for certain ethnic groups. Harry N. Scheiber and Jane L. Scheiber, *Bayonets in Paradise: Martial Law in Hawai‘i during World War II*, (Honolulu: University of Hawai‘i Press, 2016) and Suzanne Falgout and Linda Nishigaya, *Breaking the Silence: Lessons of Democracy and Social Justice from the World War II Honouliuli Internment and POW Camp in Hawai‘i*, (Hawai‘i: University of Hawai‘i Press, 2014).

¹⁴ Sonja Dümpelmann, “The Art and Science of Invisible Landscapes: Camouflage for War and Peace,” in Gary Boyd and Denis Linehan editors, *Ordnance: War + Architecture and Space*, (Farnham: Ashgate, 2013).

¹⁵ Trevor Paglen and Rebecca Solnitt, *Invisible; Covert Operations and Classified Landscapes*, (Aperture, 2010).

¹⁶ Pierre Bélanger and Alexander Arroyo, *Ecologies of Power: Counter-mapping the Logistical Landscapes and Military Geographies of the U.S. Department of Defense*, (Cambridge, MA: MIT Press, 2016).

¹⁷ Shiloh Krupar, *Hot Spotter’s Report: Military Fables of Toxic Waste*, (Minneapolis, MN: University of Minnesota Press, 2013).

Between locks and concealed mechanical structures, joints and walls, glass and brick, architectural representation orchestrates disguise. Questions of authorship and information blur the boundaries between tangible and intangible while questions of scale and details collide to solidify them. Here materiality serves as an alibi to consider architectural forms of containment and concealment.

Moderator: Johan Voordouw

Materialities of Hiding: Contained Fragmentations & Latency in Material Realities

Materialities of Hiding. Contained Fragmentations & Latency in Material Realities

Architects' Hidden Building Signatures

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“A building is a struggle, not a miracle.” – Louis Kahn

Architects' names rarely appear on the buildings that they design. It is far more common for owners than architects to attach their names to buildings. When we say that someone *built* a building, the phrase is equally used of the owner, architect, and builder, though in different causative senses. Today, architects sign their drawings, but not their buildings. Nevertheless, there are a number of cases where architects do sign the buildings of their designs. Even in these relatively rare instances, the architect's name is subordinated to that of the patron and often hidden in size, location and expression of identity – to the point of being easily overlooked. Architectural photographs do not record architects' signatures and they are rarely even mentioned in the literature. The architect's presence is often hidden in their own buildings.

Architects' writings are replete with laments of their limitations in, among other things, controlling their project's design and construction. The ambiguous relationship between architects and their buildings is illustrated by how a building is signed by its architect. Architects obscure their signatures by concealing them in numerous ways. Although it was unacceptable for architects to sign buildings in the ancient world and even illegal in ancient Rome, some architects cunningly created secret signatures. Portrait signatures of architects were widely employed in gothic architecture but can usually only be confirmed if they include a signature. Other architects insert personal symbols into the building to assert their presence. This general attitude continues today and some architects have been required to remove concealed signatures after they are identified on the building. Even when present, architects' building signatures tend to be designed to make their presence liminal. Perhaps only hidden architects are free to be critical of dominant social and economic powers.

Keywords: signatures, names, dissociation, image



Signature of architect Thomas U. Walter (1804-1887) on the inner side of the entablature of the US Capitol, Washington DC. He served as fourth Architect of the Capitol designing its expansion of new wings and central dome. © Photograph by Deborah Kent. Used with permission.

Black and White Lines Conceal Multitudes

| Kristin Washco | Azrieli School of Architecture and Urbanism, Carleton University, Ottawa.

In *Toward an Architecture*, Le Corbusier speaks of the “illusion of the plan” which kills architecture.¹⁸ To make a plan is to have had ideas, he states. Yet, the making of a plan often conceals the very ideas one claims to represent. This optical illusion is common practice; under the guise of clarity and precision, architects systematically strip plans of that which gives a building life: its lived experience through time. Visual snapshots of “finished” buildings, conventional plans conspire to hide from view three critical architectural processes: designing, building, and dwelling. Must these fundamental processes be excluded to produce coherent drawings? Is the resultant architecture impacted by these acts of concealment?

This paper argues against the concealment of time in architectural plans through the investigation of drawings produced by Carlo Scarpa for Tomba Brion in San Vito d’Altivole. Scarpa’s drawings illustrate the continuity of designing, building, and dwelling, and in so doing engage directly with the embodied experience of architecture. His drawings live in a thick present that begins even before the germ of an idea has formed. They slowly, porously, morph into inhabited form, leaving traces through time which invite interpretation. Most notably, Scarpa’s plans are rarely plans, but rather unique compositions at once section, plan, sketch, and detail. Thus, this investigation explores the potential of extending the definition of “plan” beyond simple horizontal section.

The discussion centers around drawing 15154/58 recto, which utilizes graphite and crayon to develop the design for the pavilion on the water. The drawing simultaneously addresses the design idea, building process, and embodied experience. This drawing, and others produced by Scarpa for the *padiglione sull’acqua*, can provide unique insight into the centrality of time in Scarpa’s drawings. Unearthing these traces embedded in Scarpa’s lines – black, white, and otherwise – can provide vital insight for contemporary practice, shattering the illusion of plans to reveal the experience within.

Keywords: architectural representation, embodied experience, sarlo Scarpa, time

¹⁸ Le Corbusier, Jean-Louis Cohen, and John Goodman, *Toward an Architecture*, (Los Angeles, California: Getty Research Institute, 2007), 216.

From City To Detail · From Liceu to Seminar · From Ceramic to Concrete

I Miquel Reina Ortiz | Azrieli School of Architecture & Urbanism, Carleton University, Ottawa.

Urban theory has traditionally characterized the city as a *whole* that is composed of *parts*. In this essay, I argue that this relationship is challenged in the context of an “Historic City” – a relationship we understand through the concept of *interdetails*. This research is focused on Barcelona and the work of Ildefons Cerdà (1815–1876) – the engineer responsible for the urban extension known as Eixample (1859) and the first scholar who faced the challenge of defining the Historic City in relation to a new one. Central to this discussion is the tile vault, also named Catalan vault. While the origin of the vault can be traced to the XV century in Catalunya, it was used extensively in the construction of Barcelona and is essential to understanding the identity of the place. I consider the practices and processes related to construction, their evolution, and the conservation of the Catalan vault in thirty-three of the most significant heritage buildings in the Raval district. In 1980, Lluís Clotet proposed a renovation of this area with the urban plan “From Liceu to Seminari,” as the final episode of Cerdà’s original proposal. The novelty of Clotet’s design was to revitalize the area by connecting and conserving the existing heritage buildings by introducing new uses. However, Clotet missed the opportunity to explore the tangible and intangible dimension of traditional details in relation to the Historic City as a whole. Rather than celebrate historic details, this intervention generated demolition or concealment under new materials and processes like reinforced concrete. The argument is that this transformation affected our understanding of Barcelona – not only at the scale of architectural details like the Catalan vault – but at the scale of the Historic City as a whole. I conclude by proposing that the “construction and construing” of the Catalan vault is an *interdetail* that is integral to fully understanding the Historic City,¹⁹ and that we must reconsider how currently historic urban conservation is understood by posing the possibility that the Historic City may best be conceptualized as a whole contained in the part.

Keywords: historic city, urban conservation, detail building city, interdetails



Ciutat Vella Interdetails, Collage by author made using difference sources (historic maps and photographs), © Miquel Reina Ortiz, 2020.

¹⁹ Marco Frascari uses this expression to describe the tangible and intangible characteristics in the generation of architectural details. See Marco Frascari, “The Tell-The-Tale Detail” in K. Nesbitt, editor, *Theorizing a New Agenda for Architecture*, (New York: Princeton Architectural Press, 1996), 498.

Mediating Publics: The Network Access Point of the Americas

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Downtown Miami is home to the Network Access Point (NAP) to the Americas, operated by the multinational Equinix. In a windowless facility, just blocks from one of Miami's poorest neighbourhoods, informational traffic and computational power hums away through fiber optic cables and within server cages, literally linking the city to the rest of the hemisphere, and the world. We argue that the NAP facility performs a particular form of hiding in the informational landscape of Miami. The facility is highly secured with X-ray machines, intrusion detectors, sniffer dogs, as well as internet firewalls. Access to its third floor is restricted to US citizens with government clearance.²⁰ Even the satellites on the roof are obscured by large domes to prevent those outside the facility from gauging their directionality. As both an architectural form and a discursively produced conceptual space, the NAP delivers a narrative of security, of placelessness, and of isolation. Its intention is to veil, deter, and hide. Its architecture, unremarkable and repeatable, gestures toward the global informational infrastructure of which it forms a part while simultaneously covering over the materiality and vulnerability of that very infrastructure. Our project uses the NAP to explore how securitized global infrastructure obfuscates local contexts and publics, and at the same time opens possibilities for their interpretation as material and informational cultures. We seek to unpack how the architecture mediates visibility, at once hiding the structural forces of informational capitalism it undergirds while performing protection from the very risks that the system increasingly poses to places, people, and the built environment. The goal of our analysis is to seek ways to leverage our common risks for the construction of an urban informational commons, one in which we might claim and exercise our right to the city. We want to use the NAP to think against its architecture of hiding.

Our methods draw from Media Studies and its emerging subdiscipline of Infrastructure Studies. We perform a close analysis of the building's aesthetics and offer the NAP's historical and material context in Miami. The analysis is supplemented with a close reading of the relationship of the NAP and its marketing materials to the broader discourse on security and informational capital. Employing additional theoretical approaches from Urban Studies and Security Studies we argue for a view of informational infrastructure not only as a material phenomenon in the city, but as an essential component of the city's aesthetic and imaginative construction: one that can be hacked, altered, and remade for common ends.

Keywords: security, infrastructure, informational ecologies, planetary urbanization, networks



The Network Access Point of the Americas in downtown Miami, Photo credit: David Greer, Used with permission.

²⁰ Thomas Sparrow, "Behind the scenes of Latin America's internet 'brain'," accessed March 19, 2021, <https://www.bbc.com/news/technology-21178983>.

From the lightness of fabric to the heaviness of the soil, this session looks at various ways of wrapping, dressing, and covering. The relationships between the covered object and its masking device illuminate modes of cloaking in which the folds and ripples form a deceptive landscape. Dressing is examined as an act of storytelling and expression.

Moderator: Phuong-Trâm Nguyen

Modes | Materialities of Hiding: Covered Sites of Deception

Modes : Materialities of Hiding. Covered Sites of Deception.

Camouflage: The Disappearance of Form and Shadow

*I Jodi La Coe | School of Architecture, Marywood University, Scanton, United States.
I Marcia Feuerstein | School of Architecture + Design, Washington-Alexandria Architecture Center, Virginia Tech, Alexandria Old Town, United States.*

To camouflage a person in the light of day, contextual clothing patterns have been created to allow someone to blend into the immediate environment. These patterns disintegrate form. Militaries have effectively designed camouflage uniforms for all types of environments including forests, deserts, oceans, and snow-covered terrains. Curiously, the most recent design for military camouflage uniforms created for the US Space Force, ignores this rather unique, inhospitable theater – devoid of human battlefronts – by reusing existing patterns related to Earth's forests. Although lacking creativity in the face of changing environmental conditions, there is no practical need to hide a human form that cannot survive in space and will not likely encounter a hostile force. This is not the first time that camouflaging techniques have required rethinking. During World War I, the science of military camouflage was redirected to focus on the obliteration of shadows with the advent of aerial surveillance using airplanes outfitted with photographic cameras. By World War II, artists, architects, and engineers were enlisted to assist the military in obscuring their locations. Governments also made attempts to hide urban structures and even entire cities from aerial bombardment. This paper will examine the Bauhaus origins of the work of two camoufleurs, Oskar Schlemmer and László Moholy-Nagy. In their early explorations of form, movement, light, and shadow in theatrical costuming and photography at the Bauhaus, Schlemmer and Moholy-Nagy experimented with reflective and absorptive light patterns to alter the appearance of human figures, manipulating form and shadow. Although the work of the Bauhaus artists was deemed degenerate by the Nazis, Schlemmer was later compelled to paint obscurant patterns on buildings for the Luftwaffe, hiding significant German military sites. In Chicago, Mayor Edward J. Kelly engaged with School of Design founding director Moholy-Nagy and faculty György Kepes to explore any means to camouflage the entire southwestern shore of Lake Michigan. While Moholy-Nagy and Kepes developed an experimental, camouflage design studio, Schlemmer was forced to hide himself and his paintings depicting scenes from the window of his apartment. Stemming from Bauhaus *Gestaltung*, these conditions of survival are revealed and concealed through the disappearance of form and shadow.

Keywords: camoufiage, Schlemmer, Moholy-Nagy, Kepes



Patterning at the Bauhaus and the School of Design in Chicago, © Jodi La Coe and Marcia Feuerstein.

