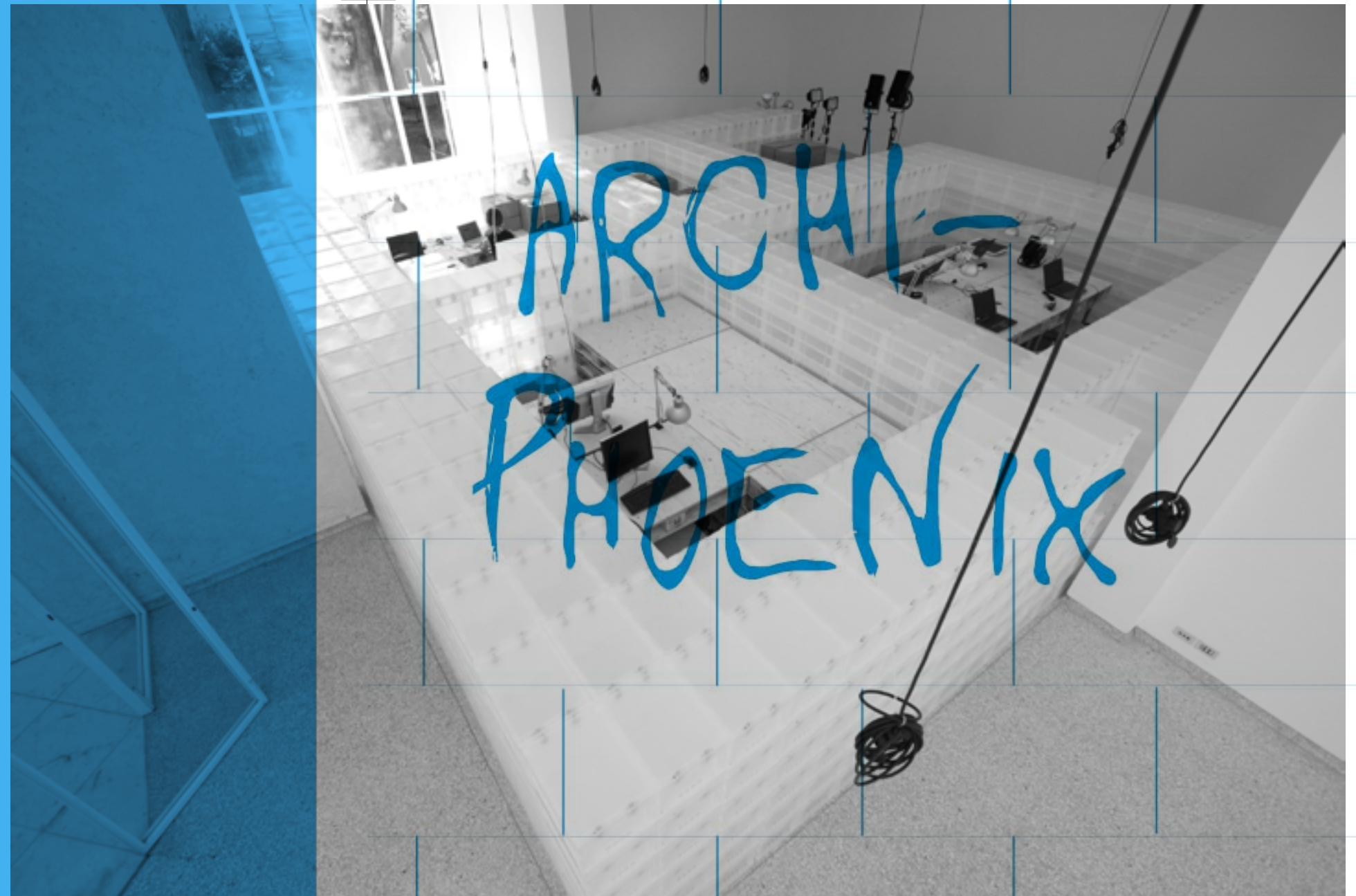


**BEYOND POWER,
TO EMPOWERMENT
FOR WHOM WE MAKE**



ROUGH NOTES

NO: :00 9-15 -09-2008

COVER: DESIGN TAKEN FROM *ANOTHER BRICK IN THE WALL* (1979). A SINGLE OF PINK FLOYD WITH THE THEME “WE DON’T NEED NO EDUCATION”.



Beyond power, to empowerment
For whom we make

Who are the new clients emerging that architecture must address?

1.
Today’s economy has produced an explosive increment in the number of architecture offices that service the private corporate realm by solely responding to the clients requests to contribute to the materialization of capital build-up. Relationships inside this domain produce buildings as pure financial commodities, for speculation, for gentrification, for marketing, for branding, for accumulation; they produce expensive designer buildings as singular capital representations and low-budget generic buildings as efficient centers for the majority other. In this work relationship, the clients interests are fulfilled by the architect as much as he can help position their surplus and promote its continuous accumulation. For the last 30 years, the private corporate client and the large capital conglomerates, have defined a large part of the architectonic discourse, they are the respondents that define the current architecture establishment.

B3_1_1



Neoliberal power, superstars, and a chess war, installation of the Russian pavilion at the Venice Biennale, 2008

2.
On the other hand, with the large decrease of public investments, heralded since the coming of neoliberalism, the State client has limited its sponsorship of architecture mainly into the realm of

B3_1_

branding, and in some countries not even that. In very few cases we can still see operative, the relationship of nation and architect in the making of the urban territory beyond its spectacular cores, a territory that has been taken over by profit relations, bureaucratic planning, construction efficiency, policy making and infrastructure management. Architecture's space of operation in State and urban politics is confined within the dominance of the private market, capital and its creative destruction; as a result, most work relationships happen in image of the corporate capital client. The neoliberal State, in all its current forms, lacks the necessity to define its urbanities around the citizen, since it only needs to comply with the overriding market logic; architecture in this case, dresses with irrelevant 'newness', impresses, but hardly performs towards any positive political transformation of the everyday life of the citizen and its need to appropriate space.

What we are looking to discuss in this forum, are the faculties of the Other client – outside the established common – of the subversive client, the non-conforming corporations and the dissident governments, whose power does not rely in the bigness of its financial assets nor in its industrial capacity, but in its transformative intentions, and its capacity to mobilize, to empower people and build social coalitions that counter the spatial repressions, environmental failures and social conflicts, that utter aloud in the unbalanced political-economy of today.

To take an active role in the pursue or formation of these clients is not common practice and must be one of the major transformative drivers of our discipline if we want to ever see a radical shift in the way cities are built, outside the control of large corporations and the interests of neoliberal capital.

The submission to the rules of the

dominant client – himself subdued by the free market – has produced a surplus of spectacular projects and specific capital identities, but has ultimately failed to contribute solutions and proposals that address the problematics outside the representations of the dominant political-economy, nor has been able to establish a critical stance which confronts the negative effects of its own production. In general, our contemporary spatial practice has failed to produce the knowledge and understanding necessary to be able respond to the overwhelming amount of spatial urgencies that consume civic space, housing space and its relational ecologies.

