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S-337473 / S-281913
Sarah Oppenheimer

Bio:
Sarah Oppenheimer is an artist operating on the boundary conditions of spatial adjacency. Recent projects include solo exhibitions at MUDAM Luxembourg (2016), the Pérez Art Museum in Miami (2016), and the Wexner Center for the Arts (2017). S-337473 will be published by the Wexner Center for the Arts and distributed by D.A.P. in spring 2017.

Better City, Better Life
John Körmeling

Bio:
John Körmeling was educated as an architect in Eindhoven. His designs and realizations cannot be classified into a single realm of thought; they are hybrid forms of visual art, architecture or urban planning. Architecture is something to which Körmeling gives the widest possible definition: it involves all sorts and sizes of space, starting with the space inside one's head. Körmeling's projects, some totally unrealizable, are always full of humour.

In 2010, John Körmeling designed the Dutch Pavilion for the World Expo in Shanghai. Entitled Happy Street, the pavilion consisted of twenty-six elevated small buildings, designed after various Dutch architectural styles, along a main pedestrian strip that curves in a figure eight. Each house is a mini pavilion in itself, exploring themes such as energy, water, space and other urban issues to achieve a 'Better city, Better life.'

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**'It is suddenly obvious that a passenger's view is worth describing'
Signal (1963) by Jacques Moeschal**
Angeligue Campens

This presentation aims to illuminate a scarcely studied history of architectural sculpture in concrete (béton). As Belgium was a leader in this regard, it's worth looking at how the idea of integrating these architectural concrete sculptures along the highways, travelled from Belgium to other places. The influence of Belgium here can be traced to one particularly significant artist, Jacques Moeschal (1913-2004), who emerged as the key figure in this movement both in terms of his own work and his influence abroad. The forms drew both on his early training as an architect and on the monumental sculptural work, often in concrete, that he was to take up shortly after. Over time, and through connections at international sculpture symposiums, Moeschal's ideas would spread to France where they were taken up by Pierre Szekely, and to Mexico via the work of Mathias Goeritz.

I will explain these ideas through his work Signal from 1963, a monumental concrete sculpture located at the highway intersection on the route between Brussels and Ostend in Belgium. I will examine this as the starting point for incorporating sculptures along highways and the different forms this has taken. I will argue that Moeschal's work points to ways through which we might recover a sense of the public in what otherwise appears to be a paved-over set of hopes and aspirations.

Bio:
Angelique Campens is an independent writer, researcher and curator. Born in Belgium, she has worked for museums and public art spaces including the Whitney Museum, Kulturprojekte Berlin, Fondazione Sandretto and Wiels and since 2010 is a correspondent for Domus. She is currently teaching at KASK / School of Arts Ghent and is a PhD candidate in art history. In 2007-2008, she was a Curatorial Fellow at the International Study Program (ISP) at the Whitney Museum of American Art in New York. In 2010 she published her first monograph about the architecture of the Belgian Modernist Juliaan Lampens. Angelique is currently working on a monograph of the artist and architect Jacques Moeschal (1913-2004).

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Rooms and Clouds: Gerhard Richter and Architecture
Guy Châtel & Wouter Davidts

When Gerhard Richter received a questionnaire in preparation of a new building for the collection of modern art for the Tate Gallery in January 1994, he apologized to Tate Director Nicholas Serota for his 'incapacity in answering [these] questions'. Even though the artist expressed his sincere interest in architecture, he declared: 'that matter is so difficult for me and my aversion for architects is so distinct, that I rather could try to design a museum than being able to give you any useful answer.'

Beyond this ambivalent yet provocative statement, the artist appears to have a complex rapport with architecture. Not only has he collaborated with several architects, he has engaged with architecture on many levels in his work and practice too. Throughout his long career, he has depicted as much abstract as concrete spaces, ranging from interiors and buildings, to cities, as well as fabricated 'architectural' sculptures (4 Glasscheiben, 1967) or installations of paintings with a clear sensitivity to the spatial arrangement of the works in exhibition space (Six Gray Mirrors, 2003).