Concealed Modern Architecture Costume

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This paper explores the concealed expression of costume in the architecture of the modern era. According to the Oxford English Dictionary, “costume” takes its etymology from the French word *costume* around mid-seventeenth century, meaning “style of the period [...] [represented by] a piece of art or work of literature.” It shares its “specific sense development” with “custom,” and “semantic development” with “habit.” The first (custom) takes its etymology from “Anglo-Norman and Old French ...” *costume* meaning “habitual behavior, [...] convention or tradition.” While the second (habit) is from Latin etymology *habere* meaning “to have [...] to be” and therefore, “the mode or condition in which one is, exists, or exhibits oneself”; one’s external demeanor and appearance, or inward character and disposition.

In his *Prolegomena* (1886), Heinrich Wölfflin compared the costume of the Gothic period to Gothic Architecture stating that “any architectural style reflects the attitude and movement of people in the period concerned. How people like to move and carry themselves is expressed above all in their costume.” He explained how the mental disposition of sharpness and precision, and an outward appearance of wearing crackows and gable hats are characteristics expressed in Gothic architecture. In a like manner, Adolf Loos debated the costume of the modern era to be without the need for ornament, asserting that “modern man uses his dress as a disguise,” because he had become more “refined [...] [and] subtle.” This is evident in his architecture as the exterior is left bland, disguising the dramatic interior. The original meaning of the word costume becomes a defining factor in identifying the characteristic architectural style of a period. However, an inflection occurs as the Gothic era embodies the expression externally, while the modern era conceals it. In their written study of the Villa Müller, Leslie van Duzer and Kent Kleinman reiterated Loos’ preoccupation with the interior so that “what was being preserved behind the mask [exterior] was a vision of conventional domesticity [the family].” Loos focused on the internal adaptation of space to the anticipated movement, behavior and disposition of the Müllers, and adopted an inverted dress as the basis of expression simultaneously camouflaged by the exterior.

Keywords: costume, concealment & modern Architecture



Top left: Catherine of Aragon – sixteenth century AD Gable hood (attributed to Joannes Corvus, 1490-), Top right: Cologne Cathedral thirteenth to nineteenth century AD (Author: dronepicr_Wikimedia Commons), Bottom: Poulaine at the shoemaker of Archeon – fifteenth century AD Crakow, (Author: Ziko_ modified from Wikimedia Commons).

Principle of Dressing: Wall Paintings and Sculptures by Thomas Schütte and Ludger Gerdes, c. 1980

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In his 1860 *Der Stil in den technischen und tektonischen Künsten, oder Praktische Aesthetik* (*Style in the Technical and Tectonic Arts, or Practical Aesthetics*), architect Gottfried Semper (1803–1879) argued that architecture's origins lie in the human need for making sense of the world through the sensuous play of surface. Architecture, Semper claimed, is rooted in textile art, fences' wickerwork, and the woven fabrics that answer to a symbolic and utilitarian need at once. What he called *Prinzip der Bekleidung* (Principle of Dressing), then, implied that architecture's sociability and politics originate in the act of dissimulation. Architecture creates domestic and public spaces through masking construction, like an "improvised scaffolding" that hangs the patterned fabrics and decorations that define social life.

This paper mobilizes Semper's theory of dress to examine the early works of Thomas Schütte and Ludger Gerdes, artists (and close friends) that studied under Gerhard Richter at the Art Academy Düsseldorf in the late 1970s. Trained by an artist whose work mediates between the avant-garde and bourgeois paradigm of painting, Schütte and Gerdes, like their teacher, problematized both the idiom of critique or "unmasking" associated with avant-garde art and the notions of semblance and "masking" connected with bourgeois painting. Reacting to the entwined legacies of Minimal and Conceptual Art, however, Schütte and Gerdes negotiated these paradigms in and through sculpture. Their wall installations, reliefs, and scale models conceive of sculpture not in terms of any truth-to-materials or conceptual transparency, but as an act of veiling, cladding, and dressing. The central role and importance of architecture in the entwined and parallel work of these artists needs to be seen along similar lines: sculpture and architecture, for Schütte and Gerdes, are not defined by function, space, and materiality alone; rather, these fields have a tradition and history that, as Gerdes wrote in 1982, "root in Semper's principle of dressing as leading onto a 'practical aesthetics'."

Keywords: dressing, sculpture-architecture, scale models

Hiding In Plain Site/Sight

| Brian M. Kelly | College of Architecture, University of Nebraska, Lincoln, United States.

The perception of the midwestern prairie has stereotypically emerged as one which is calm and docile. Critics including Rem Koolhaas and James Corner have theorized the rural and agrarian condition, but these offerings have been largely situated above the soil while the story below might be much more controversial.

In 1961, the United States was awakened to the threat of another world war via President Kennedy's address regarding escalating relations in Berlin. Warfare changed considerably after WWII and the security of the continental United States, offered through distance, had vanished. With its active military bases and sparse population, the interior of the US became the front line of a seemingly imminent war as new forms of defense ushered in the intercontinental ballistic missile (ICBM). The Air Force responded quickly in the late 1950's and early 1960's by arming the central plains with the most recent technology in global warfare—the Atlas missile. Several underground vertical missile silos were built in the open fields of the midwestern prairie yet were largely unknown to most residents living in adjacent communities. Once completed, the 9' thick concrete cap with 15-ton blast doors installed flush with the agricultural fields were only visible from above to those who knew what they were looking for.

This is where the Atlas ICBM story begins and then ends rather quickly. After significant investment and four years of operation, the US military decommissioned the Atlas-F underground missile silos in 1965 as newer technology and solid fuel rockets rendered them obsolete. The vertical silo configuration of hardened concrete and steel reinforcing, measuring 175' deep, was abandoned under the agricultural and grazing fields of the Midwest. The roughly 5-acre sites were sold back to the public and the history of the silos was left to folklore. Although some were back filled, many remain today in a state of ruins as Cold War relics.

This submission will unpack the complex history and risky construction of the underground silos to demonstrate their importance as military detritus, as well as connect their legacy to 20th century contemporaries including Walter Gropius, Le Corbusier, Erich Mendelsohn, Reyner Banham, and Paul Virilio.

Keywords: military, underground, silo, ruins.



Atlas-F missile silo under construction. Public Domain. The area surrounding the silo would eventually be backfilled to conceal the silo (U.S. Department of Defense archival image. The appearance of U.S. Department of Defense (DoD) visual information does not imply or constitute DoD endorsement.)²¹

²¹ <https://www.dvidshub.net/image/2804647/construction-atlas-f-mis-sile-sites-surrounding-dyess-air-force-base-early-1960s>. See Copyright permissions at <https://www.dvidshub.net/about/copyright>.

The Evidence of the Erasure of Evidence (Series): Chapter 2: Mask/ Unmask: a City and its Night Club

| Ahmad Beydoun | Independent scholar.

The progression of socioeconomic and political events in Lebanon seems to be interlinked in an endless loop of violence. Beirut, in particular, is a setting where space seems to be temporally distorted. The saying “history repeats itself” perpetually manifests, such that the urban setting and socioeconomic conditions of a certain timeframe can be easily confused with another. This is made particularly apparent when analyzing the impact of the Lebanese Civil War (1975–1990) and the Beirut Port explosion (August 4, 2020) upon the built environment and the living conditions in the city. The site of Beirut’s famous nightclub, BO18, is positioned in close proximity to the Beirut Port, and along the edge of the previous stronghold area of the Phalangist militia. This site existed as an underground bunker and torture center run by the Phalangists, and within its vicinity occurred a heinous massacre against Kurdish and Palestinian refugees. The underground structure was later on commissioned to Bernard Khoury, transforming it into what is today, one of the most famous nightclubs in Lebanon. Repurposing buildings can be a devious technique to conceal an infamous history. Information pertaining to the pre-club phase is restricted to the nightclub’s descriptions that romanticize the transformation as a “work of art.” Bernard Khoury is among the architects and artists who have used the civil war as a major source of inspiration for their work. Khoury in particular has used symbols representing cannons and dark aesthetics in his architecture, thereby having normalized scenes of destruction and war within the city. This research project will provide a critique on the work of Lebanese artists and architects of the 1990s who have creatively perpetuated the desire of the State by normalizing and validating the aesthetics of destruction, after the end of the war. BO18 will be used as a case study that has witnessed history repeating itself twice, on its premises. By doing so, this research intends to unmask the crimes of the former militia men and current parliamentary members who participated in operating and running the former phase of the nightclub.

Keywords: Beirut Port, politics of erasure, representation, memory, gentrification

In this session, spaces of appearance are examined as much, if not more than the hidden. Between taboo and censorship, technology and bodies are camouflaged for secret and coy purposes. Meanwhile, thick landscapes encompass multitudes as their architecture stages visibility. Through the opposing operations of hiding and revealing, this session imagines different reciprocities between design and environment.

Moderator: Piper Bernbaum

Motives of Hiding: Camouflaged and Exposed Environments Beyond the Gaze

Motives of Hiding: Camouflaged and Exposed Environments Beyond the Gaze

Image of the Inner Landscape: The Human Body Concealed in the Landscape's Latent Flows

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Different modes and meanings relating to the human body's analogy with architecture are central to disciplinary discussions. Scholars such as Joseph Rykwert and George Hersey argued for the body's continuing suggestive power for temple columns, churches, and cities. Nevertheless, similar analogies in the Sino-sphere largely elude attention. This paper fills the lacuna by studying the *Image of the Inner Landscape* (*Neijing Tu* 内景/经图, 1886), which depicts a human body with the landscape of mountains, rivers, forests, and shelters. As both a Taoist self-cultivation guide and a medical illustration, it evolves from several genealogical precedents and traces back to foundational Taoist and medical treatises. The study discusses this body-landscape analogy with Western body-architecture analogies in three steps.

First, this image is juxtaposed with Vesalius's body anatomy. In Vesalius's image, the body's interior is a hidden site of wonder, and the architecture is part of the ritual setting required to penetrate the body's interior. In the *Image of the Inner Landscape*, the body has a different mode of hiddenness: the interior reveals the presence of nature concealed within the body. It suggests the interconnection between humans' well-being and landscape environments. Second, the image is compared to Cesare Cesariano's Vitruvian man. The body in Cesariano's image is a well-articulated whole comprised of clearly defined parts. It establishes an ideal image for architecture to imitate. The body in the *Image of the Inner Landscape* has only a primordial oval shape, and its components imply constant latent flows. It demonstrates a different ideal, a generative force lying within the natural world's process of change. Third, in this image, the Cowherd, Weaving Girl, and children work on the key sites of natural movements, maintain their circulations, and disappear into the latent flows. It means that landscape interventions shall partake in the given context, spell out its orders, and eventually withdraw their self-presences.

Keywords: landscape, body image, health, equilibrium



A handful of earth. © Photo Credit David Doris.

Power and Dissemblance in Yorùbá Earth Works

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In Yorùbá landscapes of southwestern Nigeria, extraordinary power is deployed in the most common and unassuming object, a clump of earth scooped from the ground and set down to mark and protect property (see figure). In a gesture of thoughtful displacement, the Earth (ilè)—omnipresent but withdrawn from perception—is set forth as a perceptible object, a sign of itself, an image, translated in Yorùbá as àwòrán, “what we look at and remember.” Such a transformation establishes a moment of lawful order, inhabiting a place by locating it within a doubled temporality, historical and primordial. How does it do this? And what is the nature of the power represented there?

All inquiries lead back to Ògbóni, the ancient secret society of honored elders, said to claim the Earth as source and justification. Ògbóni power, we are told, is greater and older than that of kings, nations, gods, laws, even civilization itself, and the organization is widely feared. Yet the deeply conservative Ògbóni is largely hidden from the public eye and public participation. Its members have long met together in shrouded precincts called ilédi, windowless “houses of concealment” (Lawal) that were also, paradoxically, “public buildings on public lands” (Drewal) built at the centers of Yoruba towns.

Edan Ògbóni, paired figurative staffs made of brass and iron, are emblems of membership in the Ògbóni society. Regarded as one object, edan is “the only sacred object of the Ògbóni seen by the public” (Adepegba); it is also “the only thing that was secret in Ògbóni” (Fadipe). Another paradox, then: harboring secrets even in its visibility, edan is at once a staging and an occlusion, an apparent monument that not only withdraws from vision, but performs its own undoing. An etymology of the noun edan shows the constituent verb dan means “to forestall or frustrate someone’s efforts, particularly through supernatural means” (1985:38). Yet there’s no magic here, only material. In its materiality, how does edan forestall or frustrate efforts to comprehend what it signifies?

Theory here takes the form of a simple riddle:

It’s right in front of you; you just can’t see it.

Keywords: dissemblance, secrecy, earth, africa

Hiding in Plain Sight: The White House Solarium and The Projection of History

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On the evening of Friday, May 8, 1953, Robert Cutler, the National Security Advisor to President Eisenhower, entered the White House. Accompanied by several officials, Cutler climbed up to the mansion's top floor and entered a room virtually unknown. There, in the White House Solarium, the President and his "group of fine fellows," held a meeting of grave consequences to American policy in the Cold War. The secret gathering and the room in which it took place gave birth to the namesake Project Solarium: a month-long war-game simulation that shaped US policy toward the recently nuclearized Soviet Union.