Playing along the dominant political-economy, has produced a practice alienated from the Other clients, in the Other political-economies that serve more than eighty percent of the world's population and act within the spaces of urgency, purposely ignored by the gross accumulations of capital in space and the invisibility of global trade.

This forum, was conceived as a cry for an urgent discourse around the forgotten and latent actors and clients that also make the city, it is a cry for the discussion of a different practice and a different professional relationship with our outside. Surveying today's condition,

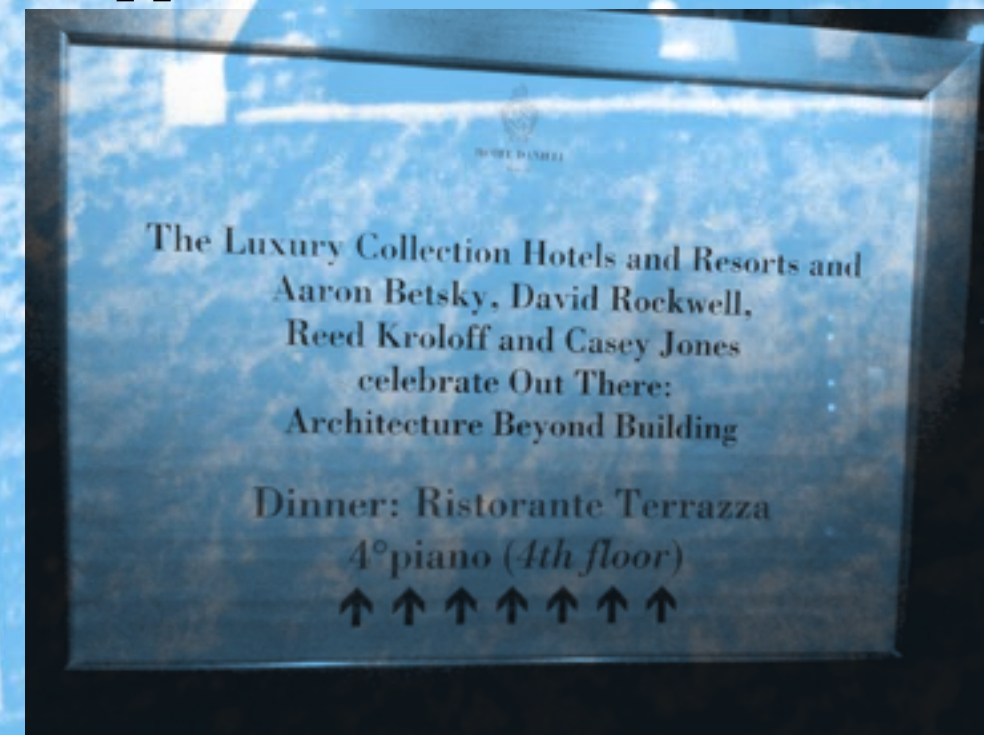
It is clear that a different practice must emerge from what has been long ignored, a practice whose rule is not the ceaseless production of the new, but the design produced by constant mediation between the old forces of capital and emerging counter political-economies; a practice whose operative awareness is not defined by the immediate ecology of the free market, but by an understanding of the politics of daily life, its deep ecologies and its differences; a practice that its not busy constructing images of social spectacles and spectacles of cities, but

B3_1_

that works towards the spatial reassembling and construction of social relations in the cities; ultimately, a practice that does not surrender to the production of what is asked by the the neoliberal political-economy, but one that contributes to its abolition and whose production is defined by its incursion in the urgent spatial development of counter political-economies.

Miguel Robles-Duran

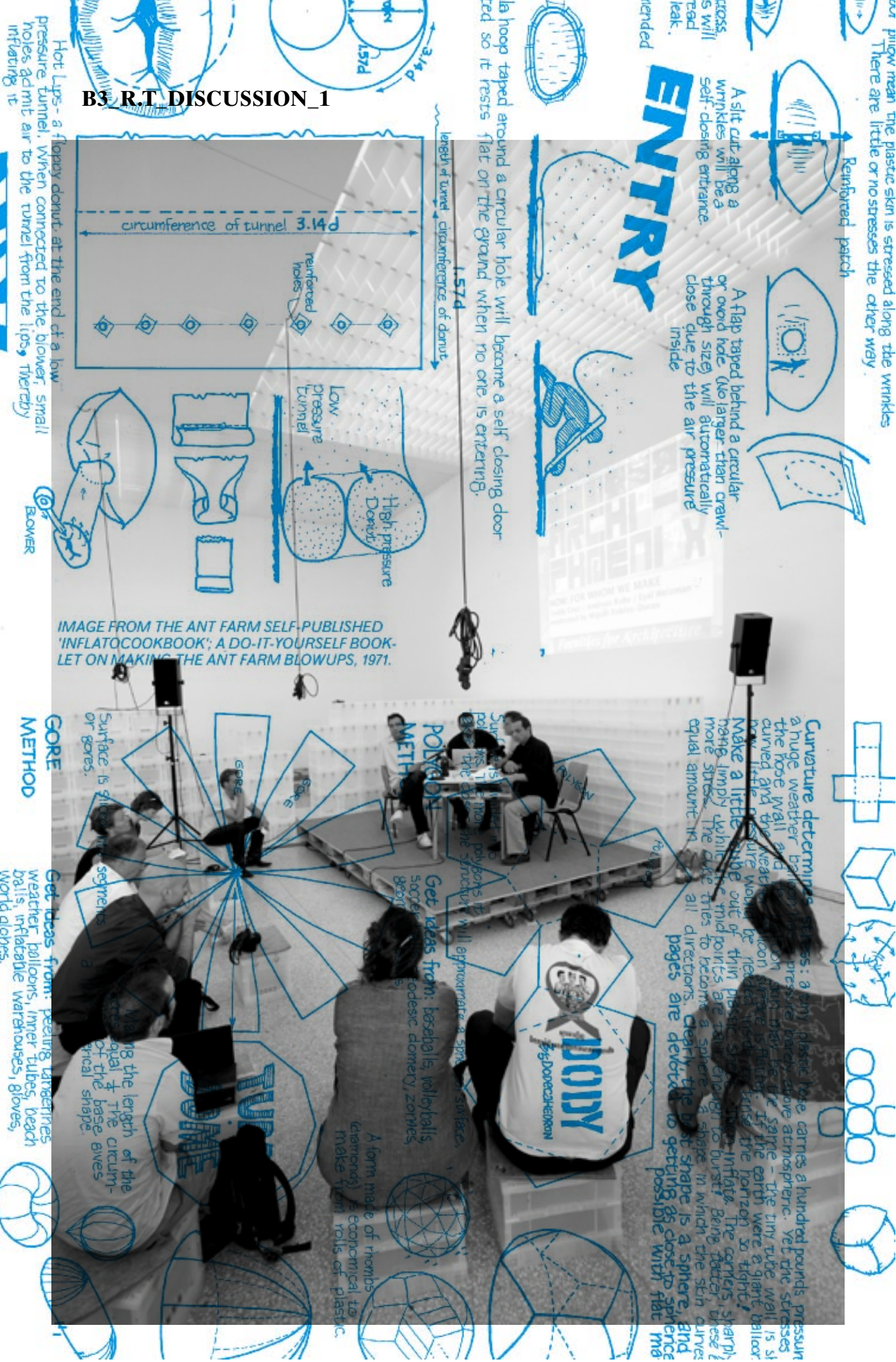
B3_1_2



The Dominant Architecture Luxury, One of the opening dinners at the Venice Biennale, Sept, 2008.