In our paper we will explore a set of plates from the artist's Atlas, made in 1970–71. Playing with the imposition of sketchy as well as elaborated perspective frames upon found photographs of clouds, Richter turns abstract sky views into rooms and exhibition halls of different size and disposition. In the Atlas, Richter's anomic archive (Buchloh, 1993), this set of images spells out a topical interest in architecture as painting's accrued subject.

Bio:
Guy Châtel is an engineer-architect. In 2000 he founded ssa/xx architects and works regularly with architect and landscape designer Kris Coremans. Guy is an Associate Professor in Architectural Sciences and Design, at Ghent University, Department of Architecture and Urban Planning. Since 2009 he is also principal of Lab A that conducts applied research on design-oriented issues. Guy is widely published numerous books and magazines on architecture. He is co-author of De school als ontwerpopgave – schoolarchitectuur in Vlaanderen 1995-2005, Ghent (2006) and co-editor and co-author of Luc Deleu – T.O.P office: Orban Space, Amsterdam (2012).

Wouter Davidts teaches at the Department of Architecture & Urban Planning and the Department of Art, Music and Theatre Sciences of Ghent University (UGent).
He has published widely on the museum, contemporary art and architecture and is the author of Bouwen voor de kunst? (2006) and Triple Bond (2017). He is the editor of such volumes as The Fall of the Studio (2009) and Luc Deleu – T.O.P. office: Orban Space (2012; with Stefaan Vervoort and Guy Châtel). He is the curator of The Corner Show (2015, Extra City Antwerp; with Mihnea Mircan and Philip Metten).

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Art / Architecture / Concept
Mark Dorrian

Art has always been positioned in a supplementary relationship to architecture. It has been the thing that, when added, makes architecture what it is—but, at the same time, is required to be disavowed. Which is to say that, insofar as architecture is to be distinguished from (mere) building or construction, it seems to inevitably require some appeal to art (building with art, the art of building, etc.) The logic of this with regard to the inside/outside opposition is that architecture's 'outside' has always been, in the most intimate and interior way, its 'inside'—the very condition of possibility of architecture's historical determinations.

Reflecting on this, the presentation will argue that a certain reworking of this relationship took place under the influence of 'conceptual art'. The 'case study' that will be discussed here is the 'Conceptual Architecture' symposium that took place at Art Net in London, in January 1975, with contributors that included Peter Eisenman, Cedric Price, Colin Rowe, and Bernard Tschumi. Reviewing the various positions espoused here, I will argue that, while the idea of 'conceptual architecture' tended to directly collapse architecture and art into one another through the negation of 'function' as a determinant, the latter became reincorporated by itself being displaced into a supplementary position. Now, in a strong sense architecture was art, but with the supplementary discrimination that the disavowed term ('function') could return via an operationalization of architectural matter declared in advance to be indifferent to it. It is this shift that would then be played out in the vogue for follies over the next two decades, as well as in the work of Eisenman and others.

Bio:
Mark Dorrian holds the Forbes Chair in Architecture at the University of Edinburgh and co- directs Metis, an atelier for art, architecture and urbanism. His work is deeply interdisciplinary, spanning topics in architecture and urbanism, art history and theory, and media studies, and has appeared in publications such as Architecture & Culture, Architectural Theory Review, Cabinet, Chora, Cultural Politics, the Journal of Architecture, the Journal of Narrative Theory, Log, Parallax, Radical Philosophy, and Word & Image. His recent books include Seeing From Above: The Aerial View in Visual Culture (co-edited with Frédéric Pousin (2013)) and a volume of his collected essays titled Writing On The Image: Architecture, the City and the Politics of Representation (2015). With John Beck, he is currently co-authoring a book called Designing the Deep Future: Catastrophe, Containment and the Cultural Imagination.

