

Weaving Worlds

**speculations between
affect & evidence**

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speculations between affect & evidence

**Topological Atlas (UCL Urban Lab) and Borders & Territories
(Faculty of Architecture, TU Delft)**

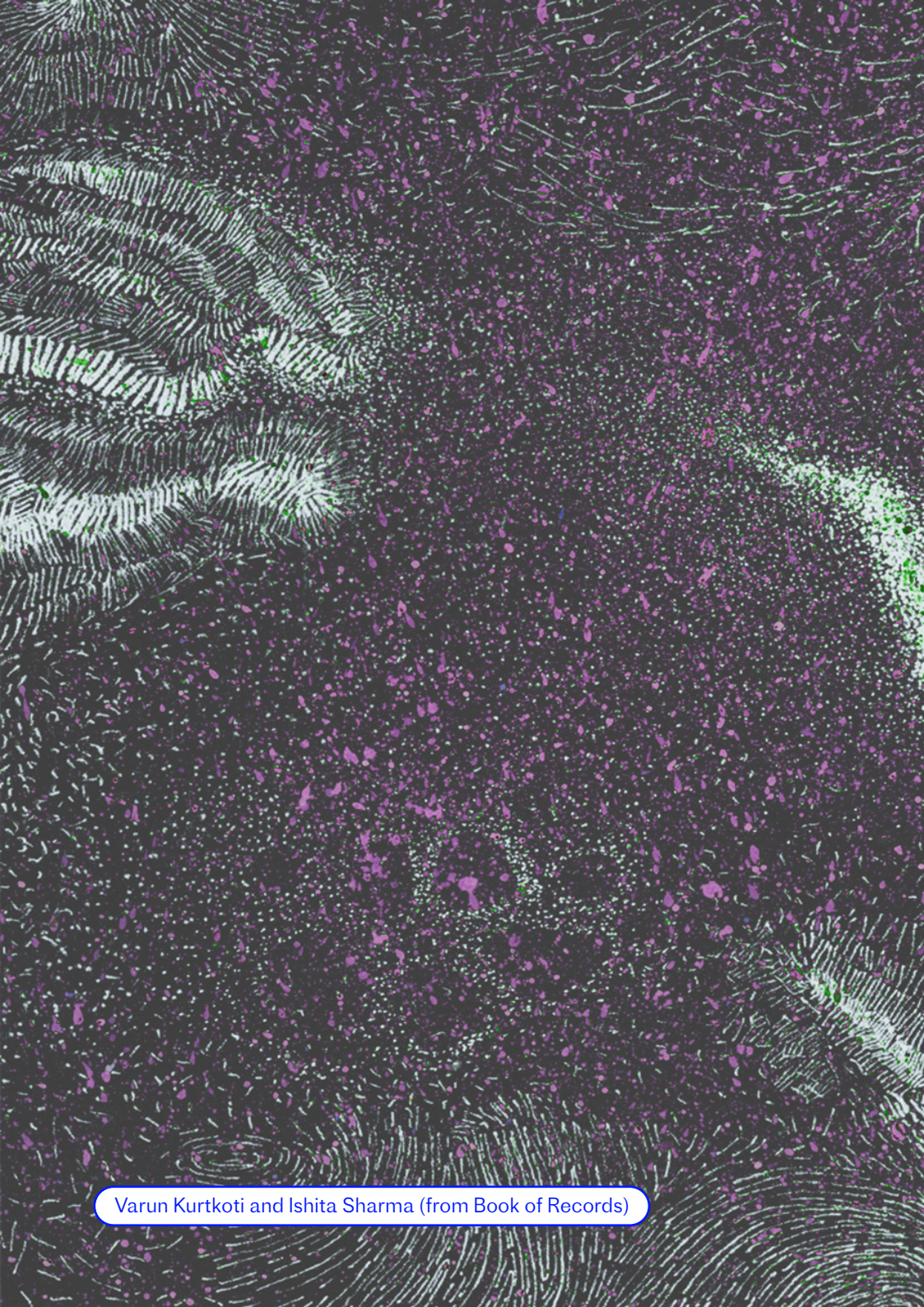
28 – 30 June 2023

Faculty of Architecture and the Built Environment
Julianalaan 134, 2628 BL Delft, Netherlands

<https://www.weaving.world/>

Conference organisers:

Nishat Awan, Ishita Sharma, Gökçe Önal, Negar Sanaan Bensi, Marc Schoonderbeek.



Varun Kurtkoti and Ishita Sharma (from Book of Records)

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How do we get to know the world, and how do we locate ourselves within it? For spatial practitioners these are crucial questions that guide the way we produce knowledge, and the kinds of practices we value in our work.

