

BEYOND THE ARTIFACT
WHAT WE MAKE



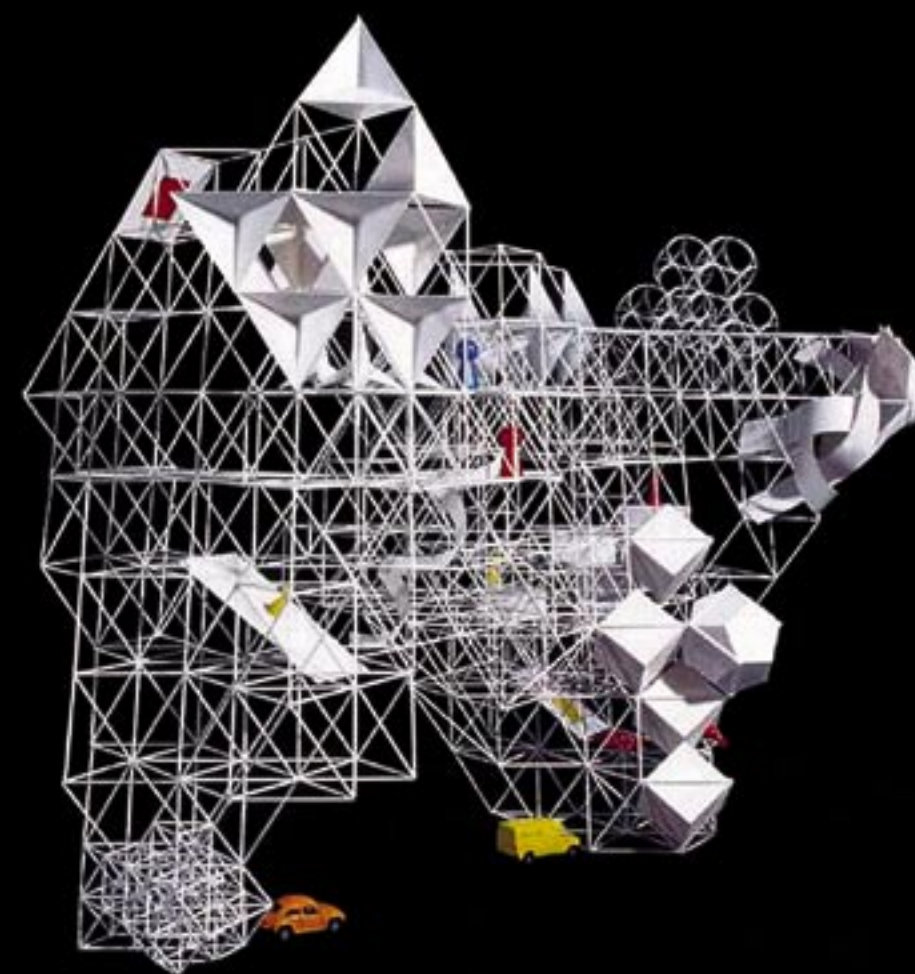
ROUGH NOTES

NO: :00 9-15 -09-2008

COVER: DESIGN TAKEN FROM THE COVER OF
ARCHIGRAM NO. 4 'POP UP INTO A NEW WORLD'
(1964).

'...THE GAPS OF THE GRID ARE NOT ONLY FOR
STABILIZATION, BUT ALSO BECOME SPACES TO
WORK AND TO LIVE IN.'

*IMAGE AND TEXT BY ECKHARD SCHULZE-FIELITZ,
RAUMSTADT, 700 X 700 X 1350 MM. COLLECTION
FRAC CENTRE, ORLÉANS, FRANCE. PHOTO BY
PHILIPPE MAGNON, 1969.*



ARCHITECTURE X INDIVIDUALITY = FLEXIBILITY

TEXT BY ARCHIGRAM, 1964.
IMAGE BY MOQUETTES LINOLEUM SPA.

Beyond the artifact **What we make**

What is the product or the outcome of architecture beyond building?

With a focus on innovation of the range of 'products' the architecture as profession generates. Buildings, as accumulations of construction materials to say it a bit cynical, are one thing. But does it have to stop there? There is already for a while a re-positioning of the core-production of architecture going on, with a number of practices acting outside of the conventional - outside of what you learn that you as architect should be dealing with. Practices that produce 'software', rather than only the 'hardware'.

To think beyond the artifact, one first needs to ask a simple question: how relevant is the artifact in the first place?

Going beyond the system of objects does not imply leaving behind the material world, but implies critically divulging the artifact's social contract. What counts is not the way the artifact mirrors existing society, but how society transcends its dependence on artifacts. "Each man kills the thing he loves" Oscar Wilde observed, an astute assessment on just how we inevitably lay siege to our deepest obsessions.