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Assemble's Turner Prize
Susan Holden

The Turner Prize courts controversy, so it was no surprise when architecture collective Assemble won this prestigious art prize in 2015 for an urban regeneration project, it provoked cries in the media of 'is it art?' and provided an opportunity for jurist Alistair Hudson to mount his case for the 'useful museum'. Assemble's winning project involved the creation of handmade domestic products such as fireplace mantles, light shades and tea towels, as a model for the establishment of a social enterprise workshop at Granby Four Streets in Liverpool. For Assemble, their process-driven and craft-based approach is an antidote to the increased commodification of architecture. While for Hudson, Assemble's work presents a model for how the value of art can be defined through its usefulness to society rather than its freedom. Both positions rely on the elevation of use, as a way out of the increasing tendency to define cultural value in economic terms, and demonstrates one way that art and architecture are being conflated in contemporary culture. This paper aims to untangle the different ways that use plays into concepts of value for art and architecture in this case, and to consider the broader significance of the confusion of categories in their Turner Prize win.

Bio:
Susan lecturers in the School of Architecture at the University of Queensland and is a member of the ATCH Research Centre. Her research lies broadly in the architectural humanities and intellectual history of architecture. She is currently a co-investigator on two competitive external research grants from the Australian Research Council: 'Is Architecture Art?: A history of categories, concepts and recent practices' and 'Campus: Building modern Australian universities.'

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Grindbakken by Rotor: The Art and Architecture of Framing In-situ
Maarten Liefooghe

In 2012 architectural design and research collective Rotor was invited to make the inaugural exhibition for a new open air cultural event space in a former part of Ghent's sea harbour.
Architect Sarah Melsens and visual artist Roberta Gigante had designed the conversion of the 200 metre long series of concrete gravel containers— 'grindbakken' in Dutch. Their most striking intervention was to paint over the entire surface of the obsolete harbour infrastructure with white road paint. Rotor in turn produced a site-specific architectural exhibition by intervening during the painting works: they covered specific zones of interest to keep them from being over-painted. These zones were then exhibited as fragments inside the newly whitened spaces. The exhibition produced at once a powerful aesthetic valorisation and a careful archaeological analysis of an unassuming piece of infrastructure, as well as a conceptual critique of the architectural reconversion upon which Rotor's exhibition nevertheless depended in many ways. This paper maps and interprets the important variety of shapes, positions and constellations that Rotor used to frame in 'finds', and compares Rotor's framings to selected artistic and architectural reframing projects, from Le Corbusier to Lawrence Weiner.

Bio:
Maarten Liefooghe is Assistant Professor in Architectural History and Preservation at Vrije Universiteit Brussels and a Postdoctoral Research Fellow of the Research Foundation Flanders at Ghent University. Maarten studies encounters between art, architecture, museology and preservation. He occasionally publishes art and architecture reviews.
Maarten graduated in architecture in 2006 after studying in Ghent and Berlin. His PhD research 'The Monographic Factor' was about the ideology underlying single-artist museums and their institutional and architectural hybridity, under supervision of Bart Verschaffel and Wouter Davidts at Ghent University. He is currently studying architecture exhibitions as a field of experimental approaches to architectural preservation.

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Kiesler and Imaging: What Was His Vision Machine?
Mark Linder

Frederick Kiesler, from his early stage and exhibition designs (c. 1923-6) to his Grotto for Meditation (1963), was a self-identified architect who worked incessantly at the margins of the discipline and whose work was 'displayed' in the guise or mode of other fields, from the customary (painting, sculpture, theater) to the hybrid (store windows, criticism, curation).

This presentation asks: might Kiesler be understood not as an avant-garde 'artist-architect,' but as a case study of aesthetic production in an emerging image culture who began to pursue architecture as an imaging practice in ways that challenged the established definitions and boundaries of art, architecture and politics? To what extent is it possible to characterize Kiesler's diverse projects as imaging practices which, in the words of Jacques Rancière, are 'not primarily manifestations of the properties of a certain technical medium, but operations … that couple and uncouple the visible and its signification or speech and its effect, which create and frustrate expectations,'[1] and thereby engender a 'transformation of the forms of sensible experience, of ways of perceiving and being affected?'[2] This presentation considers a brief, intense period of experimental production, from 1937 to 1945, when Kiesler was developing his Vision Machine with the students in his Laboratory of Design Correlation at Columbia University. It was also a time bracketed by two projects that engage the work of his friend Marcel Duchamp: his essay on the Large Glass in Architectural Record (1937) and his photomontage, 'Les Larves d'Imagie' in the surrealist magazine View (1945). In those works, and during those years, Kiesler swerved and stumbled toward a kind of image architecture. Even if Kiesler was no exemplary 'imaging architect,' he provided some exemplary instances in the history of imaging practices.