CEDRIC PRICE GENERATOR, WHITE OAK, FLORIDA, 1978-80

B3_R.T_DISCUSSION_1



Roundtable conversation

For whom we make

Teddy Cruz: is an architect practicing in the border region of Tijuana-San Diego where he directs "Studio Teddy Cruz" and Professor of urban culture at San Diego State University

Eyal Weizman: is an architect based in London and director of the Centre for Research Architecture at Goldsmiths College, University of London. His books include *Hollow Land* (Verso Books), *A Civilian Occupation* (Verso Books, 2003)

Andreas Ruby: is an curator/writer/art historian based in Berlin and co-director of the architectural communication office Text Bild. Ruby is Visiting Professor for Architectural Theory and Design at the University of Kassel, Germany.

Miguel Robles-Duran: is an architect/urbanist practicing in Rotterdam where he co-directs the urban collaborative "Cohabitation Strategies" and is a unit professor at the Berlage Institute and the DSD in TU Delft.

Miguel Robles-Duran:

Teddy, in your writings and talks you continuously claim that other sources of power, of value - apart from the economic - could emerge from the way people are struggling to define their own levels of sustainability. Who are this people? Can they be described as the latent client? Are you looking to dislodge this other sources from the dominant economy, namely neoliberalism. Are you trying to play with it? To subvert it? To ignore it?

Teddy Cruz:

I will begin by describing the image that I got walking through the Arsenale exhibition, here at the Biennale, and going installation by installation and realizing that non of the issues that interest me are found there. At first value, just to witness the interventions there, suggests a condition of indulgence, of excess; I right away found out where most of the budget

B3_2A

went - this show - Im glad that Emiliano Gandolfi was involved because the Italian pavilion which is pixelated with a lot more diversity of voices.

Reflecting and mirroring my journey through the Arsenale I realized that it is very telling of our current situation in the role of architects, practices, being present, but absent of course, of the very crisis that we are witnessing in front of us. What I'm trying to suggest is that it is a crisis that we continue to ignore as thinkers, there is no question that my position, at least, comes from a very specific geography, it is the border between Mexico and the USA, Tijuana and San Diego, within the realm of the idiotic politics that have developed in the United States, a complete indifference to the social projects towards the city. Witnessing at first glance a de-funding of public infrastructure, the complete absence from the investment in social institutions, infrastructures and so on.

We have in front of us a crisis of conflicts that could potentially become the operational device for many of us to rethink our interventions in the territory. I would content that non of us wether from the academic world, the world of government or development, are equipped with the tools with the approaches that can really make sense of this radical transformations. Ultimately, what has inspired me has been the powerlessness of our profession, and of our approaches, which are mirrored in the self-indulgence of the Arsenale. I don't want to radicalize this, everybody is doing what they have to do, their work can be beautiful, nevertheless I dont see today reflected in that, we can be at the Reagan years, it is contradictory at the moment where there is an incredible conflict worldwide, and there is not a single sense of urgency found in that exhibition. What I am trying to suggest without sounding to polemical, is that it is in fact that sense of powerlessness, of indifference of our profession towards this issues of crisis and conflict, that has allowed me to redefine the terms of my own practice.

We keep talking about climate change, filtered through the issues of environmental crisis, but primarily I would contend that it is an issue of cultural crisis.

In the pressing need that architects should participate in the redefinition of institutions. We could in fact be the producers of new agencies. We must understand that no intervention in the territory could occur without exposing the conditions of conflict. Conditions of surveillance, labor, migration, immigration, the conflicts between informal-formal dynamics, density and sprawl; ultimately what has been alluded today. The critical relationship between labour, communities and the enclaves of mega-economic power. To insert our practice in the midst of those conditions.

I think is the important issue. The exposure of ownership has been essential in my work. Who owns the resources in the place where I live? Whose jurisdiction is it? Whose territory is it? Where are the boundaries inscribed? the exposure of conflict of this forgotten socio-economical and political histories must be the large part of the debate in redefining the ultimate questions, who are the clients? who is our work benefiting? what are the resources? and so on. I don't intend to suggest that the social project in architecture has been reduced to this issue of relief and I'm not interested in a short term solution, but what I want to suggest is that exposing conflict is to suggest the understanding by us architects, of the conditions that are inscribed in the territory, conditions of power in the territory, because the only way to make sense of the interventions that are really relevant, is really by understanding what produces that conflict in the first place. If we continue to ignore the conditions of production and relation, we are just perpetuating the short term "fix" of the solution. Those conditions are the material for us, and it's a very exciting possibility. Of course these conditions have been banalized recently as the so called "avant-garde" flock to Dubai

and China, to in fact decorate those very conditions of power, unconditionally and without question.

The site of investigation, is the neighbourhood, the city is done! The city as a laboratory has been already defined by a very homogeneous high performalist project that is completely complicit with the neoliberal economic agenda, in which the very specific performance of the developers is the one that is describing the terms, that responds to a very specific formula, you can see it everywhere, luxury condos, stadiums and franchises that support that, everywhere. In my case, the issue is to work at the level of the neighborhood and to really understand that the audience I'm working with, is a series of non-profit organizations working at the level of the community, within those neighbourhoods, and I think, that by collaboration a very different idea can emerge from some of these neighbourhoods, and to support the work that many of these non-profit organizations have been working for. Can a neighbourhood become a developer of its own housing stock and its own public infrastructure? Can the neighbourhood in fact, become the state of exception, in suspending the logic of some of this top down economic policies and discriminatory zoning conditions that are defining the terms everywhere, so I'm interested in how we as architects can be the designers of political

B3_2A_1



The USA Representative and the Wall, Installation by Teddy Cruz for the American Pavilion at the Venice Biennale, 2008

and economic processes to suggest a different idea of developing at the micro-scale of the neighborhood.

MR-D:

Eyal, Who is in the other side of your assumptions, who organizes this latent abandoned spaces that you refer to, do you project on that? Ultimately Eyal, what are you looking to produce after this investigations, what type of relationships are you seeking with the immediate outside of these structures? name it, inhabitants, organizers, coordinators, architects.... how is this supposed to inform our future practices in their relation to the outside?