The artifact cannot on its own resist obsolescence, malfunction, entropy. It can only be kept relevant by maintaining its place in our active imagination. Look at how artifacts are commonly understood: the user is already familiar with their modes of employment. Things are reassuringly commonplace, quick to recognize, and readily consumed. But in this era of globalization, fixed meanings have given way to a myriad of slangs, labels often imply the opposite of what they might suggest, and ideas meander across cultural boundaries in ways never before imagined.

For designers the artifact is mainly an object of manipulation. It's easy enough to turn an object around, update the technology, dress it up or down and get it into the public's eye again. Not exactly a form of recycling, but rather a form of repetition.



Superstudio, Frassinelli Bollicini

B4_1

The thing itself is constantly recast, but its obsolescence is guaranteed not by its wear and tear but by its fading relevance. The artifact and the artifact's interpretation are distinct and often separate conditions with different time lines and different cultural luggage. If the identity of an artifact is intrinsically linked to its function, and if the function becomes obsolete or otherwise compromised, the artifact is no longer identifiable as such. If the artifact is obsolete or compromised then it just limps along, incapable of fulfilling its primary design purpose.

The “chicken or egg” question, whether conception precedes genre, or genre precedes conception can be solved only by understanding the object’s engagement in the realm of a specific living context. Without specific context, the artifact is aestheticized, stylized, or is rendered into a mysterious plaything. To go beyond the artifact is to go beyond its object existence, to plunge back into the world of human activity, to become a participant in current cultural practices. The process can be understood as scripting different software to shape other kinds of hardware, transcending the objectivity of the artifact by codifying the emergent contexts and constructing a system of operations or environments, not just singular responses or unique devices.

Up until recently the education of an architect or designer remained largely object-centric, culturally fixed, and focused on canonic narratives, often with a heavy Western bias. Are we confident enough to see education opening itself up to the interrogation of different cultural landscapes and to identify all their emergent and multivalent expressions? Can we learn from inhabiting the disperse realms of the instable, the transitory, and places in-the-making?

Beyond the realm of artifacts are the landscapes of human poetry, fraught with struggle and fragile existence. Can we lift our eyes off the artifact long enough to see our true surroundings?

Peter Lang

B4_1_1



the USA Representative and the wall, installation by Teddy Cruz for the American Pavilion at the Venice Biennale, 2008

**Venice Biennale
1978-2008 30 years**

B4_2_0001

the talk session (see Billy Nolan and student Jorrit Verduin overviews), examined the **Artifact** and jumped directly to a discussion on contemporary participatory practices, political action, information and network systems models and the greater relevancy of tools over artifacts.

B4_2_0002

following in the subsequent series of notes, that considers the yet so far unexamined historic relationship between this XI Biennial of Architecture **Out There: Architecture Beyond Building** curated by Aaron Betsky and the 1978 ART biennial: *dalla natura all arte, dall'arte alla natura* (from nature to art, from art to nature) that included the section on architecture: topologia and morfogenesi (topology and morphogenesis) curated by Lara Vinca Masini

B4_2_0003
1978-2008

B4_2_0004
1978

Art Biennale: utopia and anti-natura
Salt Magazines: architecture: topologia and morfogenesi.
“Water is to Salt as time is to architecture.”
Piero Frassinelli, Superstudio

B4_2_0003_1

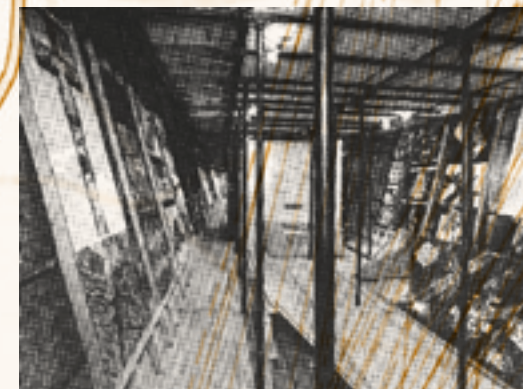
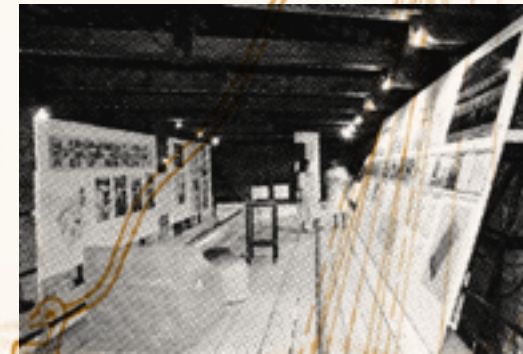
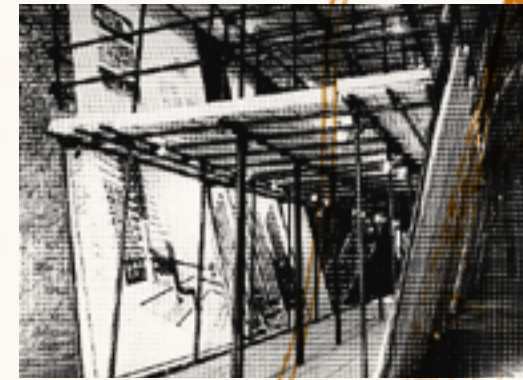