1 Jacques Ranciere, "The Future of the Image," in The Future of the Image, tr. Gregory Elliot, Verso, 2007, 3-5.

2 Jacques Rancière, Aisthesis: scenes from the aesthetic regimes of art, Verso, 2013, ix.

Bio:
Mark Linder is a Professor at Syracuse University, and he has taught as a Visiting Professor at the University of Michigan, Harvard, University of Illinois-Chicago, Rice University, IIT, RISD, and UCLA. He is the author of Nothing Less than Literal: Architecture after Minimalism (MIT 2004) and is completing work on a book titled That's Brutal, What's Modern? which argues that the intellectual formation and design practices of The New Brutalism can be understood an early, exemplary case of modern architecture coming to terms with the transdisciplinary question, 'What would architectural practice become if its acknowledged means and ends were images?'

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Pardo's Plumbing
John Macarthur

Jorge Pardo's installation 15.11.2014 – 24.01.2015 at neugerriemschneider,
Berlin, included bathrooms that were plumbed and sewered, and yet
placed as they were in the middle of the gallery, unusable, or, at least,
unused. Here we find a reciprocity with the commonplace saying that
architectural pavilions, such as those of the Serpentine Galleries program,
are a facile kind of 'architecture without plumbing'. This question of utility
is often invoked in discussing disciplinary boundaries between architecture
and the visual arts. I argue that the question of use plays out differently
in architecture and the visual arts, but in both it comes back to Immanuel
Kant's concept of art having a purposiveness that is not a purpose.

Bio:
Professor John Macarthur AHA, is Director of the ATCH Research Centre
at the University of Queensland, Australia, and lead investigator on the 'Is
Architecture Art?' project. He has written on historical and current issues in
architectural aesthetics with a focus on the picturesque.

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ESSEN
Philip Metten

In my presentation I will present the project ESSEN, an interior design for a restaurant that will be executed in the coming months and will open its doors in 2017. The design of ESSEN, as with previous projects, is based in the practice of drawing. In my work drawings provide the basis for sculptures, prints and reliefs, as well as for the larger architectural projects, such as the transformation of a cafe in Antwerp (BAR, 2013), the scenography for a group exhibition in Extra City, Kunsthal, Antwerp (The Corner Show, 2015), and more recently the facade of the Kai Matsumyia gallery in New York (153. Stanton, 2015). For BAR, a diamond-shaped drawing was horizontally extruded to create a sculptural interior. The same drawing provided the basis for the scenography for The Corner Show. By this time opting for a vertical extrusion of the drawing, a vestibule was created as well as a series of sculptural wall elements that could be distributed across the Extra City exhibition space. For
153. Stanton, the gallery was adorned with a sculptural façade by granting architectural dimensions to a circular drawing.

ESSEN returns to a drawing made in 2008, which will be implemented both sculpturally and architecturally while using the specific space of the prospective restaurant as its point of departure. ESSEN is situated in an L-shaped space, located on the recently renovated Vinçotte Square in the heart of the residential district of Borgerhout. For this work, in contrast with previous projects, the drawing is not given volume but, instead, is folded twice to form an envelope which will be inserted into the building's shell, rotated by a quarter turn. The two drawings will meet in the centre of the restaurant.

Bio:
Philip Metten is an artist freely moves between the respective media and regimes of sculpture and architecture, purposefully suspending the disciplinary differences. In his work he brings together sculpture, drawing, interior and building design with kaleidoscopic intensity. The semantic regimes of art and architecture provide the frames of reference, but the results of his sculptural exploration of architecture, or the architectural exploration of sculpture for that matter, resist simple classification.

Metten teaches sculpture at the Royal Academy of Fine Arts (KASK) in Ghent, where he is also principle investigator of the research project 'The Sculptural Parasite.'