This paper takes the moment of the gathering at the Solarium as an entry point for a discussion of the cultural images cultivated during the Cold War, and the role played by architectural space in such constructions. Both visible and hidden, the garden-like Solarium is covered under the shadows of secrecy while basking in sunlight. An ambiguous interior, serving as the First Family's private retreat on one hand, and a space for undisclosed meetings on the other, the Solarium challenges conventional imaginations of the space of decision making, and is a spatial manifestation of Cold War politics and strategies concerned with deceit, concealment, projection and revelation; with what one could or could not see.

Situated against the geopolitical history of Cold War policies and propaganda, this paper presents the architecture and history of the Solarium as a physical and metaphorical representation of the culture of images and the politics of latency characteristic of the Cold War. On its shadowed edge one finds nuclear apocalyptic visions, hidden fallout shelters and underground bunkers; on its lit side, the public and exposed imaginations associating nuclear energy with the power of the sun. Behind the Solarium's opaque glass curtain, and as it hides watchfully on the sovereign's roof, architecture, politics, and propaganda coalesce in conspicuous secrecy. A space for the projection of history and its images, the Solarium's tale reveals architecture's role as an instrument of vision, and its participation in the making of grave decisions. As it hides in utter visibility, the Solarium comes forth as a unique and ambiguous space from which future history was constructed right under the American public's nose.

Keywords: Cold War, architecture, politics, projection



President Eisenhower Cooking Quail on the Solarium of the White House, Public Domain, via National Archives Catalogue: <https://catalog.archives.gov/id/5723071>.

Clutter, Tidying, and Architectural Desire

| Rebecca Williamson | College of Design, Architecture, Art, and Planning, University of Cincinnati, Cincinnati, United States.

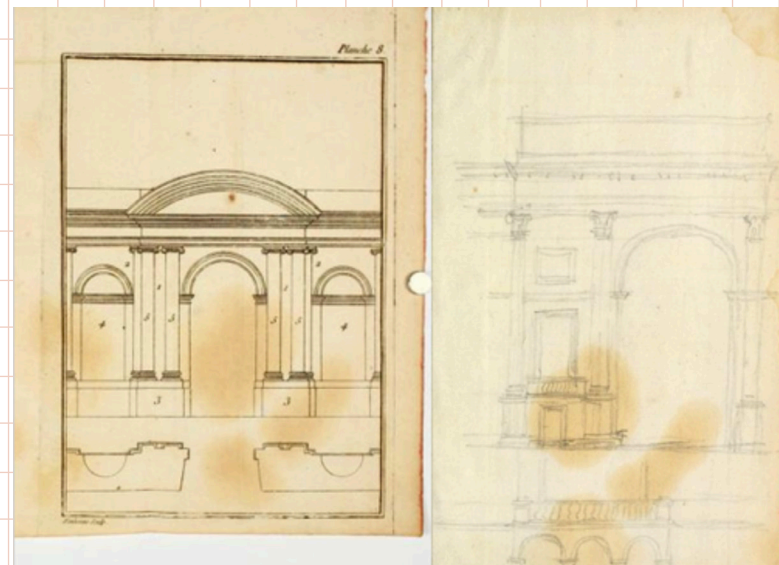
In exhorting his readers to “keep your odds and ends in drawers or cabinets,” Le Corbusier (1887–1965) transmits a yearning for tidiness inherited from his predecessors.²² Architecture, it would seem, is an endless war against disorder and decay. Nevertheless, those same forces continue to assert their presence, penetrating buildings, images, and texts.

This paper will explore underlying tensions and conflicts that produce periodic eruptions and reversals in architecture’s campaign to impose and preserve order. It will look to architectural texts for evidence of such efforts: suppression of information or images, sleight of hand, or outright censorship, as well as their thwarting.

Architectural theory’s foundational rupture is the loss of the drawings that Vitruvius claims to have included with his manuscript. While Leon Battista Alberti (1404–1472), in renewing and revising the Vitruvian project, uses only language to convey and combat lurking chaos, many before and after him would try to reinvent the lost drawings, exposing fissures between language and image in the process.

Marc Antoine Laugier’s *Essai sur l’architecture* (1753) promotes a theory of architecture shorn of excess and error. The first edition bears no images. The second features a frontispiece by Charles Eisen that, while being among the most familiar images of architectural theory, diverges from Laugier’s verbal construction. That edition adds a glossary of terms and eight plates.²³ Anne Fonbonne’s name appears on the last image, an assemblage of violations of Laugier’s rules. Did she, with her transgressive composition, seek to undermine Laugier’s efforts to convey a tidy, purified vision of architecture? Laugier himself hints at other ways at the end of his texts in his descriptions of gardens, in which China represents the tantalizing possibility of worlds where familiar rules might not apply. Subsequent architects such as John Ruskin (1819–1900), and even Le Corbusier himself would find such exotic unknowns in their imaginations, yet architecture’s desire for control would reassert itself. Through examination of such incidents, this presentation will expose architectural propriety’s failure to stem the loss of control that lurks in the fissures between language and image, and between thoughts and things.

Keywords: rules, disorder, chaos, transgression



Anne Fonbonne, Plate 8 from the second edition of Laugier’s *Essai sur l’Architecture*, 1755. The composition features architectural ‘defects’ as described in the text. The author of the pencil sketch on the verso of the next page, shown in the right of this image, is unknown. Public Domain.

²² Le Corbusier, *Towards a New Architecture*, translated by Frederick Etchells, (New York: Holt, Rinehart, and Winston, 1960), 115.

²³ Neither the glossary nor the plates appear in Wolfgang and Annie Herrmann’s English translation of the 1753 first edition, for which the frontispiece of the 1755 second edition serves as cover and title page. See Marc Antoine Laugier, *An Essay on Architecture*, translated by Wolfgang and Anni Herrmann (Los Angeles: Hennessey and Ingalls, 1977). In their introductory notes the translators explain their desire to preserve the impression of the first edition, arguing that the later additions tend to weaken Laugier’s case.

Imagining architecture as a space of play and display, the process of revealing is a performance, a trickery – a diverting process exposing narratives otherwise carefully occulted. The explorations of dreams and anxieties through storytelling reveal alternative temporalities – disclosing memories or announcing future possibilities. In the discontinuities of revealed and concealed structures, multiple temporalities shed light on the process of revealing so innate to architecture.

Moderator: Stephen Fai

Temporalities of Hiding : Fragmented Fictions

Temporalities of Hiding Fragmented Fictions

From Caves to Bunkers: On Gaetano Pesce's Subterranean Dwellings

I Kyveli Mavrokordopoulou | École des Hautes Études en Sciences Sociales, Paris, France.

In AD 3072, an archeological team discovers the remnants, human and architectural, of a subterranean city buried in a cave deep underneath the Earth. According to the accompanying report, the archeologists situated the subterranean dwelling in the year 2000, when the Earth's surface supposedly became unlivable and led humanity to hide underground. This is the bizarre premise of Italian architect and designer Gaetano Pesce's full-scale plastic bunker, *The Period of Great Contaminations* (1971–1972). Far from the dreamy artificial environments of atomic shelters—the “family vaults” that proliferated in the same period,²⁴—Pesce's work devises a mysterious atmosphere. It is filled with fossilized human remains, suggesting the prehistoric past of caves; only this cave is in plastic. If the prehistoric cave is associated with the natural subterranean, the absolute figure of terrestrial voids and subsoils, then that of the Pescian underground is not natural at all; it rather embodies a future ruin, a total failure of the techno-industry.

By drawing a parallel between cave and bunker, this paper focuses on the paradoxical temporal duality of such a symbiosis. Both spaces conceal and protect the human as they signal a time of extreme danger outside. Yet, they denote a radically different sense of time. While the cave suggests the deep past, the bunker reaches out to the far future initiated by the atomic age. Together they create an absurd preposterous history, a fictional prehistory of future architecture.²⁵ Our analysis focuses on this, military shelter—in order to raise questions regarding the status of the human subject inhabiting it. Where is the subject situated in that historically imprecise environment? The image of the endangered human subject, characteristic of the atomic age, persists in Pesce's grotto-like environment, albeit in a dissimilar mode. Rather than a farewell to the human world above the surface, we argue that *The Period of Great Contaminations* ultimately suggests the subterranean realm as crucial for understanding contemporary underground political ecologies.²⁶

Keywords: Gaetano Pesce, underground, cave, deep past/future

²⁴ Beatriz Colomina, *Domesticity at War*, (Cambridge, MA: The MIT Press, 2006), 138–140.

²⁵ Spyros Papapetros, “Pre/post/erous Histories (or, histories and theories of the prearchitectonic condition)”, *E-fiux architecture*, November 19, 2018, <https://www.e-fiux.com/architecture/history-theory/225184/pre-post-erous-histories/>.

²⁶ Matthew Kearnes and Lauren Rickards, “Earthly graves for environmental futures: Techno-burial practices,” *Futures* 92, (2017): 53.

Concealed behind Transparencies. A Closer Look at Architecture's Hidden Performativity

I Ramon Rispoli | Department of Architecture, University of Naples Federico II, Naples, Italy.

In his doctoral dissertation, the architect and theorist Andrés Jaque used the example of the Barcelona Pavilion by Mies van der Rohe (1886–1969) to make a case for a performative conception of architecture. Just like gender for Judith Butler, architectures for Jaque are performative inasmuch as they keep reproducing themselves over time: their appearance as stable and unchanging entities is nothing but the result of an ongoing process that, quite paradoxically, hides itself by repeating itself over and over again. The Pavilion's reflecting pool must be cleaned periodically, the iconic red curtains must be replaced over time, any degradation agent must be kept at a distance. It might be said, somehow, that architecture presents itself as the quintessential "art of space" by removing time from sight.

Following Jaque's argument, also other common assumptions regarding modern architecture come into question. "To live in a glass house – Walter Benjamin (1892–1940) wrote in 1929, just while the original Pavilion was being built – is a revolutionary virtue par excellence. It is a moral exhibitionism we badly need." In contrast to the introverted bourgeois world, Benjamin celebrated the inherent transparency of modern architecture, in which he saw a metaphor of brand new ethical and political horizons: "there was nothing to hide," as the new architectural aesthetics seemed to express. However, modern architectures are by no means transparent, their renowned "transparency" being the result – as already seen – of multiple and repeated acts of concealment.

The image of "timeless Architectures" is continuously reperformed also in the field of knowledge production, i.e. architectural theory, history and critique. Hegemonic narratives – still deeply imbued with Western metaphysics – keep looking at buildings as ageless works of art, programmatically excluding whatever does not fit into the picture: the spatial and temporal framework in which they are inscribed, the many and everchanging ways in which they are acted out by their users, the role that other actors (beside the architect) play in their production and reproduction over time. What does it entail to visualize what is hidden behind "Architecture"? This contribution will try to shed further light upon the aesthetic and political potential of such acts of unfolding.

Keywords: architecture, performativity, transparency, concealment



PHANTOM. Mies as Rendered Society. Andrés Jaque / Office for Political Innovation. Fundació Mies van der Rohe, Arts Institute of Chicago Permanent Collection, used with permission, ©Andrés Jaque/Office for Political Innovation.

Hide and seek. A tarot deck of cards shared among Italo Calvino and Marco Francari

I Tania Cano | School of Architecture, Art, and Design, Tecnológico de Monterrey, Guadalajara campus, Mexico.

Throughout our work in the architecture field, we train to always be searching, and in the endeavor, we play what could be a hide-and-see game. We set the place, the rules, and the players. We identify our readings and authors. We are the ones who seek, while others hide. We set the time for re-search, and we start imagining all the possibilities ahead. We prepare our senses to track clues, and we never stop training. It is in this way that Italian architect and professor Marco Francari invited us to *play*.

Storytelling within architecture as research has been about questioning the literature and narrative theory and coming back with new questions to the architectural field. A 1969 book written by Italo Calvino called *Il castello dei destini incrociati* offers insights about the work of Marco Francari, who devoted most of his work to the relationship between storytelling and architecture.

This paper tells the story of how a teaching exercise by Francari using a deck of tarot cards, and Calvino's book in which a deck of tarot cards is used to narrate twelve tales, are linked. This book, which was as Calvino wrote, made first of pictures -- the tarot playing cards -- and secondly of written words,²⁷ sets the narrative to talk about Francari's work. Both would have seen the visual as an opportunity to appeal to their reader's imagination. This dialogue between the two figures provides the chance to gain insights into what storytelling as a crafty process within architecture could be.²⁸

Keywords: storytelling, architecture, imagination, Italo Calvino, Marco Francari



Le Bateleur [I] (the magician) card from the Tarot of Marseilles, deck which dates from 1701-1715. Used under Creative-Commons license.

²⁷ Italo Calvino, *The Castle of Crossed Destinies*, (New York: Harcourt Brace Jovanovich, 1977), 123.

²⁸ Marco Francari, "An Architectural good Life can be built, explained and taught only through storytelling," in *Reading Architecture and Culture: Researching Buildings*, edited by Adam Sharr, (London: Routledge, 2013), 224-34, 226.

Impossible Gag

Linda Heinrich | Corcoran School of the Arts and Design, George Washington University, Washington D.C., United States.