Eyal Weizman:

To take it from where Teddy left it, I'm going to speculate first on the relationship between knowledge production, research on areas of conflict and the ideas of intervention which is very clearly represented in the ideas of Teddy's work; for me it was always less clear where research and an intervention begin, where the research itself can become a form of intervention, less and less I am thinking about research as creating the knowledge condition against the background of which, we would know how to intervene, but in fact a way of mobilizing the research that we have gathered within the forcefield of a particular conflict, and it's always unpredictable, it's less than someone can immediately program for, and in fact, I completely accept your comment about powerlessness, but within the possibility of acquiring some form of power, some sort of intervention... If you are intervening within a conflict you need to accept that your intervention, perhaps, has weak power, but power, within that, and power inserted in a situation with unpredictable consequences. So initially from my own experience in seeing that, not so much to research itself, but to the way which you mobilize it, becomes immediately a transformative force, it becomes a provocation, that the reaction to it, creates more knowledge. The nature of "controversial" research, is that the minute it exists within the public sphere, it starts

producing reactions. And for institutions, the minute they respond to your publications, to your mobilization of knowledge, to your exposure about them, they start showing things which are very latent, which are not otherwise on the surface for us to see.

If you want to analyze a particular territory, you can go very passively, take photographs, etc., but the minute that your research is already existing there, it is actually their reaction to you that starts exposing the structure of powers which are much more interesting. So, Institutions, governments, States, are in a kind of relaxed situation and emanate a certain kind of radiation of information, and when you start radicalizing the situation, other information comes at you, and in that sense, I think that research can become pro-active. In my experience, on the maps that I was drawing, actually start producing something, actually, a map is not only a representation of reality if it's projective, in a sense that reality starts organizing itself around it; and for me it brought tragic consequences, and this is what I'm talking about on the unpredictability of the situation. When I drew the map of the West Bank, in fact, after a year and a half of collecting of data, and putting it together, unknowingly to me, it was the first time that Israel started to think of joining the wall, and I know that the first sketches of that wall were actually done on that map, so you have a kind of a paradox where a well intentioned war can produce negative consequences as well, and I think we need to constantly ask ourselves, question ourselves, and think about it when we are intervening, and in what way the reaction could backfire as well.

I was saying that on the one hand research itself, can become an event, and that event intervenes within the forcefield of a particular situation, that forcefield changes the minute you stirred it up, a new situation is created and it needs again to become reflective. So research is a form of practice, but prac-



Power, Israeli soldiers evacuating squatters

tice as well, as I'm learning know, and perhaps more clearly to relate to Miguel's point, could operate the same way.

In the project that I am now running with two architects based in Bethlehem, Alessandro Petti and Sandi Hilal, we are speculating about the afterlife of the archeology of power we have been analyzing. If a certain kind of power that produced an environment organized with particular distribution of roads, settlements, military bases, checkpoints, walls, etc. That environment being a kind of diagram of the power at the time, what would happen at the moment this structure or parts of this structure unplugs from the power that actually sustained it. Initially, I think that it is an interestingly historical question, it has to do with the histories of colonialism, of any kind of post-revolutionary moment; what happens to a building or an environmental design on the larger scale, that since the beginning was designed to do one thing, to control, to exercise hard power in blocking and channeling movement, etc. The minute know, that it is un-powered it doesn't exists anymore. Is there

a possibility that this structure's is going to continue into its afterlives? And when you look historically across an arch that connects South East Asia with Africa, what happened to the structures of colonialism and post-colonialism? You can see two tendencies, you can see that question loft between two contradictory desires, one anarchy and the other government. Anarchy means an attempt by the people who were subjected to that power to rebel against that very architectural monuments that subjugated them, architecture must burn in order for true liberation to take place. On the other hand, post-colonial governments tended to spatialize themselves according to the infrastructure that was left behind, because of the very practical needs of the new government to get the trains working on time and to use the military infrastructure, the police infrastructure that was left behind and very often you see that the old colonial power regimes as they were translated into space are actually still present in the post-colonial period, and that is true to any post-revolutionary moment, however, there are other moments, where one sees that the architecture of power simply does not have the power to keep on reinforcing its agenda, and other functions, planned or spontaneous, start invading the architecture of subjugation, and start using it for completely other reasons, sometimes liberating a mismatch between the program and the form.

If the natural tendency of a postcolonial regime is to take the villas of the bourgeoisie to be inhabited by its own creative bourgeois class and begin using them for a police station, etc. What happens if that doesn't meet? If actually, it is the suburb that becomes the prison and the military base becomes a public institution. And I think here, there is a potential to start re-articulating other relationships of power. All this was a starting point in our practice. It's based on a five year long research understanding how power works and now we understand how to subvert it, and all this becomes part of an ongoing research,

B3_2A_3



Thomas Wrede, Settlement in the Sun, 2005

B3_2A_

because for us - building an architectural model, putting in in a table in a design meeting in Palestine with a series of non governmental organizations, the government, stakeholders, property owners, etc., is a way in which a different discussion could emerge. Very often we are locked in the kind of rhetoric of rights and wrongs in the recounting of a particular history, but architecture has that dimension to open ways in which discussion can take place.

All this discussion we generally start with the articulation of our position, before solutions, and very soon you start talking about subverting a house with a tiled roof into something else. The practical problems of re-articulating the architecture of power, allows for a different angle of imagining politics and this is where the projective capacity of architecture to imagine future scenarios has become important in articulating different political perspectives, but as well opening other possibilities to imagine that future.

MR-D:

In your global derive through emerging urban conditions in 5 continents, as you say it, in all its disguises gradations and transformations that occur simultaneously, what latent interactions did you found? I mean, under all this capitalist manifestations, did you ever saw a different relationship to the outside? to possible clients? what do you conclude on this topic from your discussions with 53 authors for the 400 pages and 336 illustrations of your recent publication?

AR:

The central issue I want to talk about is money, because the client is determined by the question: do you have enough cash? And many of them do not. So if we differentiate what kind of clients exist, there are public clients, the ones that commission school buildings and public facilities, then there would be corporate clients, many headquarters and other facilities that they need to do their business, and then there is the individual client, the regular Joe, you and me, who, possibly builds a house for himself and their family; however I have

never considered myself eligible to this category, a client will always be someone with a Mercedes Benz or slightly less in his garage and also I come from Germany where most of the people don't own a flat and in Berlin where 95% of the people, historically used to rent a flat.....

B3_2_QUOTE

Marx suggests that historical materialist enquiry has to begin with a moment of descent: you start with the surface appearance, dive deep down beneath the fetishisms to uncover a theoretical conceptual apparatus that can capture the underlying motion of social processes. That theoretical apparatus is then brought step-by-step back to the surface to interpret the dynamics of daily life in new ways. This is, Marx asserts, “the only scientific method”.