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Staging the Architectural Interior: Spencer Finch's Windows
Ashley Paine

Unlike the display of most museum artefacts, exhibitions of architectural interiors often employ strategies of deception and illusion. In the case of period rooms and other conventional formats for display, the window presents a particular problem, and must frequently rely on trompe-l'oeil backdrops, lighting effects and scenographic sleights of hand to maintain a semblance of reality and the original view out. Mostly, however, the theatrical effects fail to convince. Instead, they help to expose permanent tensions between museological demands for historical, material and visual authenticity.

In this context, the paper turns to the reconstructed environments and windows of artist Spencer Finch, whose work does away with formal reconstructions in favour of simulated light qualities, atmospheres, and temporal moods. In particular, the discussion will focus on the work Light in an Empty Room (Studio at Night) (2015), which recreates the light effects of streetlamps and passing traffic through the windows of the artist's Brooklyn studio. It will argue that by simulating the effect of the window rather than its outlook, Finch effectively reverses the problem of the window for staged architectural interiors, by turning the viewer's gaze back onto the interior itself.

Bio:
Ashley Paine is a Postdoctoral Research Fellow in the ATCH (Architecture Theory Criticism History) Research Centre, School of Architecture, University of Queensland. His current research looks at the full-scale exhibition and reproduction of architecture, as well as contemporary architectural practices and their relation to the visual arts. Ashley is also an architect, and co-founder of the Brisbane-based practice, PHAB Architects.

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**Visionary Architecture in the Age of Mass Incarceration: Jackie
Sumell's The House That Herman Built (2003-present)**
Emily Scott

In 2003, through attending a lecture by the recently released Robert King
Wilkerson (a member of the 'Angola 3' trio that had initiated the first Black
Panther Party chapter inside a jail in the early 1970s), the American artist
Jackie Sumell learned of the widespread practice of solitary confinement in
U.S. prisons. She responded by writing to Wilkerson's two comrades, who
were still incarcerated—an act which would spark a more than decade-long
correspondence with one of them, Herman Wallace, and culminate in the
ongoing project, The House That Herman Built. Upon meeting Wallace,
Sumell posed the remarkable question to him: 'What sort of house does a
man who has lived in a 6-foot-by-9-foot cell for over 30 years dream of?' In
the months and years that followed, the two would envision highly detailed
plans for the space that Wallace was to inhabit upon being freed. I am eager
to consider this art-activism project in terms of how it engages architecture
on not only a literal level (e.g., by designing a home, arguably the original
and most fundamental expression of architecture; when exhibited, an
installation replicating Wallace's cell at 1:1 scale serves as a centrepiece),
but also a conceptual level—as a medium that is at once potentially violent
and emancipatory.

Bio:
Emily Eliza Scott is an interdisciplinary scholar focused on art and design
practices that engage in pressing (political) ecological issues, often with the
intent to actively transform
real-world conditions. Holding a PhD in contemporary art history and
currently a Postdoctoral Fellow in the Architecture Department at the Swiss
Federal Institute of Technology (ETH Zürich), she teaches on subjects
ranging from institutional critique to the concept of 'post- nature' and
emergent geographies of climate change. Her writings have appeared
in The Avery Review, Art Journal, American Art, Third Text, and Cultural
Geographies as well as multiple edited volumes and online journals. Her
book, Critical Landscapes: Art, Space, Politics, co-edited with Kirsten
Swenson, was published in 2015. Emily is also a founding member of two
long-term, collaborative, art-research projects: World of Matter (2011-), an
international platform on global resource ecologies, and the Los Angeles
Urban Rangers (2004-), a group that develops guided hikes, campfire
talks, field kits, and other interpretive tools to spark creative explorations of
everyday habitats in their home megalopolis and beyond.

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Massimo Scolari: The Real, the Unreal and the Problem of Representation
Léa-Catherine Szacka

Italian phenomenologist Gianni Vattimo (b.1936), in The End of Modernity (1988) wrote: 'If there is a passage from modernity to postmodernity, it seems to lie in a wearing away of the boundaries between the real and the unreal, or, at the very least, in a wearing away of the boundaries of the real.'[1] Contemporary to Vattimo, a group of Italian architects, gravitating around Aldo Rossi, used painting to question the relation between real and unreal, while dedicating themselves to a fundamental aspect of every artistic practice: the problem of representation. Massimo Scolari (b.1943), a painter and architect for whom "architecture is nothing else than symbols that have resisted centuries,'[2] was one of them.