A terrible, but funny thought is that Sigmund Freud (1856–1939) was never so well represented visually as through Winsor McCay’s wondrous cartoons and Buster Keaton’s stunts. In this essay’s *dénouement*, some of Keaton’s silent comedies perfectly illustrate Freud’s *Interpretation of Dreams* (1899), especially when they use McCay’s comic strips as storyboards.

Our imagination is an expert at hiding things when we dream. It disguises certain images as a way to slip them through a censor—a layer of forgetfulness—that insulates us from any memory that threatens our ability to function from day to day. Interestingly, these same Freudian ideas lurk in archival images of McCay’s cartoon strips from 1905 to 1911 in both *Dream of the Rarebit Fiend* and *Little Nemo in Slumberland*. The elements of dreamwork detected by Freud are rendered by McCay as the adventures of a dreamer who, finding himself in various nightmarish situations, is inevitably transported incognito into the familiar territory of the bed when he wakes up. Graphical play with likenesses and doubled forms makes for unexpected substitutions. The serious topic of psychoanalysis is portrayed as wonder about cheese.

Keen to parlay his celebrity, McCay hit the vaudeville circuit with some of the world’s first animations, some—times sharing the theater with another act called *The Three Keatons*. The youngest of the Keatons called “Buster,” which was slang for a bad fall, learned to tumble at an early age as his father kicked him further and further across the stage. Of necessity, his sense of timing was perfect.

Nickelodeons replaced vaudeville almost overnight—Keaton’s celebrity ultimately superseded McCay’s—but his cartoons live in the moving pictures that Keaton made, translated into specific scenes. Keaton dubbed his inventive play with stunts and the movie camera as “impossible gags,” a resistance to reality and its demands. Later in life, he lamented the end of impossible gags as audiences developed an appetite for stories with a plot and a satisfying ending, “like books.”

Humorous anecdotes depend upon the skill of the storyteller. What do McCay’s cartoons about dreaming reveal about the mechanism of disguise?

Keywords: cartoons, dreaming, storyboarding, wit



Winsor McCay, Public domain, via Wikimedia Commons.

Creative works
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A New Approach to Writing History: The Reconstruction of History Through Nodal Spaces in the Ghost City of Lifta

I Hala Barakat | College of Art & Architecture, University of Idaho, Moscow, United States.

Under the theme of *Architectures of Hiding*, this set features installations of recording and transcribing silenced layers of history. Today Lifta is fighting a development plan by the occupation that decontextualizes its structures, and neglects its history.²⁹ The plan proposes alienated programs as a method of concealing its position of using architecture to serve political agendas.

The experience of displacement is translated through a series of redesigned ruins and the curation of the journey of return, which ends at the machine of transcription.

The six collages of destruction highlight the occupation by overlaying cultural artifacts with objects of apartheid to reveal moments omitted from the city's history.

The models are used as casts for tracing the voids and incorporating the physical landscape of the city with narratives of the owners in exile. Based on the book *Permanent Temporariness*, the three ruined houses are redesigned to highlight different cultural traditions showing the multiplicity of one place: "Madafah," "Mujawara," "Hodoud."³⁰ The nodes are all connected in proximity and located in *The Ard*,³¹ as part of the journey of return.

The space of return at the end of the path shows full transparency with no defined scale or orientation, projecting the uncertain future of the Liftans in diaspora. The tower of return becomes the repository for unregistered memories of the place and people. Following the return is a moment between the past and the present, *the memory*. The space translates into a machine for regenerating the memories. The recording of history takes place through the process of fragmenting objects and reconstructing them into a space of recording. Within the machine are re-imagined artifacts and devices such as the bulldozer, to be used as platforms of narration for future generations.

Mahmoud Darwish once said, "as you set up for the next war, think of the people asking for peace, on your way home remember the people of the camps, as you free yourself from all the metaphors, think of those who lost their right to speak."³² You are now part of *The Ard* and your engagement will help resist the endangerment of erasure for millions displaced around the world today.

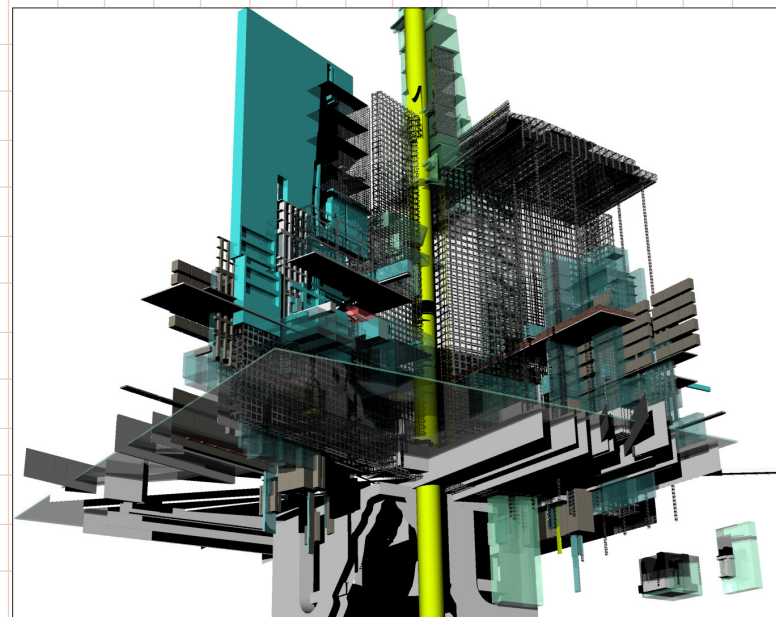
Keywords: history transcription, void inversion, memory destruction, right of return, space of resistance.

²⁹ Shoshan, Malkit Reconstruction of Memory – Foundation for Achieving Seamless Territory: FAST, "Lifta after Zionist planning," July 2018, <http://seamlessterritory.org/reconstruction-of-memory-2/>.

³⁰ Hilal, Sandi, and Alessandro Petti, *Permanent Temporariness*, (Stockholm: Art and Theory Publishing, 2018.)

³¹ *The Ard*, arabic translation of Land.

³² Jabbar, N., "As you return home, to your home, think of others. live in the layers," November 2015, <https://nataliejabbar.wordpress.com/2015/11/18/as-you-return-home-to-your-home-think-of-others/>.



A new approach to writing history: The reconstruction of history through nodal spaces in the ghost city of Lifta, Courtesy of Hala Barakat.

Work: Deformative, Yet Silent

I Samira Daneshvar | Graduate School of Design, Harvard University, Cambridge, United States.

In the *Dictionary of Untranslatables*, Pascal David explains that “the human activity that falls under the category of work, at least in some of its uses, is linked to pain, to labor, and to accomplishment.”³³ For Hannah Arendt (1906–1975), work and labor are considered as “two sides of the same coin.”³⁴ In this sense, work is what an architect does in his/her daily life; labor is their role in the larger economic equation. This project questions the historical and theoretical implications of work and labor, as they pertain to the discipline and practice of architecture.

Considering “work” through the lens of modern professionalization, this project illustrates an example of the effect of standardization on the body of the working class. The combined objects of Pelvic–Chair, Mouse–Arm, and Bag–Back explore anatomical abnormalities that are caused and developed by the work associated with the field of architecture. Each piece depicts the silent deterioration of an architect’s body throughout its everyday engagement with the so-called “work.” Excess and repeated movements, or stillness and absence of almost any movement, for prolonged periods of time, decay the productive body and result in visible anomalies. In engagement of the human motor with the instrument of design, the organic and the artificial turn into the temporary extensions of each other. Therefore, both the human body and the non-human apparatus experience the counter-force that is effected in their participatory work. The continuous friction of apparatuses of work with the physical body on the one hand, and the gradual malleability of the body in response to these apparatuses on the other hand, result in the weariness of both. The marks of this encounter are inscribed in language of deterioration in the physical constitution of both.

Whether it is a computer mouse, a backpack, or a chair, the interaction of the physical body and instruments of work lead to deterioration, deformation, and “pain” – all of which shall be properly kept under disguise of corrective apparels, postures, and prosthetics of composure. The friction, often times, becomes legible through the frequency of repairs and replacements of the parts; that is both for human and non-human parts. Translation of work-induced disorders into aesthetics of physical figures in these three objects, renders the physical impact that are endured in achieving efficiency.

Keywords: work, body, deformation, standardization



Work: Deformative, Yet Silent, Courtesy of Samira Daneshvar.

³³ Emily S. Apter, Barbara Cassin, and Steven Rendall, *Dictionary of Untranslatables: A Philosophical Lexicon*, (Princeton: Princeton University Press, 2014), 1263.

³⁴ Hannah Arendt, *The Human Condition*, Charles R. Walgreen Foundation Lectures, (Chicago: University of Chicago Press, 1971), 134.



Avert, Courtesy of Heather Leier.

Avert

I Heather Leier | Department of Art, University of Calgary, Treaty 7 region in southern Alberta, Canada.

As you move throughout campus, you may notice images of a young woman awkwardly negotiating the spaces through which you move. Attempting to avoid unwarranted interactions, she regulates her body by making herself small, concealing her head in a book, and hiding behind trees. Positioning keys between her fingers, or staring at her phone; she braces herself.

Drawing on my experiences with public gender-based violence including stranger harassment, through the Avert project I make visible the psychological, emotional, physical, and behavioural effects of such violence, which emerge both consciously and subconsciously. This work is situated within the public sites in which gender-based violence operates, subtly existing alongside the day-to-day ebb and flow of pedestrian and vehicle traffic. Through this positioning, the work critiques these spaces which can be designed unsafely, and which are undoubtedly socially regulated by settler-colonial heteropatriarchal systems of oppression.

Violence against all women continues to be a significant issue globally however such violence does not impact all communities equally. This project is limited due to its emergence from my experiences as a white, cis-gendered, able-bodied, settler artist and I therefore consider it to be a minor contribution to the increasing number of artists who are questioning and problematizing power dynamics within public space. Of note is the significant, collaborative project “Stop Telling Women to Smile” by artist and activist Tatyana Fazlalizadeh, which centres the voices of women of colour with the context of street harassment.

Ultimately, through the Avert project, I present the opportunity for viewers to come to understand the impacts of stranger harassment with the intent that with this knowledge they will be less likely to participate in these acts of violence and will more likely become an ally in the fight to stop it. With less stranger harassment, more women will have the ability to move through public spaces safely without restricting their social activities, means of transportation, regulating their bodies and actions, or prioritizing methods of physical resistance. Further, the Avert project aims to validate women’s experiences with stranger harassment and engages audiences in understanding their ability to participate in the production of safer public spaces.

Keywords: installation, violence, gender, print media

A Space In-Between

I Anahita Norouzi | Independent Artist.

In this lecture-performance, I create a rewriting of history in the form of a series of speculative events that are rooted in political incidents that affected my family. Here, I go back in time to explore the link between architecture, memory, and history, focusing on the institutions—school, hospital, and prison—through which the state imprints power on or actually destroys bodies to eradicate memory and control the writing of History. Likening the institutionalized hiding and suppression of history with the internalized process of memory repression, I use the power of my own writing on the historical events and the power of photographs to invoke memory.

Beginning with a discussion on Berlin's 1942 Sachsenhausen concentration camp, the narrative then moves to the Allan Memorial Institute in Montreal, a reference to the government psychological experiments conducted on citizens during the Cold War period in the 1950's. The story concludes in Tehran's Towhid Prison, where my father was interrogated and tortured as a political prisoner in 1979.

Here, text, images, videos, and photographs are layered and interwoven to create an unstable narrative to be deciphered by the viewer and elaborated upon during a performance by myself. Influenced by states of crisis and 'split-identities,' the time and space constantly move back and forward between past and present/here and there.

Keywords: body, power, architecture of forgetting



A Space In-Between, Courtesy of Anahita Norouzi.

If These Walls: An Orthographic Memoir

I Jan Maghinay Padios | American Studies Program, Williams College, Williamstown, Massachusetts, United States.

Drawn by hand and composed with Adobe Illustrator, the images on display are part of the artist/writer's creative practice of orthographic drawing and creative writing. Whether writing prose poetry, non-fiction, or fiction, Padios grapples with Asian American experience in America, especially the violence, mental illness, and trauma that pervaded her early family life in Florida. *If These Walls: An Orthographic Memoir* translates the silence and detachment of these experiences into the visual and design language of architecture. Part family photo album, part design textbook, and part instructional manual, the work demonstrates how orthographic points of view—which rely on separation, hovering, disassembly, and cuts through objects—can speak to and about emotional life. In showing not what is hidden, but the shape and organization of the hiding itself, this presentation offers viewers a new way of sensing and rendering memory, trauma, and untold family histories.

As part of Jan's creative practice, the drawings have aided in the development of *If These Walls: A Novel*. A literary thriller, the story centers around Gil Santos and Lena Wynter, adult sisters whose father murders their mother and kills himself in their home in Temple Terrace, Florida. Gil's recounting of the family history in the wake of her father's homicide-suicide reveals the racism, trauma, violence, and mental illness underwriting this Filipino immigrant family. *If These Walls: A Novel* grapples with the Asian American model minority myth; histories of U.S. colonization and white supremacy; and race, gender, and sexuality in Filipino American experience. The novel meditates on Yudell, Moore, and Bloomer's claim, in *Body, Memory, Architecture* (1977), that "the action and judgments of an individual may be impaired by a damaged or distorted body boundary" and thus "the activities of a household may also be impaired by the jamming of its doors and windows."