In recent years, mapping and modelling have become key tools through which we understand spatial situations and are often also central to forms of intervention. While the practice of mapping has been thoroughly deconstructed, as can be discerned in the use of terms such as counter/radical cartography, counter mapping etc., within the realm of the digital many familiar problems have returned in a different guise, such as externalised reference points, immutable base maps, or simply our own unacknowledged presence. The digital realm also produces representations of worlds that are all encompassing, where paradigms of existence beyond the statistical, capitalist and imperial logic of the model are difficult to imagine (Galloway, 2014). Such technologies have enabled new forms of colonisation and are complicit in the ending of many lifeworlds. If we were to learn from indigenous thinkers that we live in 'a world of many worlds' (Cadena & Blaser, 2018) that are deeply entangled, how might this transform our practices of mapping and modelling to apprehend heterogeneous, material and situated worlds? What would an intensive practice of mapping look like? What might it mean to know the world through multiple reference points? If maps are tools that conceptualise ways of knowing and aid navigation, how might we produce them differently to help us place ourselves within multiple constellations?



What in more optimistic times was considered the democratising influence of social media has produced a highly complex landscape where the line between fact and fiction has blurred. In such a context, evidentiary ways of knowing have become more popular across the arts and culture contributing towards a forensic turn. Such work is situated within the idiom of the juridical and through an investment in certain forms of evidence producing unquestionable truths (Weizman, 2019). Visual regimes of modelling and mapping are also imbricated in the production of such evidence. In a post-truth world, the 'return' to this unitary truth runs the risk of reproducing universality in a different guise. How might we resist disentangling the knotty world of social relations to produce unitary truths? One approach has been to expand the practice of witnessing beyond the individual subject, to include the relationship between the production of truth and the social, political and environmental contexts within which such truths are embedded. This shift towards situating witnessing within a wider context has led to the emergence of what has been referred to as constellations of witnessing, that is an assemblage of humans and other-than-humans imbricated within the process of witnessing (Kramer and Weigel 2019). Such practices point towards ways we might acknowledge the existence of multiple worlds and the need for a shared ground.

At a time when evidentiary practices have been positioned as an antidote to a 'post-truth' world, how can we mobilise other ways of knowing? Wendy Chun in writing about climate change identifies unknowable risks as incalculable yet estimable. What approximate narratives and future worlds can we imagine on a planet faced with multiple crises (Tyszczuk, 2019)? Rather than basing our politics on a logic of pre-emption and optimisation that reproduces a world based on its own narrow understandings of risk and




threat, and of cause and effect, we might need to create speculative models that work with multiple truths and actively envision other realities. In this sense, a critical approach might not only analyse the modelled spaces of standards, practices and computational geometries, but would also deploy 'agential cuts' (Barad) through the extractive geometries of digital modelling to reveal thick surfaces for action and for alternative interpretations. How might we reimagine the practice of representation as a turn towards this thick surface that we always already inhabit, and how might we account for the 'racialised assemblages' and 'heavy waves and vibrations' (McKittrick & Weheliye, 2012) of life that run through it? To weave new worlds through such understandings, we need to pay equal attention to the binary tendencies of a certain practice of weaving (weft and warp) and also to the way weaving in many cultures is both the production of textile surfaces and the weaving of stories as (often) women sit together and speculate on alternative pasts and other futures. This means giving precedence to different ways of knowing the world, to other forms of intelligence, and a commitment to developing forms of practice that weave together what might be contradictory positions into future scenarios.

The conference explores the following questions across three themes, **Mapping thick surfaces; (Dis)entangling knots; Weaving worlds.**

How has the transition from a historical desire to erase error in mapping the earth's complex and changing surface to the logic of interoperability in digital mapping that is designed to accommodate processes of correction, approximation, standardisation, contributed to particular ways of knowing places?

What are the efficacies and materialities of the digital model?
What new types of imaging surfaces are being produced through the interaction of matter, sensors and data and how are they transforming practices of mapping and knowing? What forms of



memory, storage and practice might they engender? What are the limits of the visual in this context, and how might we place visuality within a wider spectrum of sensory registers?

In what ways are the modelling, assessment and digital representation of current political urgencies, such as, carbon, climate crisis, racialised border regimes, creating, destroying or reframing grounded realities? How are they entangled with processes of world-making?


What material and conceptual opportunities exist that allow us to explore or create new forms of knowing and intervening in the world? What vocabularies, practices and ontologies question and complicate the role and position of external data, reference points, and create new ways of imagining possible worlds?