This paper investigates one of Scolari's most important works, Ali (Wings), presented at the 1991 Venice Architecture Biennale and later reinstalled on the roof of the Instituto Universitario di Architettura di Venezia's Santa Marta building, were they still stand today. At the frontier of art and architecture, Ali is tridimensional, yet it also implies a painted genealogy that goes back to the late 1970s. Looking at one of Scolari's rare built structures, this paper aims to question the role of the distinction between real and unreal as well as the role of representation in the postmodern definition of the art/architecture complex.

Bio:
Léa-Catherine Szacka holds a PhD in Architecture History and Theory (Bartlett School of Architecture, 2011) and is an Assistant Professor at the Oslo School of Architecture and Design. Her research interests include the history and theory of architecture exhibitions, the history of postmodern architecture and postmodernism in general. Szacka is the author of Exhibiting the Postmodern: The 1980 Venice Architecture Biennale (2016). Her articles have appeared in many books, magazines and journals including Log, AA Files, OASE, The Journal of Architectural Education, The Journal of Architecture, The Journal of Curatorial Studies and Les Cahiers du MNAM. In 2014, she presented her research project, 'Effimero, or the Postmodern Italian Condition' at the 14th Venice Architecture Biennale.

1 Gianni Vattimo, "The End of Modernity, the End of a Project?" in Neil Leach, Rethinking Architecture: A Reader in Cultural Theory (London: Routledge, 1997), p. 149.

2 Peter Eisenman, backcover in Giovanni Marzari (Ed.), Massimo Scolari (Milan : Skira, 2007).

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From Paper Architecture to Architectural Pavilions and Back Again
Annalise Varghese

Thirteen architectural 'follies' were commissioned and constructed for the 1990 Osaka Garden and Greenery Expo, in Osaka, Japan. Renowned 'paper architects', including Zaha Hadid, Daniel Libeskind and Bolles + Wilson were invited to design abstract, temporary structures. The resulting publicity was limited, perhaps due to the unclear purpose of the follies and their scattered placement between Expo attractions. Critics derided the follies' categorical ambiguity and weak relationship to site, human scale and Expo theme. These qualities, although problematic in built follies, were inconsequential to their posthumous paper representations at the 1991 Osaka Follies exhibition at the Architectural Association (AA), London, where the site-less and experimental qualities were instead celebrated.

This paper explores the Osaka Follies' paper legacy, which detaches these structures from their temporary material existence. The Osaka Follies exhibition at the AA featured sketches, drawings, maquettes and photographs from before and after Expo 90, which emphasised the abstract 'paper' qualities of the designs and obviated the contingencies of site, scale and corporeal engagement. By analysing the shift from paper representation, to built folly, and back to paper within an exhibition, this paper argues that the real legacy of the Osaka Follies endures in a virtual medium of experimental and site-less 'paper architecture.'

Bio:
Annalise Varghese is a PhD Candidate at the University of Queensland and part of the Australian Research Council funded project 'Is Architecture Art? A history of categories, concepts and recent practices.' Her current research focuses on the architectural pavilion, and how its historical development has been heavily influenced by conceptual, paper architectural schemes, as it oscillates between various markets and media.

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'Mies en Abyme': On Ludger Gerdes's Bau-Bild Krefeld, Gartenfragment (1984)
Stefaan Vervoort

Bau-Bild Krefeld (1984) by Ludger Gerdes reads as a design for, or scale model of, an indoor-outdoor exhibition situation, replete with miniaturized versions of works made by the artist in the years 1976-1984, quotations from different theoretical or philosophical voices (like Johann Gottfried Herder or Paul Lorenzen), and references to artists and artworks considered important by Gerdes, including Canaletto, Gerhard Richter and Daniel Buren, Kazimir Malevich's Black Square (1915) and Sigmar Polke's Höhere Wesen befahlen: rechte obere Ecke schwarz malen! (1969).