Arsenale, Atelier Bow-Wow, 2008

B4_2_0004_1



B4_2_0004_2



installation of the Architecture Exhibition in the Venetian Salt Magazines, 1978

B4_2_0004_3



Moglie Di L'ot, Superstudio, A. Natalini, P. Frassinelli 1978

**'...DESIGNED TO BE AN
INFINITELY EXTENDABLE
NETWORK,**

AS OPPOSED TO A CENTRALIZED CAMPUS,
AND TO CREATE A WIDESPREAD COMMUNITY
OF LEARNING WHILE ALSO PROMOTING
ECONOMIC GROWTH.'
'...A CRITIQUE OF THE TRADITIONAL
UNIVERSITY SYSTEM'

TEXT AND IMAGE BY CEDRIC PRICE, POTTERIES
THINKBELT, STAFFORDSHIRE, ENGLAND, 1964-66,
PLAN OF DESIRE LINES-PHYSCALAND MENTAL
EXCHANGE. 1964.

B4_2_0005

categories back then

- Epistemologie of nature,
- Morphogenesis
- Topologia
- Mimesis
- Anthropology e memory

B4_2_0006

Territories of art+ architecture
interdisciplinarity
socio-political and economic research

alternative topos
anti-nature = alienation

B4_2_0007

1978 *Research of mental utopian territories not controlled by systems*, disciplines, professions, esthetics, non canonical, contested and conceptual art and architecture=desecrating

B4_2_0008

1978 sources of topology: English and Austrian, Archigram and Pichler Funk architecture (California) land art physical—performance art University protest generation.

GERNOT NALBACH, MOBILE HOTEL. '...THE HOTEL CAN BE MOUNTED AND DISMOUNTED IN ONE DAY WHEREVER ADDITIONAL ROOMS ARE NEEDED.' , 1972.

B4_2_0006_1



The Life of Zeno, 1973-1978, Superstudio at all

B4_2_0009

1978 Not formed by definition but formed through use Existential utopia, anthropological memory

B4_2_0010

Back to *Beyond Now*: 2008

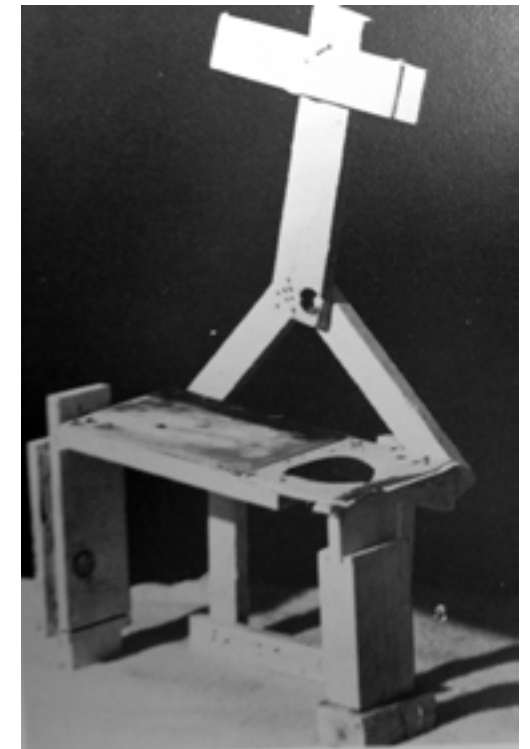
The unconscious return to the salt magazines after 30 years. The nexus of Venice's power and corrosion just as in 1978, was again occupied by 'the' generation of architects. This time the crooked walls of the salt magazines were filled with writhing bodies- last time, in '78- they were prodded up by a two storied freestanding structure housing a not so dissimilar exhibit. What makes this cycle so curious is its organic equation - not an architecture in an ideal state of achieved perfection but in a salt induced state of entropy. The message, in other words, is that architecture is an act of nature a fragile living habitat.

B4_2_0009_1



Ricardo Dalisi, Napels workshop, 1975

B4_2_0009_2



Ricardo Dalisi, Napels workshop, 1975

B4_2_0010



Party of Salt Magazines, september 12, 2008

B4_2_0011

For Aaron Betsky "*Architecture Beyond Building*" can be a way to distinguish between "architecture" and "building"-epistemologically according to Betsky - architecture is a "meta-edifice"

B4_2_0012

Categories for Beyond now?