Keywords: Creative nonfiction, graphic novels, domestic architecture, trauma



Verdures, Courtesy of François Sabourin & Bertrand Rougier.

Verdures

| François Sabourin | Peter Guo-hua Fu School of Architecture, McGill University, Montreal, Canada.

| Bertrand Rougier | Architect, Oslo, Norway.

Verdures is part of an ongoing investigation of the relationship between landscape and camouflage. *Mimicry camouflage* is a particular kind of concealment pattern that has become widely used by hunters. It achieves visual dissimulation by combining photorealistic images of plants that can be found in a particular ecosystem during a specific season. *Mimicry camouflage* is an image with multiple roles: at once a synthetic representation of a landscape at a distinct moment, it is also, with its concealment of hunters through clothing or shelters, a device for the manipulation of an environment.

Verdures is a camouflage for the green spaces of Paris during mid-fall. The pattern is composed of the city's dominant tree species: London planes, horse chestnuts, little leaf lindens, and field maples. However, only some of the source images were captured in Paris. Many specimens were collected in Oslo and Montréal, tracing the historical flows of species across urban ecosystems, such as the exportation of horse chestnuts and field maples to North American cities and the importation of American Sycamores to Europe. Working like the professional camouflage makers, who in turn proceed a bit like botanists, we assembled a herbarium of bark, fruit, and leaves. These were then arranged into a continuous pattern that incorporates painterly techniques like *sfumato* and *chiaroscuro* to feign depth and break up forms.

Like other *mimicry camouflage* patterns, ours plays multiple roles. Printed on clothing or textile, it may "naturalize" the built environment, obscure activities, and enable new modes of negotiating the city landscape. The pattern is printed onto ponchos designed to be worn by a single person, buttoned together to form large shelters, or fixed to a wall as a tapestry.

At the *Architecture of Hiding* symposium, *Verdures* takes the shape of a hung shelter, assembled from multiple ponchos. Taken out of its ecological context, the pattern gains an ornamental quality reminiscent of medieval mille-fleurs tapestries.

Keywords: concealment, camouflage, hunting, pattern

Hidden Relics

I Claudio Sgarbi | Arzieli School of Architecture and Urbanism, Carleton University, Ottawa, Canada.

In collaboration with David Bastien-Allard, Rubin de Jonge and Fabio Elia Sgarbi Biondi

Relics of a secret design were found hidden inside a wall of a building: two lavishly illustrated empty match-boxes, a holy picture with a prayer, a king of cups briscola card, a wooden spoon.

What can we infer from these relics? Endless stories. They were hidden for all the ghosts to come and for all our possible accidents of the real. They were given to me as a gift, because I am an architect, and the person (builder or rather un-builder) who handed them down to my donor has already joined the flock of the un-knowns. Even more unknown are now the hider(s) of the relics and all their “reasons”! I fathom, for a moment, their spontaneity and a naiveness that might alone be the most powerful deterrent against (our?) evil eyes. But maybe it was malice. Maybe it was apotropaic, or a curse, or a desperate search for accomplices – as we must be. Who knows!? This is what got hidden and found: all the infinitely secret “who-knows”.

The architecture of this secret lies in its meticulous secrecy. And the necessity of this secrecy is the essence of architecture. These relics were buried in a wall and so we have retrieved them. They were buried without any sign of their burial. The retrieval was unintentional. Was it? They were found as a surprise. Was this a mistake? Or a trick? Was the wake of this finding planned? Imagine that you are demolishing a wall to open a door. Suddenly you find a cavity and in that cavity you find some remains, curios, strange relics. Someone must have buried them there. “This is architecture” (A. Loos). There is always something to hide in order to build. There is always something to build in order to hide. This is why to build you shall hide something, whether you like it or not. But you arrogantly say: “I have nothing to hide!”. This negation that you want to hide is the full expression of your hubris.

We, nilly-willy, conspirators of these secrets, are now even thinking again and again about how to accomplish the truth of the destiny for these relics – traveling vast distances, joining strange unpredictable situations into an empty school of architecture. Who-knows.

Keywords: secret, hidden, relics



From inside a building wall in the historic district of Bologna (Italy). Gift by Carminella Biondi and Melita Castellina.



Cryptic Cross-icon by Fabio Elia EsseBi.

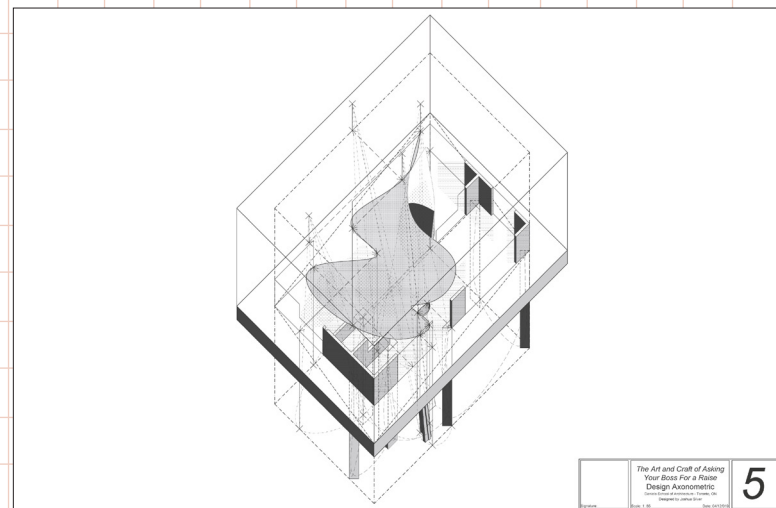
The Art and Craft of the Art and Craft of Asking your Boss for a Raise

Josh Silver | Manchester Architectural Research Group, University of Manchester, United Kingdom.

To access the dynamic material conditions of the past in its most banal, everyday forms, artefacts and their mechanisms are visualised and played-out in theatrical space (for this project, a stage adaptation of Georges Perec's novella entitled *The Art and Craft of Asking Your Boss for a Raise*)³⁵ utilising constraint operations (defined by Harry Mathews as, "A strict and clearly definable rule, method, procedure or structure that generates a [textual work],"³⁶ expanded by Georges Perec as, "describable, definable [and] available to everyone."³⁷)

This process of adaptation through constraint produces a condition of differential concealment and revelation through the process of landing narrative conditions within a dynamic field of material-spatial mechanisms. As these simultaneous and interlocking constraints play against each other on stage, their points of interface emerge within the circulation of characters and distribution of action; however, the constraints themselves are concealed within the resulting thickened material-spatial condition. *The Art and Craft of the Art and Craft of Asking Your Boss for a Raise* manifests in a series of presentational modes, as sketch, drawing, image, model, and performance. Each medium provides a differing mode of engagement with artefacts and their mechanisms, interoperating to form a cross-referenced body of work.

Keywords: theatre, constraint, adaptation, past-making, material mechanisms



The Art and Craft of the Art and Craft of Asking your Boss for a Raise, Courtesy of Josh Silver.

³⁵ Georges Perec, *The Art and Craft of Asking Your Boss for a Raise*, translated by David Bellos, (New York, NY: Verso, 2014).

³⁶ Harry Mathews et al., editors, *OuLiPo Compendium*, 3rd edition (London, UK: Atlas Press, 2011).

³⁷ George Perec, *Species of Spaces and Other Pieces*, edited by John Sturrock, 3rd edition, (London, UK: Penguin Books Ltd., 2008).

The Architectural Apparatus or Fabricating Illusionary Architecture

I Zenovia Toloudi IStudio Art, Dartmouth College, Hanover, New Hampshire, United States.

In an era where architecture is more and more absorbed by atmospheres and spectacles, it is timely to think through these terms less from the lens of new gadgets and technologies, and more from the lens of the physicality of structures. For these physical operations that produce either optical illusions or transformations of matter, this ongoing research employs the term architectural apparatus: It can be either an individual structural element with particular forms, materials, textures, and perforations, or an opening and a threshold, or a design of particular scales, geometries, proportions, and dimensions, or a strategically positioning of a building or monument to produce an effect in the eyes of the beholders. The architectural apparatuses intervene in particular buildings or conditions to either transmit light, or recreate an image to interrupt the daily routine in a building through the production of ever-changing phenomena, or to produce an illusion of infinity in a small interactive futuristic model. The architectural apparatuses become an intermediate architectural operation between two polar ends: the increasing corporate architecture (physical) and the increasing screen experiences (virtual). Through experiment and experience, certain ideas prevail about architectural apparatuses: they are artifacts yet non-representational; they become portals for phantasmagoria; they disrupt the spatial homogeneity and life-style monotony; they recalibrate the senses and cognitive abilities of the viewer; they displace temporarily one's image in relation to the surroundings; they are theatrical, literal, and temporal; they become transitional objects or communicative devices; and they become co-producers of space.

Keywords: art, architecture, installations, perception



One Color. Zest. Installation, detailed views. Presented as part of Nocefresca art residency in Milis, Sardinia, June 2021. Courtesy of Zenovia Toloudi / Studio Z.

Biographies
Biographies
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Biographies

Keynote Speakers

DR. DONALD KUNZE has taught architecture theory and general arts criticism at Penn State University since 1984. His book on Giambattista Vico studied the operation of metaphoric imagination and memory. As a Shogren Foundation Fellow, he developed a system of dynamic notation based on the calculus of George Spencer Brown, and as the 2003 Reyner Banham Fellow at the University at Buffalo, he extended this system to problems of boundaries in art, architecture, film and geographical imagination. As a Nadine Carter Russell Fellow at the Robert Reich School of Landscape Architecture at LSU, he worked with Kevin Benham redeploing the idea of the surrealist garden as a studio matrix. In two seminars held at the Washington Alexandria Architecture Center, he used psychoanalytic models to develop experimental approaches to critical-synesthetic thinking. He is currently completing a book on critical theory about architecture, performance, painting, film, and fiction and a novel about a psychoanalyst and failed academic whose only client is an architect who dreams about hysterical houses.

DR. SHANNON MATTERN is a Professor of Anthropology at the New School for Social Research. Her writing and teaching focus on archives, libraries, and other media spaces; media infrastructures; spatial epistemologies; and mediated sensation and exhibition. She is the author of *The New Downtown Library: Designing with Communities*; *Deep Mapping the Media City*; *Code and Clay*, *Data and Dirt: 5000 Years of Urban Media*; and *The City Is Not a Computer*. She also contributes a regular long-form column about urban data and mediated infrastructures to *Places Journal*, and she collaborates on public design and interactive projects and exhibitions. You can find her at wordsinspace.net.

LESLIE VAN DUZER grew up immersed in the wonder of her father's superconducting experiments, mother's faith in miracles and brother's magic performances. This foundational childhood and her early research on Adolf Loos and Ludwig Mies van der Rohe underpin her ongoing interest in understanding how architecture transcends its material confines. Since beginning her academic career in 1989, Prof. Van Duzer has taught in schools of architecture across North America (University of Michigan, Pennsylvania, Minnesota and California Berkeley; Arizona State and Washington University); Europe (TU Vienna, Helsinki, and Prague; The Academy of Fine Arts Vienna and Aarhus School of Architecture); and Japan (Hosei University). In 2010 she moved to Canada to serve as Director of the School of Architecture and Landscape Architecture at the University of British Columbia. She is currently on the UBC architecture faculty teaching design studios and theory courses. Prof. Van Duzer has published three books in collaboration with Kent Kleinman: *Villa Müller: A Work of Adolf Loos*, *Mies van der Rohe: The Krefeld Villas*, and *Rudolf Arnheim: Revealing Vision*; a comprehensive study of Loos's Czech oeuvre with Maria Szadkowska, *Adolf Loos: Works in the Czech Lands*; and a building monograph, *House Shumiatcher*, the first in an eight-volume collection she initiated and co-edited with Sherry McKay and Chris Macdonald: *West Coast Modern House Series*. In 2021, she published her sixth book: *Almost, Not: The Architecture of Atelier Nishikata*, a sole-authored monograph about a little known, but remarkable Japanese practice. She is currently working on her next book, *On Drifting Sand*, a reflection on the Danes' Sisyphean struggle to inhabit the North Sea coast of Jutland.

Moderators

PIPER BERNBAUM is an assistant professor at the Azrieli School of Architecture and Urbanism at Carleton University in Canada. She is the recipient of the Prix de Rome for Emerging Practitioners, and the Governor General's Academic Gold Medal for her academic work. Piper's research is focused on the intersection of law and architecture, the considerations and constraints of social and spatial plurality in urban environments, and the appropriation of space through design. Her current work looks at various spaces of "otherness" that emerge from within architectures of the everyday.