What other frames of perceiving and of embodiment, for example weaving, can we imagine to frame both the production of knowledge and its materialisation in our worlds? How can we extend the act of weaving beyond its algebraic logic and toward a contextual bringing together of threads, differences, agencies?

References

Karen Barad. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Duke University Press, 2007

Marisol de la Cadena & Mario Blaser, eds. *A World of Many Worlds*. Duke University Press, 2018.



Alexander Galloway. *Laruelle: Against the Digital*. University Of Minnesota Press, 2014.

Sybille Kramer and Sigrid Weigel, eds. *Testimony/Bearing Witness: Epistemology, Ethics, History and Culture*. Rowman & Littlefield, 2019.

Katherine McKittrick and Alexander G. Weheliye. "808s & Heartbreak." True Leap Press: Printing & Distribution (blog), October 12, 2017.

Renata Tyszczyk. *Provisional Cities: Cautionary Tales for the Anthropocene*. Routledge, 2019.

Eyal Weizman. "Open Verification - Becoming Digital." e-flux, June 18, 2019.

Day 1: Wednesday 28th June 2023

12:30-13:00	Welcome and Introduction
13:00-14:30	Panel 1: Ways of Knowing Chair: Gökçe Önal The Insurgency Tactics of Amateur Conflict Mapmakers Joost Grooten Abstraction and experimentation: thinking with Mary's Spyglass Neda Genova Reimagining the Dami Ruins: Interweaving Speculative Realism and Photogrammetry Joe Graham & Sevcan Ercan
14:30-14:45	Coffee break
14:45-16:45	Panel 2: Reimagining architectural pedagogies Chair: Nishat Awan Speculations on the Power of Redefined Typologies HiLO/YOW+ Worlding Theory: Mapping How Worlds Come to Be Robert Gorny A Pedagogy of Uselessness Camillo Boano & Richard Peragine The possibilities of raw materialism: Accounting for difference in networked and multidimensional design Alina da Porciuncula Paias
18:00-19:30	Keynote: Arboreal Intelligence by Shannon Mattern

Day 2: Thursday 29th June 2023

9:30-11:00

Panel 3: Intimacies (bodies/worlds)

Chair: Dirim Dinçer

Paranoic Geographies

Mustafa Jundi

[Re]citing [Extra]territory: thinking Ibtla', its affects, and materialities

Aya Musmar

On Intimate Togetherness: "Can I stay in your house? ... Now!"

Waseem Ahmed

11:00-11:30

Coffee break

11:30-13:00

Panel 4: More-than extractive infrastructures

Chair: Negar Sanaan Bensi

Julia Island: Speculative refabulations and the weaving of ephemeral worlds

Myrto Karampela-Makrygianni & Heidi Sohn

Living Archives [Archivo Vivo]: Weaving gendered (hi)stories of territorial reclamation

Catalina Ortiz and Natalia Villamizar-Duarte

Site-ing logistical grounds

Evelina Gambino & Ishita Sharma

13:00-14:00

Lunch

14:00-16:00

Panel 5: Entangled environments and aesthetics

Chair: Aleksandar Stančić

A Visual Evidence: Aestheticization of trash

Aylin Şerifoğlu & Esin Dağlioğlu

Performative Grounds: Tracing the Entangled Deep

Subsurface Practices of Turkey's Aegean Region

Aslı Uludağ

Imaginaries of a Coast

Charis Nika

Reconstructing a Geological Monument: Le Massif de La

Vedette, carte dressée à 1:40,000

Aisling O'Carroll

16:00-16:30

Coffee break

16:30-18:00

Panel 6: Forensics and beyond

Chair: Filip Geerts

Eavesdropping in conflict zones: On the comparative

counter forensic value of light and sound

SITU/ Research

Towards a cartography of mapping frequencies and

wavelengths

Jumanah Abbas

A critical exploration of the emergent 'closed camps' and

associated control room at the Ministry of Migration and

Asylum, Athens

System of Systems

Day 3: Friday 30th June 2023

9:30-11:00 **Keynote 'What on Earth? Paying attention to possible worlds' by Renata Tyszczyk,**

11:00-11:30 Coffee break

11:30-13:00 **Panel 7: Multi-species urbanization**
Chair: Marc Schoonderbeek

Storytelling worlds in north Chennai
Authors: Lindsay Bremner, Nityanand Jayaraman, Karen Coelho, Pooja Kumar and Saravanan K.