A_Recycling

B_Re-use, sustainability

C_Low-cost

D_Low consumption

E_Zero kilometer footprint

F_Participation

G_Self organization,

B4_2_0012_B_RE-USE



Italian pavilion, SuperUse, 2012 Architects, 2008

B4_2_0012_A_RECYCLING



Italian pavilion, www.recyclingboerse.org, 2008

B5_2_0012_C_LOW COST



B5_2_0012_D_LOW CONSUMPTION



Italian Pavilion, Dry toilet /slum projects, Urban Think Tank, 2008

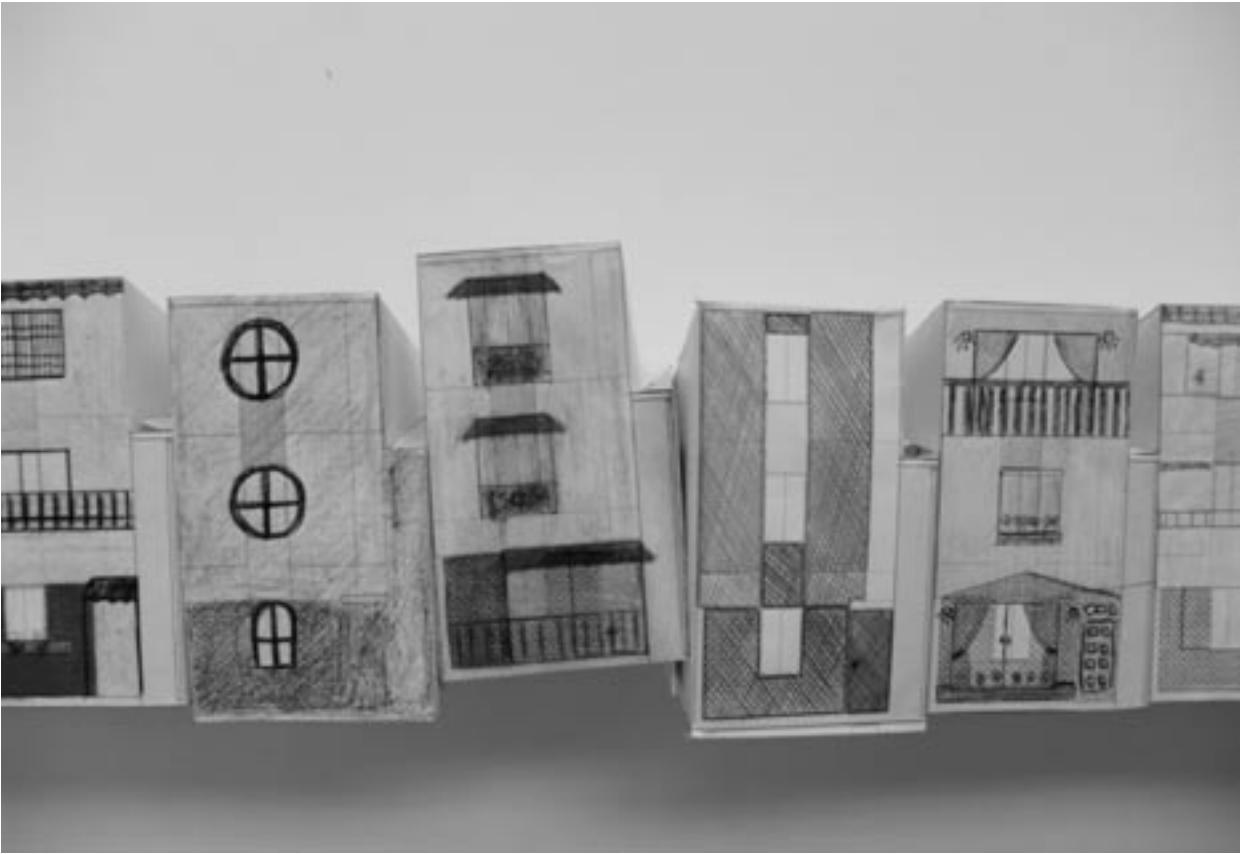
B5_0012_E_ZERO KM



If I listen I forget, if I see I remember, if I do I understand, ID-Lab with Naba and TU Delft, 2008



B4_2_0012_G_PARTICIPATION



From sub-urbia to super-urbia, Elemental Chile, 2008

B5_0012_F_PARTICIPATION



012F Zero Kilometer Footprint, MAO/Emmeazero, 2008



B4_2_0012_SELF ORGANISATION



The Edible Schoolyard/Yale sustainable food project, 2008

B5_2_0013.

Notes on 30 years back then.

Beyond now.

We have seen this all before.

Artists, architects designers expressing through their work the sublime power of nature. Not so much as decorative stylistic representations, art deco, art nouveau, liberty, etc. But as critiques on societies abuse of nature. On the folly of human excess, the insanity of boundless consumption, the hopeless dependency on diminished resources.

This was the alarm sounded 30 years ago at an earlier Venice biennial.