ROGER WILLIAM CONNAH lives in Ruthin, North Wales, UK. He is currently Associate Professor, Azrieli School of Architecture & Urbanism, Carleton University (Ottawa), Visiting Professor, School of Art and Design, Guangdong University of Technology (Guangzhou, China), and International Chair (2017-2019) Sushant School of Art and Architecture (Gurgaon, India). Responsible for a series of publications, exhibitions, films carried out over 4 decades in Finland, Sweden, India, Pakistan, Italy, USA, UK, and Canada, he has published over 20 books on architecture, art, material culture, cinema and society, including: *Writing Architecture*, MIT Press (1989), *Being: An Architect Ian Ritchie* (with Roger Connah), Royal Academy London (2014); *Finland: Modern Architecture in History*, Reaktion Press (2005); *Aaltomania* (2001), *How Architecture Got its Hump*, MIT Press (2000); *Welcome to the Hotel Architecture*, MIT Press (1999); *Architectures of Thought* (2021). Heron-Mazy Studio (Connah-Maruszczak founded 2001) architectural studio for alternative projects: *Chromopolis* (2002), *Revenge on the Lawn White House Redux*, Storefront 1st Prize (2008); *Kite Running Architecture* (Bengaluru 2015); *Architects can't be Existentialists* (2012); *Nexus: Designing Disruption and Celebration* (Ahmedabad with NID 1986), *Shelter* (Delhi 1987); *Satish Gujral Retrospective* (Delhi 1988), amongst others.

DR. STEPHEN FAI is a full professor in the Azrieli School of Architecture and Urbanism at Carleton University. Having served as the acting director of the School (2002 - 2004), director (2004 - 2005), and associate director—graduate programs (2006 - 2010), he is currently the co-chair of the PhD program. Professor Fai is cross appointed to the Department of Civil and Environmental Engineering and the Institute for Comparative Studies in Literature, Art and Culture (ICSLAC). He is also the director of the Carleton Immersive Media Studio (CIMS). CIMS is a multidisciplinary research unit that addresses theoretical and applied research questions related to the integration of digital technologies in the architecture, engineering, construction, and owner operator (AECOO) industry.

DR. SANDI HILAL is an architect, artist and educator. She has developed a research and project-based artistic practice that is both theoretically ambitious and practically engaged in the struggle for justice and equality. She is currently the Co-Director of DAAR, Decolonizing Architecture Art Research, an architectural and art collective that she co-founded in 2007 with Alessandro Petti and Eyal Weizman, in Beit Sahour, Palestine. – www.decolonizing.ps – alongside of her position as Lise Meitner Visiting Professor at Lund University Dept of Architecture and the Built Environment. Sandi is the initiator of the living room project, a series of spaces of hospitality that have the potential to subvert the role of guest and host, and to activate the rights of temporary people to host and not to eternally be a guest.

THI PHUONG-TRÂM NGUYEN is a trained architect in Canada, and holds an MA in Architectural History & Theory from McGill University. She is currently pursuing a PhD in Architectural Design at The Bartlett School of Architecture (UCL). Her research titled 'Anamorphosis I Drawing Spatial Practices' addresses the temporality of the gesture of looking through the study of anamorphic construction. Her design work explores the possibilities of drawing, filmmaking and writing to occupy the space of perception.

JOHAN VOORDOUW is an Associate Professor at the Azrieli School of Architecture and Urbanism. His research and visual work uses architectural representation to explore broader questions of climate change, identity and material consumption. His work has been exhibited at the Academy of Fine Art in Vienna, International Architecture Biennale in Rotterdam, Royal Academy Summer Show London and the Venice Architecture Biennale. Johan completed his graduate studies at the Bartlett School of Architecture, London and his undergraduate studies at the University of Manitoba.

Paper & creative works contributors

HALA BARAKAT, originally from Anabta, Palestine, is an assistant professor of Architecture at the University of Idaho. Hala received her M.Arch (2016) and MUCD (2019) degrees both from the University of South Florida. She covers architectural design foundations in her courses. Hala believes in architecture's ability to tell stories of civilizations, including narratives about displacement. She resists the use of architecture to serve any political agenda and feels strongly about the creation of a space as an act of advocacy. With her global perspective, Hala aims to use architecture as a catalyst for developing an architectural language understood by all.

DAVID BASTIEN-ALLARD is a graduate student at the Azrieli School of Architecture, he is known for his interest in filmmaking, classical architecture and contemporary design. David's research is based on inclusive designs, mental health and ways architecture can improve well-being. Aside from being an architecture student, David is also interested in social issues, gender equity and human rights. His hope for the future is that architecture and mental health will play a larger role in society.

AHMAD BEYDOUN (b. 1994, Beirut) is an architect and researcher who frequently operates in artistic settings. He completed his Bachelor of Architecture at the Lebanese American University and the École Spéciale d'Architecture. He is interested in developing research-based projects around collective memory in situ and in generated environments, critical cartographic and pedagogic practices that resist the carceral continuum in architecture and urbanism. Currently, Ahmad is building a repository for the decaying Khiam Detention Center to publicly perpetuate its infamous memory in the face of recent attempts of erasure and biased revisions. He is also working as a research assistant for Lawrence Abu Hamdan where he is working on upcoming audio investigations. He has previously worked as an architect at DW5 Bernard Khoury Architects where he was involved in a multidisciplinary range of work from concept discussions, to the illustration and production of digital images. His research-based projects have been supported by and presented at the Technical University of Delft, Art Jameel, Beit Beirut, Hammana Artist House and the internet.

DR. ANNE-MARIE BROUDEHOUX is Full Professor at the School of Design of the Université du Québec à Montréal, where she has been teaching since 2002. She received her doctoral degree in architecture from the University of California at Berkeley in 2002. She published multiple books, articles and chapters on the socio-spatial impacts of sporting mega-events and on the process of urban image construction, especially with respect to the invisibilization of poverty, in both Beijing and Rio de Janeiro. Her book, *The Making and Selling of Post-Mao Beijing* was awarded the International Planning History Society book prize in 2006. Her ongoing research is concerned with the spatialization of the memory of the Atlantic slave trade.

TANIA CANO is Architecture Program Director and full-time professor at Escuela de Arquitectura, Arte y Diseño, Campus Guadalajara at Tec de Monterrey. She completed a Master of Architecture at Universidad Nacional Autónoma de México in 2021 where her

research centered on the idea of storytelling within architecture. She practiced at local architecture studios and continued working in the academic field at the Architecture School of Tec de Monterrey in Guadalajara, Mexico. In the summer of 2017, she was selected for an internship at *Domaine de Boisbuchet* in France, and during the winter of 2019-2020, she conducted a research internship at Carleton University, Ottawa, Canada.

SAMIRA DANESHVAR is currently pursuing her PhD in the History and Theory of Architecture at Harvard University. Her research is situated at the intersection of architecture and medical sciences. She focuses on the historical understandings of the human body as both a socio-cultural and a scientific object by studying the historical relationship of the human body to both its interior and exterior environment. Her work attempts to raise questions on the production of knowledge through the body and the cultural artefacts surrounding its rationalization and universalization.

RUBIN DE JONGE recently completed his Bachelor of Architectural Studies with a focus in design at Carleton University. Prior to pursuing his degree, he worked as a craftsperson building hand-made guitar—from which he carries skills and principles into his current vocation. His areas of interest include the study of architectural scale, seeking to reconnect what we measure with how we measure, and how the 'memory' of a drawing translates into the impression of a space. He currently holds the position of Research Assistant at Carleton's Immersive Media Studio where he is pursuing techniques which combine digitally assisted and manual fabrication.

DR. DAVID T. DORIS (PhD Yale 2002) is Associate Professor of African Art and Visual Culture at the University of Michigan. He has been a Fulbright Scholar in Nigeria; an Ittleson Fellow at the Center for Advanced Study of the Visual Arts; a Smithsonian Post-Doctoral Fellow at the National Museum of African Art; a Residential Fellow at the Getty Research Institute. In 2012, his book, *Vigilant Things: On Thieves, Yoruba Anti-Aesthetics, and the Strange Fates of Ordinary Objects in Nigeria* (University of Washington Press, 2011), received the African Studies Association's Melville J. Herskovits Award.

DR. PAUL EMMONS is a registered architect and the Patrick and Nancy Lathrop Professor of Architecture at Virginia Tech serving as Associate Dean for Graduate Studies for the College of Architecture and Urban Studies. Dr. Emmons is based at the Washington-Alexandria Architecture Center of Virginia Tech where he coordinates the PhD program in architecture and design research. His widely published and presented research on architects' drawing practices recently includes books such as *Drawing Imagining Building* (2020) and co-editing *Ceilings and Dreams, The Architecture of Levity* (2019) and *Confabulations, Storytelling in Architecture* (2018).

DR. MARCIA FEUERSTEIN, PhD, AIA considers architecture and the body, embodiment, performance and theater through her teaching, scholarship and designs. Her research

investigates links between theory, practice and performance in architecture through books, essays, installations, presentations, and design projects. Her current work includes *Expanding Field: Women in Architecture* (Lund Humphries). Other publications include contributions to edited volumes (*Ceilings and Dreams; Body and Building; Architecture as a Performing Art*); *Changing Places*) and journals on issues of embodiment, performance, reuse, and atmosphere in architecture. She is an associate professor at Virginia Tech's School of Architecture + Design at the Washington Alexandria Architecture Center.

JENAN GHAZAL is a PhD candidate at the ASAU, affiliated with the Department of Near and Middle Eastern Civilizations (NMC) at the University of Toronto. She was nominated *Azrieli Teaching Fellow* in Fall 2020 at ASAU where she teaches a history/theory course titled: *Reporting from the front: on architecture, politics, and spatial violence*. She holds a BArch (2012) and a MArch (2014) from the Académie des Beaux-Arts in Lebanon, where she also has professional experience as a licensed architect. Before holding a Master of Architectural Studies (MAS, 2016) from Carleton University, Jenan was involved with community-based activism and documentation of endangered heritage buildings in her hometown Tripoli, Lebanon. By dwelling upon her firsthand experience of urban conflicts following upheavals in Lebanon, her research addresses the question of spatial violence as a continuous immanence in the architecture of our cities. She has presented papers in Canada and internationally on historical and contemporary entanglements of architecture, political violence, and the body in urban spaces. She has received various awards in Lebanon and Canada, most recently a SSHRC Doctoral award (2020).

LINDA HEINRICH is a practicing architect, exhibition and lighting designer. Her work for museums in the United States, London, Hong Kong and Tokyo over the past three decades has contributed to shaping the field of exhibition design. At the Washington-Alexandria Architecture Center, she studied early cartoons about dreaming circa 1900 while looking for new ways to make museum spaces. She teaches an exhibition design studio at the Corcoran School of the Arts and Design, which is part of the George Washington University in Washington D.C.

DR. ANWAR JABER completed her MPhil and PhD in Architecture on Palestine at the University at Cambridge in England. She is interested in exploring the cultural and socio-political aspects of architecture and urbanism, focusing on researching cities that face political transitions and extreme conditions, such as violent political, ethno-national and religious conflicts. Anwar supervised architectural courses at the University of Cambridge and recently joined the school of Architecture at the University of Waterloo, Canada as an adjunct professor. She practiced as an architect in Jerusalem and co-edited *Scroope 25* (the Cambridge Architecture Journal) and serves as an editor for the Arab Urbanism Magazine.

ELIYAHU KELLER is an architect, and architectural historian currently pursuing a PhD in History, Theory, and Criticism of Architecture and Art program at the MIT Department of

Architecture. He is the co-editor of the 46th volume of the department's peer-reviewed journal *Thresholds*, published by the MIT Press. Eli holds a Bachelor of Architecture from Israel, and a Master in Design Studies with Distinction from the Harvard Graduate School of Design. His doctoral thesis at MIT is tentatively titled "Drawing Apocalypse: Architectural Imagination in the Nuclear Age," and it investigates the relationships between the rise of nuclear weapons, apocalyptic thinking and visionary architectural production during the Cold War in the United States and the Soviet Union.

BRIAN M. KELLY, AIA, is an NCARB-certified, licensed architect in the State of Nebraska and an associate professor in the College of Architecture at the University of Nebraska. Brian teaches studios at all levels of the curriculum ranging from design thinking in the introductory core to design research studios in the Master's program and his teaching focus is in the areas of beginning design, design thinking, and architectural representation theory. His previous teaching experience includes Drury University's Hammons School of Architecture in Springfield, MO and the California Polytechnic State University in San Luis Obispo. His students' work has been featured in academic journals, exhibited in galleries, and honored in international competitions. Brian's research focus is broadly investigating the agency of authorship in the design process, specifically interrogating copyright and appropriation within software applications. In 2009, he co-founded ATOM as a design research collaborative focusing on small-scale investigations.

JEFFREY KRUTH is the co-founder of the design and research collaborative SPEC. Jeffrey is an Assistant Professor of Architecture at Miami University (OH). His work focuses on urban media, memory, and the disciplinary tools of architecture. Their collaborative work has been published in *PLAT*, *Urban Infill*, and elsewhere.

DR. JODI LA COE is a registered architect who teaches in the School of Architecture at Marywood University in Scranton, Pennsylvania. She earned a PhD in Architecture and Design Research from the Washington-Alexandria Architecture Center of Virginia Tech and a Master of Architecture in the History and Theory of Architecture from McGill University. Her research interests bridge the art and science of historical visualizations of space – the connections, interactions, and inspirations informing the relationship between the architectural imagination and cultural histories. Her dissertation on *Constructing Vision: László Moholy-Nagy's Partiturskizze zu einer mechanischen Exzentrik*, *Experiments in Higher Dimensions* examines synaesthetic spatial-temporal representations.