David Harvey

B3_2B

Do you ever stop producing maps? Research? Confronting the real is included within, is there a total focus to the direct outside conditions?

In the american case many parts of the city are already unplugged? Simply doesn't have the other power?
Anarchy and government

Dissent, resistance, confrontation
future scenarios,

Public clients
Corporate clients

Infrastructures left behind

B3_QUOTES 1-20

**Collected by Billy Nolan from
Roundtable Discussion:**
For Whom We Make

With Teddy Cruz (TC), Studio
Teddy Cruz, San Diego, Andreas
Ruby (AR), Textbild, Berlin,
Eyal Weizman (EW), Centre for
Research Architecture at Gold-
smiths College, University of Lon-
don. Moderator Miguel Robles
Duran (MRD), Berlage Institute
/ TU Delft, Cohabitation Strate-
gies, Rotterdam.

1. What inspires me is the power-
lessness of our profession
TC

2. Our profession displays indif-
ference to issues of conflict
TC

3. All the worst problems are
in evidence in the place I work:
conflict, migration, segregation,
poverty
TC

4. We have to ask: whose ter-
ritory is it? Who is our work
benefiting?
TC

5. The social aspect of our work is
reduce to the level of relief
TC

6. We need to ask what produced
the problematic conditions in the
first place
TC

7. The site of the marginalised is
where much of the most experi-
mental work is taking place
TC

8. Conflict can be an inspiration-
al device for redefining interven-
tion
TC

9. It's unclear where research
ends and intervention begins.

There is power in research. Re-
search itself can become practice
EW

10. A map doesn't just reflect
reality; it's a projection. The
reactions to my work started to
expose the structures of power
EW

11. The force-field changes the
minute research enters the public
domain
EW

12. I want to study what happens
when power doesn't exist any
more. One option is to say that
architecture must burn before
liberation can take place. The
other option is to appropriate the
very spaces of the former power
EW

13. Architecture has a huge
potential to open up new ways,
to deal with new issues from new
angles
EW

14. The chance of ever becoming
a building client is one of money
AR

15. New clients means defin-
ing new ways of engaging with
ownership
AR

16. Are we able to rethink urban
models to redefine our system of
values?
TC

17. The top-down technological
war fought by the United States
in Iraq got us nowhere because
the real war was fought on the
streets, in the neighbourhoods

18. Top down and bottom up
have joined forces
EW

19. The architect must challenge
the political and economic sys-
tem to make things possible. Our
role is to challenge laws. Who
are the stakeholders and how do
we want them to interact?
AR

20. The danger is formalising the
informal is that it loses its very
magic. The thriving vitality of
non-conformity is easily eradi-
cated
AR



finalmente, è sero

Finalmente, dopo la fatica a casa.
Finalmente il tuo "Blop".
"Blop", un nome, un'idea.
Una delle morbide linee sognate dalla
per gli uomini che vincono.

Blop: poltrone, divani e tavolini.
Design: Carlo Bartoli.



FOUND IN 'DOMUS' NO. 514, 1972.

GIUSEPPE
rossi
mezzo
secolo
di morbide
linee
DI ALBIZZATE ITALIA

AVERAGE MAN = MAKE BELIEVE ENTITY

TEXT BY YONA FRIEDMAN, 1975.
IMAGE BY CENTROKAPPA FOR KASTELLIA.

B3_K.N_DISCUSSION_2



B3_K.N_DISCUSSION_3



B3_K.N_DISCUSSION_4



B3_K.N_DISCUSSION_5



The answer to final (and only) question at the end of the third roundtable discussion caused an urgent reaction from the audience in the person of Kai Vöckler – earlier a participant in the discussion on ‘Why We Make’ – who made a passionate plea for architecture to root itself more in the social processes in which it functions. Not to wait for the assignment from the client, but rather take initiative to reinvigorate architecture as playing a facilitating role in the social processes of the society in which it operates. Not only that but also contemplate a way in to realize this not only on social and cultural level, but economic level. Architecture as social instrument, as economic capital.

A better introduction to the next installment ‘For Whom We Make’ couldn’t have been possible, because here the question was: who are the new clients emerging that architecture must address? No petty inquiry when considering the context of the biennale – architecture venturing beyond its capacity as being merely a physical volume – for it not only requires a social and cultural understanding of the urgency that architecture can propose solutions for, it requires it to do so within a market-based structure. A client is still a loaded word for a ‘customer’ and such as Andreas Ruby was quick to point out, a customer has specific desires and when the market cannot fulfill these, a place in the market is created for it. To use the example that he did, pensioners in Germany – having given up hope that the state can deal with coming influx of retirement eligible elderly – in turn came together as a community with common needs and commissioned their own village. Here (social) care and responsibility was shared amongst its residents, which was spatially reinforced by it architecture specifically designed in collaboration with the residents.

Yet this aspect of market adaptability is perhaps not enough, for it is a solution that has surpassed a problem without first exposing the conflict from which it was

born. The exposure of powerlessness is an intrinsic and imperative task which architecture should perform, according to Teddy Cruz. In line with Eyal Weizman’s take on new relationships of power in architecture in which the re-articulation of power – by allowing provocation and controversial research to produce knowledge – becomes an adaptation of the politics of architecture, it would seem that it is not so much the role of the client that has become urgent, but more specifically how the architect can/must reposition himself in regards to this possible client. But where does that leave the question of the client? If architecture is to be more than building alone, can it do that unilaterally, or does indeed the client play an intrinsic part in determining the urgency from which it is to venture beyond? When provocation and controversy are seen as informalities from which new programs and approaches to architecture are born, then how does the architect manage his formal political, social, cultural and economic roles in this process?

Perhaps we could better ask ourselves not ‘For Whom We Make’ or ‘How We Make’ but ‘How Far Do We Go in Making’.



B3_4

Draft. *the state and the unreachable client,*
a response to the Keynote speech of Hector Torres
Casado, Viceminister of Planning of the Ministry of
Housing and Habitat of the Bolivarian Republic of
Venezuela.

*On housing and urban development for the indig-
enous population.*

*Defining a state as a multi-plural and multi-ethnic
composition*

Steps:

1- Documental compilation about native's location
and use of space.

2- Contact with the people, aproximation to the
comprehension of spacial use.

3- Architectural and urban design of proposals

4- Synthesis

Reading the indigenous city through 9 aspects:

possession
economical vocation
organizational power
spatial configuration
housing
symbols
communication
landscape
leisure

*Comprehension of spacial use makes the path for
the appropriate and respectful procedure in aborigi-
ne cultures, with the benefits of our times.*

Sustainable cohabitation with the environment

Miguel Robles-Durán

B3_4_1



Autogestion, Indigenous city in Venezuela



!...THE OBJECTIVE OF THE ACTION:

***MAKING THE HIDDEN
STRUCTURE OF THE CITY
VISIBLE.'***

ANGELA HAREITER (FROM 'MISSING LINK')
WÄHREND DER PERFORMANCE DIE ANDERE
SEITE, WIEN, 1972.