B4_2_0014

Artists and architects bearing witness to a planet's degradation, offering scrambled visions of hope and fear, commentaries on life transformed, sketches on future worlds. Even if not all of the exhibits in the gardens were on message or responded to the curators challenge, the mood was clearly evident. Not a few of those who attended went away disillusioned by the general naïveté and by the suspect value of these architects, urban designers and artists claims. Much of the same could be said about how well understood were the tough messages and alarming manifestos found in today's XI Biennale.



B4_2_0015

The 1978 Venice biennale read like an end game- for the world maybe, but also for many of its participants. The post-modern, trans avanguardia, neo-rationalist tide had already rolled in, effectively deflecting the last political punch this radical group has to offer

B4_2_0016

The question ***returns to*** the meaning of artifice and nature, and parallel to 1978 the themes of Return to Nature-- the new environmentalism and Morphogenesis-- the self-referential design research practiced by today's digitalists.

B4_2_0017

Or to dream of a naked artifact-

B4_2_0018

Artifact as fetish object ***or the*** object ***as*** tool.
Artifacts ***-as*** tools have human potential.

B4_2_0019

So we are back to the same story: the return to nature is the alienation of artifice.

B4_2_0020

Can artifacts give way to tools?

B4_2_0021

Can consumption give way to what?

B4_2_0022

Introducing practices in tool generation?

B4_2_0023

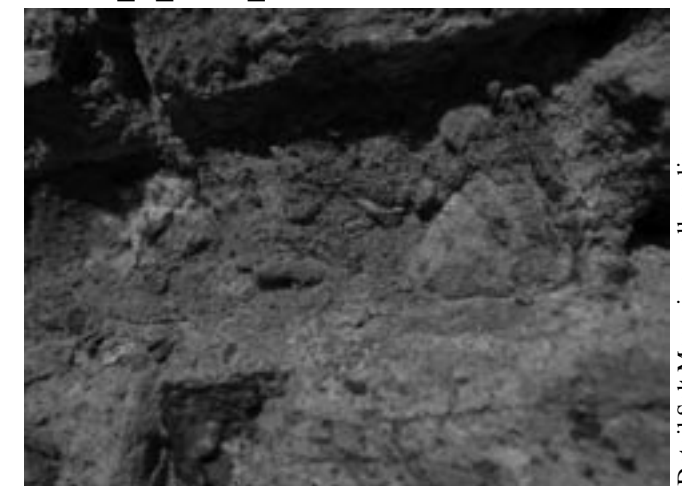
So the circle turns and turns, and we are back to a moment when issues like "critical mass" are being substituted, as pointed out in our public session with "critical presence" where artifacts are being replaced with "tools" where challenges are being replaced with "contextual gaps", where the areas central to contemporary investigation are all peripheral, where

B4_2_0022



Inauguration of the American Pavilion, 2008

B4_2_0023_1



Detail Salt Magazine, wall eroding

B4_2_0023_2



Hotel Polonia, Venice Biennale, 2008

education can only begin with the emer-
sion in real where learning is not unilateral
but by reciprocity, where people should not
be housed but given the freedom to make
their own habitats, where communications
networks behave like territorial geogra-
phies and territorial geographies behave
like disenfranchised, dismembered circui-
tries.



B4_R.T_1



B4_R.T_2



B4_2_0024

*Digging up new objects from the
landscapes of discovery, exploration,
reinvention? Temporary, marginal
transcient?*



B4_2_0025

*What is the education of an
architect in a land beyond building,
beyond objects,...
beyond communications,
beyond resources?*



B4_0026

Can we trust our imagination?



B4_QUOTES_1-13

Collected by Billy Nolan from Roundtable Discussion:
What We Make

With Matthias Rick / Markus Bader, Raumlabor (RL), Berlin, Lorenzo Romito (LR), Stalker/Osservatorio Nomade, Rome, Daniel van der Velden (DV), Metahaven, Amsterdam. Moderator Peter Lang (PL), Texas A&M Santa Chiara Center, Stalker/ON, Rome/New York

1. New ways of perception, morphogenesis, a return to nature, the zeroing out of the consumer and his objectified fetishness
PL

2. I'm for a faculty of branding, branding in the sense of making mental projections
DV

3. We have to recognise and bridge the structural holes
DV

4. We advocate a faculty of action. We create spheres and environments where architects can meet people very quickly
RL

5. We don't solve problems; we initiate conflicts. We try to pinpoint the particular energies of a place
LR

6. We don't even know where we are, so how can we know where the beyond is. What we need is an awareness of where we are
LR

7. Are there people who are aware of what's emerging in society?
LR

8. Is trust a factor that is ephemeral? To trust or not to trust is a choice between being paranoid and being naive
DV

9. To say "we" is to imply there's a "them". We need to reinvent this "we"
DV

10. Our practice is collective and multidisciplinary. Trust is about creating negotiation, getting people informed, getting them to interact. Much of our work is about challenging the inherent distrust
RL