HEATHER LEIER is an Assistant Professor in the Department of Art at the University of Calgary in the Treaty 7 region in southern Alberta, Canada. She received an MFA in Printmaking from the University of Alberta and was the recipient of the Southern Graphics Council International Graduate Fellowship in 2016. She has exhibited her work widely both nationally and internationally and enjoys participating in and curating small print exchanges. When she is not teaching or working on various print projects, she is likely tending to her growing plant collection or helping to facilitate gallery programming at Alberta Printmakers Society.

DR. JAN MAGHINAY PADIOS is a scholar, writer, and artist whose work has been published in *Indiana Review*, *Construction*, *Cultural Studies*, *The Center for Art & Thought*, and *Zócalo Public Square*. Her first academic book, *A Nation on the Line: Call Centers as Postcolonial Predicaments in the Philippines* was published by Duke University Press in 2018 and won the award for Outstanding Achievement in Social Sciences from the Association for Asian American Studies. Jan has a BA in Architecture from Columbia University; an MA and PhD in American Studies from New York University; and an MFA in Creative Writing from Randolph College. She is an Associate Professor in the American Studies Program at Williams College.

DR. ASHLEY MASON is a Research Associate in the School of Architecture, Planning and Landscape at Newcastle University, UK. Her research is engaged with creative-critical and textual-spatial practices within architecture. Her doctoral thesis in Architecture by Creative Practice (Newcastle University, awarded 2019) intertwined a constellation of precedents with her own creative-critical works to offer a paracontextual practice advocating for marginal, suppressed, and overlooked site matters within architectural history, theory, design and production. She is currently co-developing edited volumes in relation to creative practice and reproduction.

KYVELI MAVROKORDOPOULOU is an art historian and critic, currently finishing a PhD at the École des Hautes Études en Sciences Sociales (EHESS), Paris, on the subterranean imaginary in contemporary art, especially concerning nuclear spaces. She co-edited the special issue of *Kunstlicht Nuclear Aesthetics* (with Ruby de Vos). In 2018 she was a visiting researcher at the Climate Commons Working Group, Carleton University, Canada and in 2019 an affiliated researcher at the Environmental Humanities Center, Vrije Universiteit, Amsterdam. She currently teaches at the École Supérieure d'Art du Nord-Pas de Calais/Dunkerque and is an ARTWORKS curatorial fellow of the SNF Artist Fellowship Program (2020/21).

ANAHITA NOROUZI is originally from Iran and lives in Montreal. Her interdisciplinary practice spans from spatial installations to sculpture, photo, and video-based works. She holds degrees in Fine Arts from Concordia University in Montreal. For the past ten years, she has traveled between Iran and Canada to conduct her research, which examines questions of migration, memory and identity from a psycho-historical point of view. Norouzi has taken part in several individual and collective exhibitions internationally. She was a finalist for the Magic of Persia Contemporary Art Prize for pieces shown at the Royal College of Art in London and in Dubai and is currently working on her solo show that will be presented in 2021.

DR. LOUISE PELLETIER was trained as an architect. She received her PhD in the history and theory of architecture from McGill University in 2000. She has been teaching at the UQAM School of Design in Montreal since 2006, where she is also Director of the UQAM Design Centre. She is the author of *Architecture in Words; Theatre, Language and the Sensuous Space of Architecture* (Routledge 2006), and co-author of *Architectural Representation and the Perspective Hinge* (MIT Press, 1997) and *Theatrical Space as a Model for Architecture* (McGill

Libraries, 2003). She is also the author of *Downfall: The Architecture of Excess* (2014), a novel that reflects on issues of contemporary architectural practice.

MIQUEL REINA ORTIZ is an Assistant Professor (2021-present) and a PhD Candidate in Architecture (2015-present) at the ASAU at Carleton University. His research concerns the relationship between different scales of intervention within the context of the Historic City. He collaborates with the Carleton Immersive Media Studio (CIMS) in the documentation of World Heritage Sites and the development of new digital workflows applied to heritage conservation. He has participated in international field works and co-authored articles on topics related to digital heritage documentation. He is a Scientific Project Coordinator and the Canadian representative of the ICOMOS Emerging Professional Working Group (EPWG). He studied architecture and holds a MsC in Restoration and Rehabilitation at ETSA Barcelona (UPC).

DR. RAMON RISPOLI holds a PhD in history of architecture and urbanism from the Politecnico di Torino (Italy). He is currently associate professor at the Department of Architecture of the University of Naples Federico II (Italy). His research interests focus on theory of contemporary architecture and design, with particular interest in their aesthetic and political dimensions. He authored two monographies, as well as articles and essays published in academic journals and edited books. He took part in several international conferences and seminars and was awarded with research fellowships in institutions such as the Canadian Centre for Architecture (Montréal) and the Getty Research Institute (Los Angeles).

FRANÇOIS SABOURIN is a course lecturer at McGill University and an architectural designer who lives in Montréal. BERTRAND ROUGIER is an architect living in Oslo, Norway. Together, they have been exploring the relationship between design and landscape through photography, installations, and publications. In 2019, they exhibited an earlier version of *Verdures* for the Pli Public Workshop 01 at the Pavillon de l'Arsenal in Paris, where they were awarded the Prix Pli, and in 2021, they will continue this research at an artist residency in Nouvelle-Aquitaine. Their collaborative work has been exhibited at Université Laval, Université de Montréal, la Maison de l'architecture, and published in the journal PLAT.

SPOORTHI SATHEESH is a graduate student, pursuing her Master of Science in Architecture at DAAP, University of Cincinnati. Her research concerns lay with the identity of Modern Architecture in India. Her thesis, conducted under Dr. Aarathi Kanekar and Dr. Edson Cabalfin, analyzes the reception of Le Corbusier's Chandigarh and its aftermath in a post-colonial India, through the lens of the Marg Publication, which was the first of its kind to publish scholarship on Modern Art and Architecture in India. Her career passion lies in becoming a story-teller of the built world through the medium of architectural publications. Additional to her time at the Hamptons Magazine, she is currently completing an internship at NYCXDESIGN.

DR. ALLISON SCHIFANI is the co-founder of the design and research collaborative SPEC. Allison is Assistant Professor of Digital Humanities in the Department of Modern Languages and

Literatures at the University of Miami. Her work focuses on literature, media, and the urban Americas. Her book, *Urban Ecology and Intervention in the 21st Century Americas: Verticality, Catastrophe*, and the *Mediated City* (2021) was published in Routledge's Environmental Humanities series.

DR. CLAUDIO SGARBI, Dottore in Architettura (IUAV), MS, Ph.D (University of Pennsylvania), Visiting Professor (Lebanese American University), Adjunct Research Professor (Carleton University), Tutor (Marangoni Design School), is a registered architect and is lecturing in several universities. His research concerns the ethics, the image and the gender of the architect, the design of construction sites, the building technologies, and the relevance of architectural history and theory in our contemporary projects. He designs, writes, publishes and lectures to accomplish these projects while being fully involved in the construction processes. He is working on a publication with the title *Misconceptions: The Infertile Belly of the Architect*.

FABIO ELIA SGARBI BIONDI, Photographer (IED, Madrid) with an education in architecture (IUAV) develops his figurative research traveling between spaces of conflict and territories of everyday banality. He dwells in the omnipresent tension that springs from the ordinary and extra-ordinary. His images are a meticulous attempt to capture visual frames of recurring coincidences.

JOSH SILVER is a multidisciplinary designer, researcher, writer, translator, and indexer. He received his M.Arch and BAS from the University of Toronto. His work explores spatialized writing in constraint, architectural processing, digital archaeology, and the infra-ordinary.

TEMINIOLUWA THOMAS is a Graduate Teaching Assistant and Ph.D. student at the Washington-Alexandria Architecture Center (WAAC), Virginia Tech, focused on the Architecture track. She obtained a Master's in Environmental Design and a Bachelor's in Architecture at the University of Lagos, Nigeria. Her research area revolves around Gottfried Semper's theory of costume, surfaces, architectural identity, style, cultural identity, and expression.

DR. ZENOVIA TOLOUDI, D.Des, AIA Intl Associate, is an architect, artist and Associate Professor of Studio Art at Dartmouth College. Founder of Studio Z, a creative practice focusing on the intersection of architecture, art, and urbanism, her work centers on connections between the environment, technology, and society. Zenovia has exhibited internationally, including at the Biennale in Venice, Le Lieu Unique in Nantes, France, the Center for Architecture in New York, the Boston Architectural College, the Athens Byzantine Museum, the Thessaloniki Biennale of Contemporary Art and the Onassis Cultural Center in Athens. She has won commissions from Illuminus Boston, and The Lab at Harvard. Her work belongs to permanent collections at Aristotle University and the Thracian Pinacotheca. A Research Fellow at Art, Culture, and Technology Program at MIT, a recipient of The Class of 1962 Fellowship, a

Public Voices Fellow and a Fulbright Fellow, Zenovia received her doctorate from Harvard's GSD, a M.Arch. from the Illinois Institute of Technology, and a diploma in Architectural Engineering from Aristotle University.

DESIRÉE VALADARES is a practicing landscape architect and interdisciplinary writer with a focus on critical ethnic studies, legal geography and environmental history. She is interested in preservation laws (US) and heritage conservation laws (Canada) as they converge with redress, reconciliation and recognition politics in the Hawaiian archipelago, in the Pribilof Islands chain and Southeast Alaska, and in interior British Columbia. Currently, Desirée is a sixth year PhD candidate at UC Berkeley in Architectural History.

DORA VANETTE is a PhD candidate in the Department of Art History, University of Southern California, and a participant in USC's Visual Studies Graduate Certificate. She works on twentieth-century design and architecture, with a focus on material culture of childhood and old age. Prior to starting at USC, she was a lecturer in design and architecture history at Parsons School of Design and the School of Visual Arts, New York. She has designed lectures and courses for museums and design organizations, served as Managing Editor of *Plot(s) Journal of Design Studies*, and has written for academic journals and design publishers including the *Journal of Design History* and Phaidon Press. She holds MA degrees in History of Art and Education from the University of Zagreb, Croatia, and Design Studies from the Parsons School of Design, New York.

DR. STEFAAN VERVOORT completed his Ph.D at the Department of Architecture and Urban Planning, Ghent University, and works as a postdoctoral researcher at Ghent University's Department of Art History. His research engages postwar art and architecture, specifically architectural models and postmodern architecture theory in the visual arts. Besides developing his PhD into a book with The MIT press, he is currently preparing a new research into postwar sculpture and technology in Belgium.

KRISTIN WASHCO is a PhD Student and Sessional Instructor at the ASAU, Carleton University. She received her Master's in Architectural History and Theory from McGill University, and her professional degree in Architecture from Virginia Tech. Kristin is a Registered Architect in New York and practiced professionally in New York City before relocating to Canada. Her professional work with NOROOF Architects, DXA Studio and MADERA has won multiple awards, including the AIA Award of Excellence. Her research interests are centered around the synesthetic experience of architecture, methods of architectural representation, and the translation from page to built work.

DR. REBECCA WILLIAMSON directs the MS and PhD Programs in Architecture at the University of Cincinnati. A registered architect with experience in practice in Europe and the United States, she received a PhD in Architecture from the University of Pennsylvania and M.Arch. from Virginia Polytechnic Institute. Before joining the faculty of the University of Cincinnati's

School of Architecture and Interior Design in 2006, she taught for five years in France through a partnership between the *Ecole nationale supérieure d'architecture de Versailles* and the University of Illinois and in the Urbanism program of the *Institut d'études politiques de Paris (Sciences Po)*. Her scholarship on architectural history, theory, pedagogy, and practice often involves the probing of older architectural texts for their embedded contradictions and complications as a way to shed light on current dilemmas. She is particularly interested in the impact of cultural exchange between Europe and other regions in the pre-Industrial era.

VINCENT YUXIN QIU researched vernacular Chinese landscape in China at Tianjin University, extended into his graduate studies at the Architecture History and Theory Program of McGill University. His previous research stemmed from the intersection between phenomenology and architecture and developed into his current PhD dissertation project focusing on Chinese landscape representations, including painting, poetry, and calligraphy. He also researched picturesque gardens in the backdrop of eighteenth-century cultural exchanges and modern Chinese architecture in relation to Sino-American exchanges.

Convenors

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RANA ABUGHANNAM is a PhD candidate at Carleton University's School of Architecture and Urbanism since 2017. She obtained her professional degree in Architectural Engineering from Birzeit University in 2012 and was granted her post-professional Master's of Architecture degree from the History and Theory Program at McGill University's School of Architecture in 2013. Rana is a Registered Architect in both Palestine and Jordan, where she practiced as a freelance architect. She is co-founder and a coordinator of CRIPTIC (Carleton Research | Practice of Teaching | Collaborative). Rana is currently a contract instructor teaching a multitude of courses at the School of Architecture and Urbanism at Carleton University. Prior to joining Carleton, Rana taught at the School of Architecture and Interior Design at the Canadian University Dubai and at the Department of Architecture at Birzeit University. Her research interests revolve around architecture and urbanity and the socio-political conditions that govern them. Her doctoral dissertation builds on her previous research and focuses on spatial forms of colonialism and resistance in Palestine.