'... TO LOOK AT ARCHITECTURE FROM THE
USERS' VIEWPOINT.

**WE ARE RESPONDING BY
DOING WHAT THE USERS
REQUEST**

- TRYING TO GET AWAY FROM THE USUAL
POSTURE OF "CREATIVE INTERPRETATION"
OF USERS WANTS.'

TEXT: SAM MUSSER, GERRY WEISBACH.
PUBLISHED IN ARCHITECTURE AU'JOURDHUI.
IMAGE: HAUS RUCKER, PHOTO: ARNO
HAMMACHER, 1972.



***To the faculty of architecture as client:
for urbanity after the TU Delft fire.***

1.

The spectacle of a new building is generally presented by the architecture faculty as something enormously positive, indisputable and unquestionable. Since today's society continues to be ruled by the immediacy of images, of dramatic representations and by the pursue of the 'new', the thought of a replacement building has been passively accepted as obvious. This domination of the obvious has brought the tranquility of a false hope, it has successfully avoided the rise of critical questions to our past and most significantly to our future.

2.

The representation of what we were and will be as faculty, staff and student body has apparently been reduced to competitions of possible "super" architectures. All left to singular representations and labels, to individual design obsessions, to the reproduction of the obvious sameness in the architectural carcass of apparent academic perfection.

3.

To accept an architectural representation of the school of architecture, without questioning its contemporary presence, is what we are being proposed. A new facade to the static content that presently defines us will be "super" designed, and so, the conciliated ambition of most will be sufficed. Evidently, any critical stance towards this immediate architectural fulfillment has been averted by the spectacle of a 'new' building.

4.

The impossibility of thinking beyond a new building has defined the mindset of the weeks after the tragedy. History has demonstrated that reconstruction is the evident way forward, we rebuild to claim that the important was not destroyed, to make believe that just the material world had been touched, when in reality the im-

material was the one that was shattered the most.

5.

Not long ago we all critically questioned the academic essence of the architecture school, what it represented and what it claimed for the future; the shock of destruction has pacified our critical posture. We have abandoned our stance on content and organizational matters precisely at the time it has been most needed. The immediate consequent actions of all of us to the fire, should be beyond the fake urgency of material reconstruction and towards the real urgency of reconsidering what the school of architecture is and should be, in essence and in time, of reconstructing our immaterial presence.

6.

Before the material rebuild, it should be our duty to debate the motionless superficiality that has taken over the progressiveness that used to define the architecture school to the outside world. We must ask what happened to the social and political responsibility –beyond academia– that the faculty once built. We should question what positions do we have that dig deeper than the surface of teaching or studying pleasing aesthetics and technological obsessions. In all, we should ultimately ask what do we want to reflect in our future. Without critical answers to this essential questions, any material rebuild will be inevitably rendered void, will be just another of the many empty facades that adorn our postmodern world, which is what the school of architecture will soon become if we don't act collectively against the imminent promptness to rebuild.

7.

In 2008 and for the next decades, the last thing that the school of architecture needs is a new singular building in the old site. Executing this action will undoubt-

edly reinforce not only the physical detachment from the city but also its image as an academic jewel box, isolated and distanced from the realities that surround it. What the school of architecture urgently needs is to recover the connection it used to have with the city, its citizens and their daily life and a new building can't achieve that. A much more radical approach must be taken if what we want is to reconstruct ourselves from the inside out.

8.

Since its transfer to the functionalist campus, The school of architecture lost its physical presence in the city, its canvas was displaced into a sterile ground, full of green open spaces but devoid of life. Each architecture/urban department elevated, isolated in 13 stories with minimal touch to the ground, working, studying and teaching in this conditions, gradually transformed the building in our mind, into the apotheosis of an architectonic and urban belief that we no longer share nor desire. Why must a new building be erected in this failed setting?

9.

For the first time we have the opportunity to reclaim the city as our canvas, as part of our daily life as staff, students and faculty, and still the campus setting is being promoted. For the first time we have the chance to reconstruct ourselves from the roots of our discipline as sharers and makers of city, of its environments of its life, and still a singular building seems like the only viable option. A campus setting and a singular building does not and cannot represent the school of architecture today!

10.

Today is the perfect moment to claim the city as our campus. The city is waiting for us to insert our activities in its streets, in its old and new buildings in its open sites and its public spaces. Today is the precise time to insert our social convictions and political desires where the people live, where others cohabit in the use of space, in the share of architectures and infrastruc-

tures and in the process of the every day.

11.

The school of architecture cannot afford to continue with a deliberate alienation and reclusiveness from urban life. Nor it can afford to compress itself into the compulsion of an individual 'superdesign'. The school of architecture is made of many, let this many express themselves democratically within the city. Let us imagine a city campus, a non-building built by spatial appropriation, multiple constructions and the desire of all, let us weave into urban life and finally let life weave into the school of architecture. Architects and urbanists belong inside the core, this is where we can contribute the most, this is where we can learn more from our environment and where we can socially act. No more canteens, no more boredom, no more isolation!

Its your call! We all have the power to change the obvious, our collective desires must be expressed! We don't need a new building, what we need is to recompose ourselves in the city! This is where our future is better represented, this must be the statement of the school of architecture towards the future.

Miguel Robles-Durán



Architecture Burning, The Building of the Faculty of Architecture, TU Delft, 13th of May 2008

A conversation about the school of architecture, 09/09/2008

Alfredo Brillemburg:

What do you think architecture school should be about?

Teddy Cruz:

Jose Marti, out of all others, keep proposing nomadic schools that move through the territory, that engages in the realities of that territory. Minimal gesture for maximum effect.

Miguel Robles-Duran:

Architecture school should be about the exposure of conflict, revolution and fight. It should explore more the way space is akin to social relations and their means of production.

Piet Volland:

It should be about laziness, creative laziness, learning to do nothing.

Teddy Cruz:

I want to say that what they say is bullshit, it should not be about socio-political or economical issues, its about a sketch that in fact could be built, right now!! right now!! lets build this sketch.

Diego Barajas:

Its about going to the street, its about going outside, its about exposing the hidden projects that are ready, and make them visible and stimulating them

TC:

In that sense, the architecture school should be decentralized, should fold itself inside out, to make it enter the territory and the pockets of reality that might in turn, influence us as architects to retool ourselves, to re-conceptualize our procedures and ultimately rethink what is the meaning of architecture. There is so much stuff hidden, we must reveal this value and in this sense, not only the economic value is important, but the value of social capital, the things that are produced by this capital, relationships, participation.

DB:

We have to break the distinction between school and city, the school is the city and the city is the school.

TC:

I feel that there is an intelligence out-

side the school of architecture, that is not the intelligence of wanting to perpetuate the rhetoric, but the intelligence of bottom up practices.

DB:

Who is the teacher now? How we could involve in the mediations?

AB:

What could be the financial model of that school?