11. As soon as you start being there, making things visible, giving people a podium, you start to create critical mass
RL

12. It's important to learn not to trust the knowledge we received through education
RL

13. The system is falling apart of its own accord. We need help in addressing the enormous discrimination around Europe
LR

B4_R.T_DISCUSSION_4



B4_2_R.T_DISCUSSION_5



B4_QUOTES_14-21

14. I don't know if we know how to pick up the pieces
PL

15. We are also marginalised, suppressed political subjects
LR

16. When I entered the venue [the Dutch Pavilion, where this roundtable took place] this morning with Tomislav Medak, he said to me: "It's funny, all these people look familiar to me. As if I met them already." And yes, a lot of people we do know, but a lot of people resemble the type of people dealing with these issues. Even the setting of this roundtable is very familiar. And I found accidentally a text by Boris Buden that refers to the frustration Lorenzo Romito - "What are we doing here. What is our role here?" And this is what Buden says:

"In their Public Sphere and Experience Oskar Negt and Alexander Kluge showed that marginalized groups, excluded minorities, or suppressed political subjects – and precisely this is the human substratum of a possible subject of a new anti-hegemonic critique of institutions – always face a certain blockage of experience, a sort of atomization and fragmentation that obscures, distorts or even erases the social character of their experience. The problem is that "what is blocked today is not simply the articulation of social experience but the very possibility of this experience itself." from The post-Yugoslavian Condition of Institutional Critique: An Introduction On Critique as Countercultural Translation, Boris Buden. Quote Marko Sančanin

17. Designing this is okay. I wouldn't ban it from the curriculum
RL

18. In our work we identify gaps. For any two entities there's an in-between. Take current use and future use. We can find interim uses for the time gap in between
RL

19. You're launching the faculty for the definition of tools for context
PL

20. I call for a process of reciprocal learning. Students need to learn from reality and vice versa
LR

21. The hole is an absence. We should harness negative energy to positive ends
DV

B4_QUOTES_22-28

22. Students should learn to understand the ideological framework in which they produce DV

23. It's good to have "something else" to activate a next faculty DV

24. We have to create support networks. The context in Italy is incredibly bad. It's getting seriously out of control PL

25. Give people back the freedom to make their own house. We need to create the architectural thinking to facilitate that LR

26. Our faculty is about the production of desire. People need to go through a process of finding their own images. We should substitute the word "education" with the word "experience" RL

27. We have to give people the tools, to open up the design process to people RL



Student column

Stop the debate and start acting!

'Out there', this year's title of the Venice Biennale, tries to distinguish architecture from building. In order to find an answer on the topic of this discussion "what we make, architecture beyond artifact", according to Peter Lang, one first needs to understand the "relevance of the artifact" itself. Joining him in the discussion are members of three young critical collectives that operate in the periphery of the profession. Whether it is a social and knowledge gap between different entities (Metahaven), initiating conflicts to accomplish awareness of your surroundings (Raumlabor), or people in our surroundings that need immediate help (Stalker). In a way they are all addressing problems that society is facing today.

After Daniel van der Velden of Metahaven and Matthias Rick of Raumlabor gave a short office-presentation, Stalkers' Lorenzo Romito went straight to the heart of the matter. This urge to go beyond what we make does not make sense if one is not aware of the status quo. Lang points out if we want an answer on what to make, we first need the answer on what the cultural, sociological, economical, political and environmental conditions are for what we make.

By interacting with the clients, and temporary performance architecture, Raumlabor tests these conditions in an experimental way. They present a 'faculty for action' in order to go beyond the artifact: taking action very fast, testing ideas in public, in dialogue with the public. These actions are all an attempt to initiate confrontations that make people rethink their living environment. Lang called the approach "inventing new territories" and perhaps in that sense Raumlabor might be more into small-scale urbanism instead of really going beyond any artifact.

Romito states that practices, along with institutions, are not capable of answering the questions on the theme: out there, going beyond anything or anywhere. He has a rather practical solution for the urgent problems in Italy at this moment. Stalker preaches for an alliance based on designers collaborating with consumers. Apparently the three critical collectives are trying to bridge the gap between community and themselves, by setting up new collectives with this community.

When it came to how students should be educated, Raumlabor actually ironically asked: "what do you do with them?" "They are never there." Now I myself as a student could ask the question: "did this discussion really contribute to the topic that was initially addressed?" A feasible proposal

B4_3

for a 'faculty' was done by Stalker, creating a chance of experience practice, working with real clients, addressing urgent problems, in fact, starting in your own backyard.

The 'roundtable-conversation' was not really addressing the artifact after all; perhaps if they had actually had a "round table", instead of a pallet, that would have helped. Maybe we can learn from both Stalker and Raumlabor, that it is not the debate here at the Biennale in Venice, but action and debate on the spot that will solve problems, that will go beyond the artifact.