To join these citations, Gerdes devised a miniature architecture, paraphrasing, in turn, three designs by Ludwig Mies van der Rohe: Haus Esters (where the work was first presented) the adjacent and contemporary Haus Lange (1928-30) and the Brick Country House project (1922-23). The intent, so he wrote, was to refute Mies's 'essentialism' and recodify the 'open-floor plan' as a metaphor for the liminal, contextual work of art (or architecture). In doing so, Bau-Bild Krefeld expresses a critique not just of modernist architecture, but also of the formal strategies and critical imperatives associated with Institutional Critique. Its swastika-shaped floor plan, I argue, comes to resonate as a spatial and semantic vortex, a figure of the abyss recalibrating the relationship between art, architecture and publicness in the wake of the 1970s.

Bio:
Stefaan Vervoort is a PhD candidate at the Department of Architecture and Urban Planning, Ghent University. His research focuses on exchanges between postwar art and architecture, and particularly on scale models in the 1980s visual arts. He is co-editor of the monographs Aglaia Konrad from A to K (with Emiliano Battista, 2016), Raymond Barion (with Mihnea Mircan, 2014), and Luc Deleu-T.O.P. office: Orban Space (with Wouter Davidts and Guy Châtel, 2012). His articles and reviews have appeared in catalogues and various art and architecture journals.

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Warren & Mosley: Architecture of We
Stephen Walker

This paper will present work in progress about two works in progress by Sophie Warren and Jonathan Mosley, a contemporary artist / architect collaboration based in Bristol, UK. These are: Brutal Object concerning the Smithson's notion of cluster, which will open in Bath, UK, in June; the second is Architecture of We, to be installed in December in the French Communist Party HQ, Paris, (Oscar Niemeyer, 1972), and which explores the relationship between political architecture and collectivity.

Amongst other things, Warren & Mosley's longer term approach to practice reveals an ongoing interest in, and engagement with, the rules, norms, guides, written and unwritten laws that are applied to, and applied by, architectural space, and how these affect the behaviour of people subjected to them. Their practice intervenes in these situations by introducing devices that offer potential alterations to behaviour. Often playful, contingent, plural, the development of these critical approaches will be discussed through Brutal Object and Architecture of We.

Bio:
Trained as an architect, Stephen Walker is an academic based at the University of Manchester, UK. His work broadly encompasses architectural and critical theory and examines the questions that theoretical projects can raise about particular moments of architectural and artistic practice. He has written and presented work on the artistic/architectural transactions of a number of contemporary artists, particularly Gordon Matta-Clark and Helen Chadwick. More recently, he has been developing a project on the architecture of travelling street fairs and fairgrounds.

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Breuer Revisited: Photography of the Museum, in the Museum
Rosemary Willink

The exhibition, Breuer Revisited: New Photographs by Luisa Lambri and Bas Princen, currently on display in New York is described as a reflection on the work of the architect Marcel Breuer. It showcases new photographs of four public buildings completed in the sixties—including the very museum where the exhibition is held, the Met Breuer. Formerly known as the Whitney Museum, Breuer's only building in Manhattan was leased to the Met in 2013 and underwent a significant transformation, including its restoration and controversial branding campaign, to be reconceptualised as an object within the Met's collection.

Exhibitions at the Met Breuer depart from the more conventional approach to curating architecture visible at the Met on 5th Avenue, tending toward a preference for architectural representation in works of art and more broadly, an emphasis on the interrelationship of art and architecture since the sixties. Both of these approaches are at work in the exhibition Breuer Revisited and point to a more complex engagement with the concept of architecture. Through a close reading of Breuer Revisited this paper will explore the layering of architectural value from the photograph to the building, and develop a better understanding of the shifting status of architecture in and outside of the museum.

Bio:
Rosemary Willink is a PhD candidate in the ATCH (Architecture Theory Criticism History) Research Centre, School of Architecture, University of Queensland. Her current research looks at the status of architecture in the museum, as well as the debates in cultural economics and cultural policy that bear on the concept of architecture.