TC:

Again, I think it has to do with the rethinking power, hierarchy, about the possibility of producing networks of participation. The attention that it is being placed in Latin America to the social, to the social networks, to the informal dynamics, to the value found in this hidden dilemma. It is a very different notion of capital, it's based on social relations, it is about the procedures that emerge out of conditions of social emergency, not defined by the power of economy; we know that money rules, but we have been forgetting that other sources of power could emerge from the way people are struggling to define their own levels of sustainability, this is also as valuable...

DB:

You are relating this to the means of production that don't come from above, and this is happening all over.

MR-D:

You touch a very important point there, because it's all about changing how the modes of production are related to society in space, and today this modes are defined in a within an elitist structure of hierarchy, but somehow, specially in South America, things are really shifting in a sense that politics are implied much more within notions of collective ownership, and are aiming towards other conceptions of property and the collective ownership of the means of production. And if we are thinking of another possibility of conceiving architecture and the city, it has to be first through the understanding of this underlying collective relationship to their sustain, how are they composing space and interacting

with it. When we are thinking about producing urbanity, about producing architecture, we have to think of how to change in space the relationship of the people to what they produce, contrary to fixing and complying with the capitalist relations of owner-employee, exploiter-exploited... how can architecture help develop processes through constructions that aid in the collective exchange of products within the local first. Its about developing sustain in opposition continuing the dependancy.

TC:

In the context of what you have been saying, it's really about the fact that we have been incredibly naive, it doesn't matter whether you are a Rem Koolhaas or whomever, at this moment, the field of architecture is decorating the conditions of power unquestionably!! The school of architecture should be able to expose the mechanisms by which the United States, or Cuba, or China or Latin America are defining themselves as systems. Who owns the territory, who owns the resources, what is really the nature of that power inscribed on the territory; when we are really able to unpack that, understand what is really the material to prepare a different terrain for architecture, until then, we will not be able to advance the culture of architecture. At this moment we are subordinated into decorating the dream castles of those conditions that repress us, without really questioning anything about it. We hardly know what shapes the economy, the mortgage systems, what shapes the dictatorial aspect of some countries, its not about blaming one system against the other, but about exposing the mechanism that have produced those conditions; to rethink the way we work as architects. We really need to be reflective, we need to invest in research, we need to travel again to that territory understanding what the hell we have been doing.

MR-D:

It appears that the majority of the establishment does not want to know what is going on or just simply does not know what is going on, while a great part of the world

is not really happy with what is going on. We are being confronted with resistance patterns, resistant conditions that are being shaped by the unbalanced neoliberal economy, because of this repression, because of this aggression of the systems that are above.

TC:

What a new architecture school should produce is the possibility of problematizing the dialectics of local-global. While it is about migration and the possibility of dislocation from this conditions, is to understand what that migration has produced in the local. It's radicalizing the local. We need to really focus on the local to understand the implications of this system. The only way to construct a reading of globalization at this moment is to stop thinking in abstractions, into really understand the tangible effect on that; whether to migration or the redistribution of resources in the modes of production in the territory itself, what is the effect of that in the reality of that locality. And this dynamics are not being confronted in schools of architecture. We are just busy building monuments!

MR-D:

In this case, the lack of understanding of the parallel economies that are produced within this unbalanced system, should be precisely the focus of this new faculties. We actually have failed on this, few students at the moment have the capacity of understanding the systems that build our environment.

TC:

The amazing dramatic shifts globally, in the way that you have been describing it, it's an incredible surreal thing, it is the source of the very material of imagination, it's about more forcefully entering that reality to produce that level of imagination...

DB:

Its about social imagination, the kind of empowerment of just imagining collectively other scenarios, other political, economical and social scenarios.

TC:

At the end of the day, it's about all of us,

it's about collaboration, as Barbara Kruger said, we don't need heroes anymore, we need collaborators,

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The formal absorbed, Venice 12th of September 2008

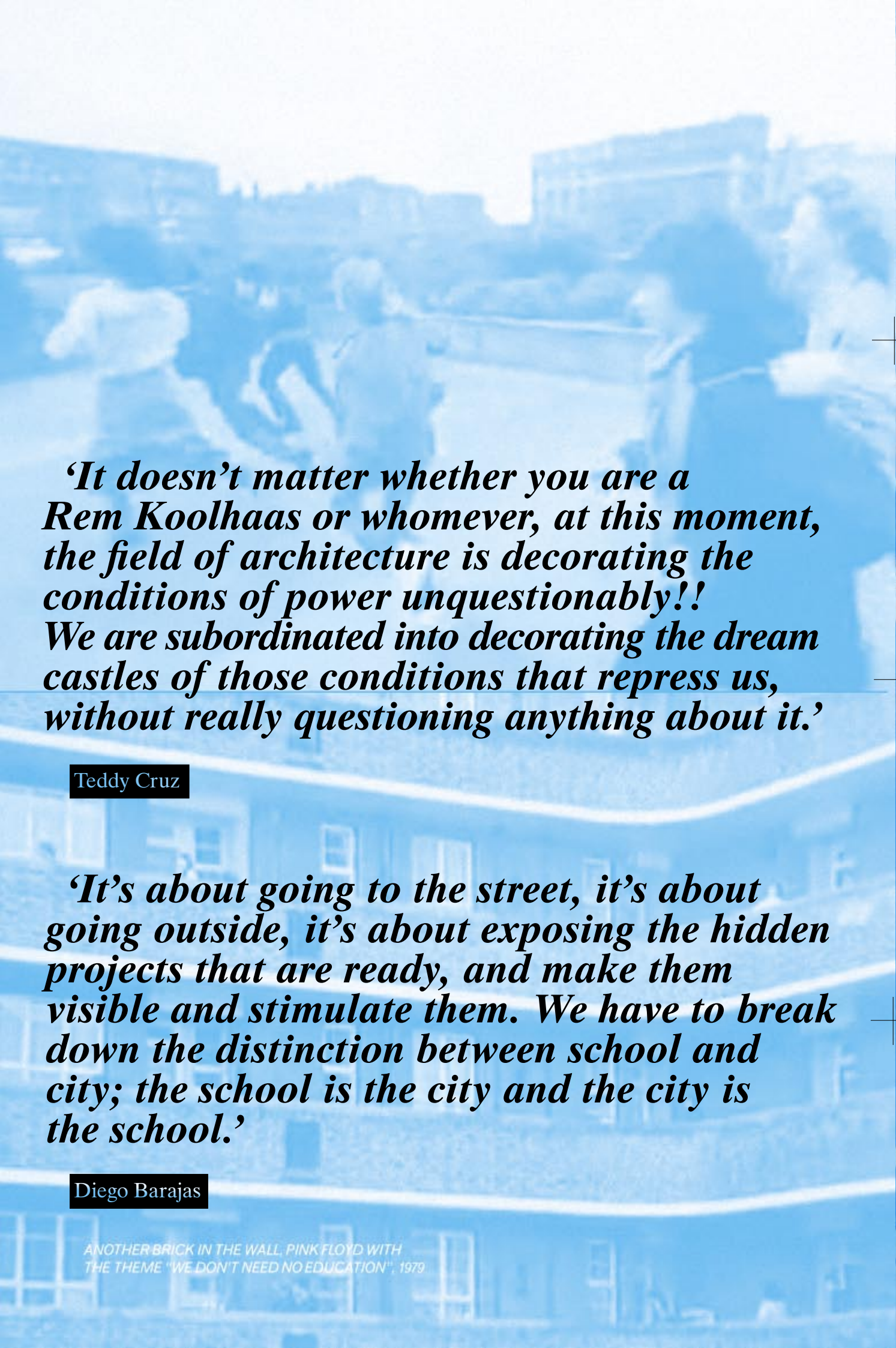
if this area represents the interest and concern of the design office