Jorrit Verduin

'ATMOSFIELD' ST KATHERINE'S DOCK, 1970.



MOVING TO WHEREVER THEIR RESOURCES OR MANUFACTURING ABILITIES WERE NEEDED. VARIOUS WALKING CITIES COULD INTERCONNECT WITH EACH OTHER TO FORM LARGER 'WALKING METROPOLISES', AND THEN DISPERSE WHEN THEIR CONCENTRATED POWER WAS NO LONGER NECESSARY.

TEXT AND IMAGE BY ARCHIGRAM, 'WALKING CITY ON THE OCEAN', EXTERIOR PERSPECTIVE, 1966.



Question 1: You mentioned the potential for critical and analytical perspectives on certain conflicts or discrepancies. From there, where does something actually become an artifact? What is that moment? You mentioned the market-based structure that determines the possibilities to determine an artifact on the art level. I am wondering when does that evolution happen, what is that moment.

Irit Rogoff: I'm a little uncertain about how to respond, because I don't actually want to get back to an artifact. I cannot see the point. I know that artifacts are there and I know that they circulate both in markets and in cultural economies - this is not a naive argument. I know that all of that happens, but I think there is a kind of parallel world, and that is the world that I am talking about. And I think that we who come out of education, cultural production, processes and so on are uniquely qualified to inhabit these problematics. I think what we have is possibilities that are not known to us. Because we don't know how to name them, because they are not organised within certain structured rituals. We know how to vote. But the possibility of wondering around and articulating a political position that does not translate into a prescribed act is something else. I think of voting as an artifact. And I think what artifacts do is provide closure rather than fields of possibility or the enactment of moments of potentiality. [...] I think that I am trying very hard to move away from the artifact because even within the economies of making, and building, and exposing, and selling there are lots of other forces that play. That are not fully recognised. For example the degree to which we now organise as a practice. The degree to which we bring people together without any predicted outcome. That is an economy. An economy that parallels an artifact economy. And it is that I am trying to get at. The fact that something is there and is as dominant as the artifact economy does not mean that we can not look away from it, to recognise other sets of economies that

are being practiced. Or the degree we have the proficiency and the ability to inhabit those other economies, without actually having to learn anything new, any specific expertise. That is what I am trying to push towards.

Question 2: One small question about your reference to Anna Akhmatova's "I Can", because her "I Can" in some poems afterwards was referred to like writing with white ink on white paper. Can you maybe explain to us how we as architects may actually have an attitude without white ink on white paper?

Irit Rogoff: That is such an unfair question... I do not know. I do not know in the sense that I do not have the ability to get to where I know where you need to go. It is that: the knowledges that I have are not up to solving that dilemma. I think that probably in the world of architecture the demand of the concrete artifact, the requirement to produce something is even greater than in all of the worlds in which I operate. On the other hand, I think certain kinds of educational experiments which I am involved with have also taken up the challenge that to equate architecture with building, with designing, with producing concrete environments is an incredibly narrow understanding of the full possibilities of architecture. It is to reduce architecture to design and production, whereas I think that certainly for me the last coupe of years of dialogues with architects has broken that open and moved it away from buildings, edifices to the notion of what I would call the manifest. That architecture can be a field in which certain kinds of concepts become manifest. [...] The manifest is not married and committed to a finished concrete form. It is the ability to produce something which is discernable, which is not latent but manifest. I think it is a kind of de-pragmatism, I think the white ink on white paper is the possibility to de-pragmatise a particular discourse and saying what we are able to make manifest in the environment is a great deal more than buildings. That is how I would think about it, but I would need to think a

lot more in order to really be able to produce an equivalent to white ink on white paper.

Question 3: You refer to gathering in a Hannah Arendt way, do you think that the artifact could serve as a gathering place.

Irit Rogoff: The notion of gathering around an artifact has been expanded in a very convincing way by Bruno Latour... I think it is not that I am not convinced by his arguments, or by the exhibitions that he has put on - it is very convincing and powerful. But it is aimed at something else than what I am aiming at. He is trying to think institutions differently. So he is trying to say that institutions come about not at the level of the juridical where we always think of institutions as sustained by the juridical. He is arguing that institutions do not come about through the amalgamation of the juridical but that they are grassroots operation of sorts when people gather around things. So a kind of narratives, myths, rituals and so on are for him that what would later become perverted. Institutions which are then subject to bureaucratisation that takes them away from the original impetus to gather and that is what he is aiming his argument at. I am less interested in institutions and a lot more interested in processes. And I do not want to pin those processes down to this ritual or that ritual. Or this artifact or that artifact. Because I think that there are processes going on around us that we have not a clue how to read. So when you identify the artifact at the heart of it, what you are doing is naming that process. And what I am interested in is trying to be able to see processes which I do not have names for, which I barely can recognise as a process. And I hugely respect Bruno Latour in his argument and I think he is absolutely right when your interest is in institutions and in disciplines and their knowledge which is his kind of arena.