ÉMÉLIE DESROCHERS-TURGEON is a designer and researcher working at the intersections of architectural representation, spatial justice and landscape. She completed a bachelor's degree in Environmental Design at Université du Québec à Montréal and a Master's degree in Architecture at McGill University. Before joining the PhD program, she worked in design firms specializing in industrial design, architecture and exhibition design in Montreal and Berlin. She is currently a PhD student at the Azrieli School of Architecture & Urbanism. Her doctoral research, funded by the Vanier Canada Graduate Scholarship, examines the history of the Canadian surveying system as an infrastructure of colonization, utilizing interdisciplinary discourses on landscape, architectural representation, and settler-colonialism.

DR. PALLAVI SWARANJALI is the Program Coordinator and Professor in the Bachelor of Interior Design Program, Algonquin College, Ottawa and a PhD Graduate of the Azrieli School of Architecture and Urbanism, Carleton University, Ottawa. She has a B.A. in Architecture and an M.Design in Industrial Design from India, where she also worked in architectural practice. She is presently an intern architect with the Ontario Association of Architects, Canada. Her research centers on the relationship between architecture and storytelling, looking at non-conventional modes of architectural representation that combine the normative and the fantastical, and the ways in which they transform architectural making and experience. Her areas of teaching include residential and corporate studio, senior project, foundations of design as well as the history and theory of design. She is a coordinator of Carleton Research | Practice of Teaching | Collaborative (criptic.org) and one of the founder members of Canadian Centre for Mindful Habitats (mindfulhabitats.ca).

CRIPTIC Chair | ARCHITECTURES OF HIDING Supervisor

DR. FEDERICA GOFFI is Professor of Architecture, Interim Director and Co-Chair of the PhD and MAS Program in Architecture at the Azrieli School of Architecture and Urbanism at Carleton University, Ottawa, Canada (2007–present). She was an Assistant Professor at INTAR, RISD, US (2005–2007). She holds a PhD from Virginia Tech in Architecture and Design Research. She published book chapters and journal articles on the threefold nature of time–weather–tempo. Her book, *Time Matter[s]: Invention and Re-imagination in Built Conservation: The Unfinished Drawing and Building of St. Peter’s in the Vatican*, was published by Ashgate in 2013. Her recent edited volumes include *Marco Frascari’s Dream House: A Theory of Imagination* (Routledge 2017); *InterVIEWS: Insights and Introspection in Doctoral Research in Architecture* (Routledge 2019), and the co-edited *Ceilings and Dreams: The Architecture of Levity* (Routledge 2019). She is the editor of *And Yet It Moves: Ethics, Power, and Politics in the Stories of Collecting, Archiving and Displaying of Drawings and Models*, a 2021 special issue of *Architecture and Culture*. She holds a *Dottore in Architettura* from the University of Genoa, Italy. She is a licensed architect in her native country, Italy.

ARCHITECTURES OF HIDING | Advisor and Co-Curator

DR. MONICA EILEEN PATTERSON is an Associate Professor in the Institute of Interdisciplinary Studies, and Assistant Director of Curatorial Studies in the Institute for the Comparative Study of Literature, Art, and Culture at Carleton University. She earned her doctorate in Anthropology and History and a certificate in Museum Studies from the University of Michigan (Ann Arbor). Prior to joining the faculty at Carleton, she was a Banting Fellow at the Center for Ethnographic Research and Exhibition in the Aftermath of Violence at Concordia University, and a Fulbright Scholar in South Africa. Patterson is co-editor of several articles and two books: *Curating Difficult Knowledge: Violent Pasts in Public Places* (Palgrave Macmillan, 2011) and *Anthrohistory: Unsettling Knowledge and Questioning Discipline* (University of Michigan Press, 2011). Her latest SSHRC-funded project, “A New, Critical Children’s Museology” identifies and develops approaches to producing exhibit content not just for or about children, but by and with children across the globe. Patterson is also an investigator on the SSHRC-funded Partnership Development project, “Thinking through the Museum: Difficult Knowledge in Public” which brings together researchers, curators, artists, and community members seeking new terms of engagement for learning from histories of violence and conflict. As a scholar, curator, and activist, her work explores the intersections of memory, childhood, and racism in postcolonial Africa and beyond, and the ways in which they are represented and engaged in contemporary public spheres.

Call for papers and creative works

I Architectures of Hiding I

I Crafting Concealment I Omission I Censorship I Erasure I Silence I

“The greatest thing a human being ever does in this world is to see something... To see clearly is poetry, prophecy and religion all in one.” John Ruskin



1. Palazzo Spinola di Pellicceria, Genoa | 2. Reichstag wrapped up by artists Christo and Jeanne-Claude, Berlin | 3. Mississippi River drawn by Harold Fisk

Architectural creation, its representation, interpretation, and associated activities more often than not are seen as processes of revelation. However, one can argue that architecture hides as much as it reveals. The Purloined Letter, a detective story written by Edgar Allan Poe, describes the chase to look for a stolen letter with confidential information. The story revolves around the search for a letter hidden by being left out in the open. Allen Poe highlights a complicated relationship between visibility, revelation, clarity and its complementary hiding, concealing, camouflaging.

In the realm of architecture, are there examples of ‘hiding’ in teaching, representing, knowing, writing and building architecture? If so, how do those manifest themselves?

How is hiding practiced under other terms that obscure the practice of concealment? What does it result in? What sources does it emerge from and who operates it?

This call for papers and works encourages the exploration of ideas revolving around the theme of hiding. We invite proposals that examine ‘hiding’ in varied manifestations – camouflage, censorship, omission, curation, dissolution, fragmentation, simulacrum, silence, secrecy... We envision this symposium as an opportunity to question the boundaries of architecture seeking

inter-disciplinary contributions that interrogate topics such as:

1. The **apparatuses** for hiding: language, artifacts, discourses, buildings...
2. The **modes** of hiding: leaving in plain sight, camouflaging, burying, wrapping, censorship, disguising, omission...
3. The **temporalities** of hiding : fragmentation, dissolution, continuity, discontinuity...
4. The **motives** for hiding: ulterior (hidden) motive for hiding, obvious reason for hiding, an act of subversion...
5. The **materialities** of hiding: joints, glass, wall, serving/served spaces, water and mechanical structures, locksmithing...

This symposium aims to explore processes of hiding which can take representational, material and theoretical forms.

Proposals can be for:

1. **Paper presentations** – critical investigations of the theme.
2. **Creative work** – to be exhibited/demonstrated (artwork, videos, cartoon strips, poetry, visual essays, performances, and more).

Contributors are welcome to submit proposals in one or both formats.

Presenters will have fifteen minutes to present their papers in English, followed by a discussion period. Abstract proposals for papers must be approximately 350 words and submitted in a .docx format and a maximum of 3 images. Creative pieces proposals must be accompanied by a 350 word description and a maximum of 4 photos/videos. All proposals should be emailed to cripticollab@gmail.com. The symposium will take place in September 24th and 25th 2021 at Carleton University, Ottawa, Canada. All submissions will be kept anonymous and will be blind peer-reviewed by a committee of invited scholars. Please include your name, institution affiliation, four descriptive keywords, and a brief bio (100 words) in the email body. Applicants will be contacted in March 2020 with a decision.

Proposals are due by January 30th, 2020 AT 11:59 EST.

Papers and creative works will be invited for consideration for publication in the first issue of the CRIPTIC journal which will be blind peer reviewed.

Convenors: Rana Abughannam | Émélie Desrochers-Turgeon | Pallavi Swaranjali
Supervisor: Dr. Federica Goffi ASAU & **Exhibition Advisor** Dr. Monica Eileen Patterson Media Studies Carleton University

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Friday, September 24

OPENING REMARKS

KEYNOTE	Donald Kunze	Devolution = De-volition: Finding what you never had: the architecture of the span
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BREAK

SESSION 1	APPARATUSES OF HIDING: VEILED NARRATIVE DEVICES	
	Moderator: Roger William Connah	
	Louise Pelletier	Hiding in the Wings: A Culture of the Onlooker in the Eighteen Century
	Ashley Mason	[Hidden Architecture] Superstudio's Fourteen Steps Towards The Paracontextual
	Dora Vanette	Happy Schools: The Sven Lokrantz School and the Architecture of Special Education
	Jenan Ghazal	"The wall of Shame": 24hrs behind Beirut's new walls

LUNCH BREAK

SESSION 2	MOTIVES OF HIDING: DISGUISED URBAN NARRATIVES	
	Moderator: Sandi Hilal	
	Anne-Marie Broudehoux	Mega-events and the invisibilization of poverty: Notes from Beijing and Rio de Janeiro
	Spoorthi Satheesh	The Hidden Rock Garden- A city within a city
	Anwar Jaber	Architecture, the State and the Capital City: Investigating the Muqata'a and Arafat's memorial site in Ramallah, Palestine
	Desirée Valadares	How to Hide an Island: The Architecture of World War II Martial Law in O'ahu

BREAK

SESSION 3	MATERIALITIES OF HIDING: CONTAINED FRAGMENTATIONS & LATENCY IN MATERIAL REALITIES	
	Moderator: Johan Voordouw	
	Paul Emmons	Hidden Architects in Signed Buildings
	Kristen Washco	Black and white lines contain conceal multitudes
	Miquel Reina Ortiz	From City of Detail · From Liceu to Seminari · From Ceramic to Concrete
	Allison Schifani & Jeffrey Kruth	Mediating Publics in the Network Access Point of the Americas

BREAK

VERNISSAGE	ARCHITECTURES OF HIDING	
	Moderator: Monica Eileen Patterson	
	Hala Barakat	A new approach to writing history: The reconstruction of history through nodal spaces in the ghost city of Lifa
	Samira Daneshvar	Work: Deformative, Yet Silent
	Heather Leier	Avert

Anahita Norouzi	A Space In-Between
Jan M. Padios	If These Walls: An Orthographic Memoir
François Sabourin & Bertrand Rougier	Verdures
Claudio Sgarbi, in collab. with David Bastien-Allard, Rubin de Jonge and Fabio Elia Sgarbi Biondi	Hidden Relics
Josh Silver	The Art and Craft of the Art and Craft of Asking your Boss for a Raise
Zenovia Toloudi	The Architectural Apparatus or Fabricating Illusionary Architecture

Saturday, September 25

KEYNOTE	Shannon Mattern	Compassionate Concealment: Hiding as Method in Memory Care
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BREAK

SESSION 4	MODES I MATERIALITIES OF HIDING: COVERED SITES OF DECEPTION	
	Moderator: Phuong-Trâm Nguyen	
	Jodi La Coe & Marcia Feuerstein	Camouflage: The Disappearance of Form and Shadow
	Teminioluwa Thomas	Concealed Modern Architecture Costume
	Stefaan Vervoort	Principle of Dressing: Wall Paintings and Sculptures by Thomas Schütte and Ludger Gerdes, c. 1980
	Brian M. Kelly	Hiding In Plain Site/Sight
	Ahmad Beydoun	The evidence of the erasure of evidence (series): Chapter 2: Mask/Unmask: a city and its night club

LUNCH BREAK

SESSION 5	MODES I MOTIVES OF HIDING: CAMOUFLAGED AND EXPOSED ENVIRONMENTS BEYOND THE GAZE	
	Moderator: Piper Bernbaum	
	Vincent Yuxin Qiu	Image of the Inner Landscape: The Human Body Concealed in the Landscape's Latent Flows

David Doris	Power and Dissemblance in Yorùbá Earth Works
Eliyahu Keller	Hiding in Plain Sight: The White House Solarium and The Projection of History
Rebecca Williamson	Clutter, Tidying, and Architectural Desire

BREAK

SESSION 6 TEMPORALITIES OF HIDING: FRAGMENTED FICTIONS

Moderator: Stephen Fai	
Kyveli Mavrokordopoulou	From Caves to Bunkers: On Gaetano Pesce's Subterranean Dwellings
Ramon Rispoli	Concealed behind Transparencies. A Closer Look at Architecture's Hidden Performativity
Tania Cano	Hide and seek. A tarot deck of cards shared among Italo Calvino and Marco Frascari
Linda Heinrich	Impossible Gag

BREAK

KEYNOTE 3 Leslie Van Deuzer The Architecture of Almost, Not

CLOSING REMARKS

Sunday, September 26

WORKSHOP Ottawa Hidescapes walking tour

Carleton Research | Practice of Teaching | Collaborative

C R I P T I C Collaborative | is formed by PhD Candidates, PhD students, Post-Professional Master students, and faculty of the Azrieli School of Architecture & Urbanism at Carleton University, Ottawa, Canada. The Collaborative founded by its active members in 2019 pursues research in the humanities with a diverse research agenda that reflects the interests of the collaborators through the Practice of Teaching in academic settings in architecture.

C R I P T I C activities | are collaborative in nature and include research, publications, symposia, and exhibits.

C R I P T I C works | transmediate between the written word and epistemic constructions.



Architectures of Hiding