and this concerns the concern of society as a whole

THEN -

it is in these areas of overlapping interest and concern - that the designer can work with conviction and enthusiasm

NOTE - putting more than one element in the model - find



‘It doesn’t matter whether you are a Rem Koolhaas or whomever, at this moment, the field of architecture is decorating the conditions of power unquestionably!! We are subordinated into decorating the dream castles of those conditions that repress us, without really questioning anything about it.’

Teddy Cruz

‘It’s about going to the street, it’s about going outside, it’s about exposing the hidden projects that are ready, and make them visible and stimulate them. We have to break down the distinction between school and city; the school is the city and the city is the school.’

Diego Barajas

ANOTHER BRICK IN THE WALL, PINK FLOYD WITH
THE THEME "WE DON'T NEED NO EDUCATION", 1979



HOW TO BUILD YOUR OWN LIVING STRUCTURES

KEN ISAACS

'HOW TO BUILD YOUR OWN LIVING STRUCTURES',
BY KEN ISAACS, HARMONY BOOKS 1974

Student column

Cooperative FutureFaculty

The fourth round table discussion at the Dutch pavilion gave a overview of possible new ways to enable architects to empower the people. BEYOND POWER, TO EMPOWERMENT, was the subject initiated by Miguel Robles-Duran of the Berlage Institute, TU Delft, and Cohabitation Strategies in Rotterdam. Guests, Teddy Cruz (Studio Teddy Cruz, San Diego), Eyal Weizman (Goldsmiths, London) and Andreas Ruby (critic, theorist, curator, Berlin) had a discussion about the question: "FOR WHOM WE MAKE- Who are the new clients emerging that architecture must address?"

As a student, I would like to question the education of architecture. Whereas, obviously, the debates about architectural practice held in Venice are just as interesting for architecture education institutes, as Cruz said: "We are educating cliché's that have to be redefined." These cliché's have to be torn down.

Four years of studying architecture have given me a good insight in the way architecture is taught nowadays. I chose architecture initially because in this profession the political, cultural and social movements in society seem to be radically questioned, as we can see is also the case at this Venice Biennale. In the roundtable discussion, various political statements came up, all focusing on the kind of clients for which architects work. Instead of working for wealthy and powerful clients, we should think of ways to give this power to people who really need it. Rubles and the guests agreed. For example, this kind of new politically active position could be supported in architecture schools.

The problem of the current education at, for example, the architecture faculty of the TU Delft is the ossification that occurs after years of maintaining the status quo. The faculty is like a factory, constantly delivering a fixed, clearly defined, kind of student. Instead of giving space to specific needs or talents of the students, the current schooling is focused on achieving certain learning goals. As long as these goals are achieved on paper, the education seems fine, instead of trying to get the most out of each student. This goal can be reached by offering more freedom to the students and the curriculum.

In conclusion, the kind of education, the kind of curriculum, I am looking for, has to respond to constant changes in the society. In a way, this response would not only be a social engagement but also

technologically or in many other ways. To achieve this new kind of education, the FutureFaculty.org proposal should be implemented in the architectural education. This concept foresees a faculty that provides the right conditions for collaboration between different parties within society. By combining the strength of the institutional, corporate and academic world, my ideal faculty will continuously be in change; constantly adjusting to the new role of the architect in the society.

The future faculty of architecture will, in my vision, be a educational system based upon a flexible curriculum reacting to movements from outside by a constant link to as many interesting persons, institutes and companies as possible. Hopefully, instead of the current focus on short-term gain, just like the current building investors who focus on short-term profit, it would create a more responsible attitude in my vision of a perfect faculty. Sometimes it seems that buildings are not made to last forever; rather, to make the reputation of the architects last forever.

Friso Gouwetor



Colophon

Beyond power to empowerment

For whom we make

This publication has been made as an on-site written, edited and printed edition of ***Archiphoenix - Faculties for Architecture*** at the Dutch Pavilion, 11th International Architecture Exhibition in Venice, September 2008

Editor: Miguel Robles-Duran (Berlage Institute, TU Delft, Cohabitation Strategies)

Contributors in order of appearance: Miguel Robles-Duran / Teddy Cruz / Eyal Weizman / Andreas Ruby / Huib Haye van der Werf / Billy Nolan / Hector Torres Casado / Alfredo Brillemburg / Piet Vollaard / Diego Barajas

Concept and co-ordination: Ana Dzokic / Marc Neelen / Saskia van Stein

Publication concept, design and editing colour pages: Coralie Vogelaar

On site photos: Miguel Robles-Duran / Ana Dzokic / Dubravka Sekulic

Archiphoenix - Faculties for Architecture turned the Dutch Pavilion, at the 2008 Architecture Biennale in Venice, from 9 - 14 September into a weeklong stage for research and exploration and a debate platform focusing on the capacities and capabilities of architecture - beyond building.

The project puts to the foreground five questions each architect encounters: ***Why we make*** - beyond the profitable simplicity into the social sustainability, ***What we make*** - beyond the artifact, ***How we work*** - beyond the singular into the collaborative, ***For whom we make*** - beyond power to empowerment, and finally ***What it takes to make (and un-make)*** - beyond the sustainable: challenging the flow of resources, materials and people. These five seemingly simple questions, when put to face the future challenges ahead, have been the base for the set publications.

Commissioned by Ole Bouman

Curators: Saskia van Stein and STEALTH.unlimited (Ana Dzokic / Marc Neelen)

Overall editorial team: Lilet Breddels / Christian Ernten / Jeanne van Heeswijk / Dennis Kaspori / Peter Lang / Billy Nolan / Arjen Oosterman / Miguel Robles-Duran / Piet Vollaard

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Download all six publications from www.facultiesforarchitecture.org

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Editor of Book 4 for the Dutch Pavilion at the Venice Biennale 2008, architect/urbanist, Miguel Robles-Duran

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The Vice-Minister of Planning of the Ministry of Housing and Habitat of the Bolivarian Republic of Venezuela, architect, Hector Torres Casado.