Question 4: And what about the scene of discourse if we perceive it in its function today where we may say that the encyclopedic character that you try to observe

in 'black malice's' vision is maybe necessary in order to speak when we do not have time and we do not have to possibility of entering in a discourse stability, we have only fluidity.

Irit Rogoff: I think that is hugely important. The scene of knowledge is simultaneously a concrete space and a conceptual arena for something to be configured. It is precisely the duality of the concrete and the fleeting which takes place. All of us have been through the experience of what was called in the 1990s the 'discourse on space', the production of Space. Lefebvre's notion that 'produced space' is a space which is written with a certain kind of conflict and antagonism between grounded material realities and psychic subjectivities. That this is space. That is when something seizes to be a place and becomes space, when it is internally fragmented by the uncomfortable relations between grounded materialities and psychic subjectivities. So I think you are absolutely right but there is a problem that the scene is enormously important but it remains full of potential when you do not name it. The minute you name it gets captured by certain kinds of institutions and practices. So how to give an essence of a scene that is both concrete and fleeting, that we recognise as something which allows something to come about, but we do not imprison it within a named entity. And that is where I think work that takes place within a spatial environment like architecture has enormous interest, enormous possibility.



Bio's round table

Lorenzo Romito, Stalker/ON

Stalker, the Rome based urban arts and architecture research group was founded in 1995, the year of the group's first major action, the Tour of Rome, a walk around the peripheral and abandoned urban areas within and surrounding the capital city. The name Stalker refers to the 1979 film of the same title by the Russian director A. Tarkovskij. The group has since developed a core of research areas involving marginalized communities and their relationships to specific territorial contexts: Campo Boario, a long term project set in the ex-Slaughterhouse of Rome, where Kurdish refugees, Calderash Rom, a social center and other marginalized populations have found neutral ground to inhabit, the Corviale, the one kilometer long 1970s mega structure housing project outside of Rome where over 7,000 people live in substandard conditions and the Via Egnatia, the ancient Roman imperial road connecting Rome to the orient examined as a transnational corridor for reverse immigration. The group has expanded its research arm by founding Stalker/ON (Nomad Observatory).

www.osservatorionomade.net.

Matthias Rick/Markus Bader, Raumlabor

Raumlaborberlin designs interactive strategies to recover publicity. We explore the urban space, its using and usage, its peripheries and borders. These are our conditions to generate strategies of appropriation. We design temporary performative architectures, to encourage the directness of interacting with the city. Experimental operational spaces which should become part of the processes to constitute public space.

www.raumlabor-berlin.de

Daniel van der Velden, Metahaven

Metahaven is a studio for research based in Amsterdam and Brussels, working in design and architecture. Metahaven is run by Vinca Kruk, Daniel van der Velden and Gon Zifroni.

While Metahaven focuses on the unsolicited proposal as a space for critical inquiry, it carries out commissioned projects in graphic design, spatial design, consultancy, and writing. A book, Uncorporate Identity, is in preparation. Affiche Frontière, a solo exhibition at CAPC museum of contemporary art in Bordeaux opens in October 2008.

www.metahaven.net

Bio keynote lecture

Irit Rogoff

is Professor of Visual Cultures, Goldsmiths College, London. _Rogoff writes extensively on the conjunctions of contemporary art with critical theory with particular reference to issues of colonialism, cultural difference and performativity. She is author of Terra Infirma - Geography's Visual Culture (2000), editor of The Divided Heritage: Themes and Problems in German Modernism (1991) and co-editor, with Daniel Sherman, of Museum Culture: Histories, Theories, Spectacles (1994). Rogoff is director of an international AHRB research project 'Translating the Image: Cross-cultural Contemporary Arts' housed at Goldsmiths College.

Her current research project investigates audience participation in contemporary art spaces, and questions whether audiences are performatively able to become part of the very nature of the exhibition. www.goldsmiths.ac.uk/visual-cultures/i-rogoff.php

'...THE TIME IS GONE IN WHICH TOOLS
GOVERNED IDEAS AND ALSO THE TIME
IN WHICH IDEAS CREATED TOOLS;

***NOW, IDEAS ARE
THE TOOLS.'***

TEXT FROM ADOLFO NATALINI, 1971.
IMAGE FROM SUPERSTUDIO, THE CONTINUOUS
MONUMENT:AN ARCHITECTURAL MODEL FOR
TOTAL URBANIZATION (DETAIL), 1969.



JEAN PIERRE RAYNAUD, LA MAISON,
PHOTO: DE TRENTINIAN, 1972

Colophon

Beyond the artifact What 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

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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 of publications.

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