The Warp and Weft of Change
Leah Lovett, Alexandra Panman, Deval Desai, Gwendolyn Wallace

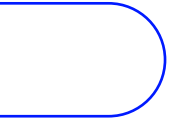
The Charelu, the rupture and the world
Abhishek Bhutoria

13:00-14:00 Lunch

14:00-15:30 **Panel 8: Narrating care and counter-mapping**
Chair: Ishita Sharma

Weaving the Threads of Care Amidst Extraction
Karin Reisinger

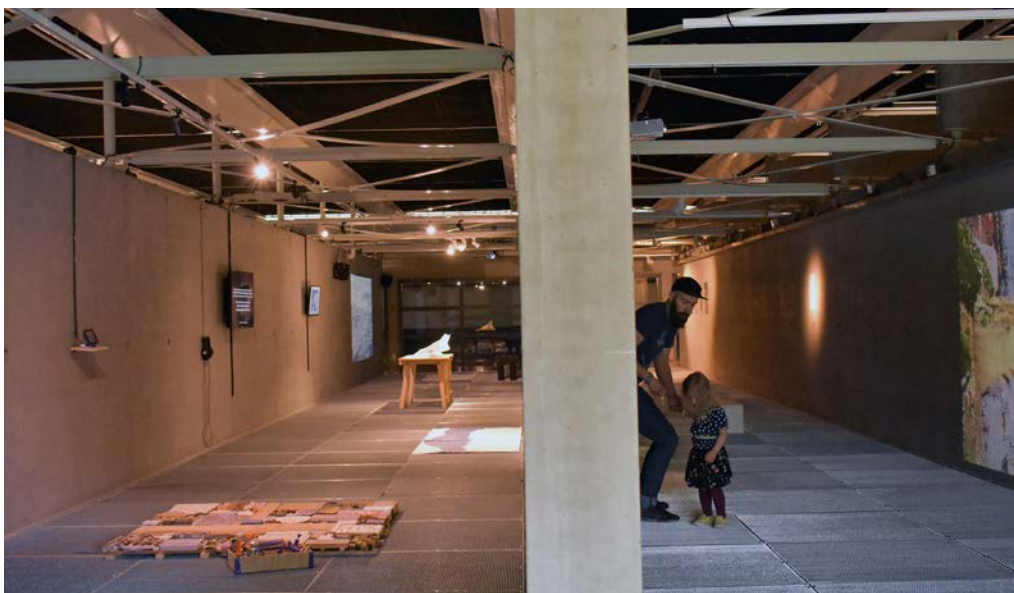
The Lake Nipissing Beading Project: Constellations of Water, Beads, and Stories
Carrie Allison, Kirsten Greer, Ysabel Castle, Katie Hemsworth



Public S/pacing: between architecture and crip time
Helen Stratford

15:30-16:00 **Topological Atlas project presentation**

16:00-16:30 **Closing remarks & discussion**



Weaving Worlds exhibition at Nieuwe Instituut, Rotterdam

Panel 1

Ways of Knowing



Paper 1:

The Insurgency Tactics of Amateur Conflict Mapmakers

Author: Joost Crooten

Amateur conflict mapmakers use and cross-reference data from social media that is verified, timestamped, and geotagged to form the basis for their war maps. Compared with the official conflict maps of news organizations, their work often looks more raw and unprocessed. This absence of refinement might originate in a lack of training and the use of unsophisticated tools. However, the visual strategies developed by the nonspecialists follow a visual logic that serves the purpose of presenting evidence rather than the representation of a site. The work of amateur conflict mapmakers are 'visibilisations', rather than visualisations: their maps highlight the process of mapping rather than the act of mapmaking.

The paper will specifically look at the work of amateur conflict mapmaker Thomas van Linge whose regularly updated map of the Syrian Civil War, made as an Amsterdam teenager from his bedroom, is considered highly accurate. Tightly cropped around the country, the title positioned in the top center and the legend at the bottom, both set in a serif typeface, light blue for water and bright colours for the different parties that control the country, Van Linge's "the situation in Syria" map has the appearance of traditional cartography. What is considerably different from conventional maps is how it is produced and embedded it in several online debates. His map is not created with a specialist tool but with Microsoft Paint, a pixel graphics editor with limited capabilities that is part of the Windows operating system. The use of this software leaves traces of earlier versions of the map. This digital residue of previous editions is a visual cue of an ongoing negotiation between the map, the conditions it depicts, the cartographic language in which it is done, and the technology used to produce it.

Joost Grootens is a graphic designer, educator, and researcher. Based in Amsterdam and Biel/Bienne (CH), his studio SJG designs books, maps, typefaces, spatial installations, and digital information environments. SJG won numerous prizes for their designs. Among them the Golden Letter and two gold medals in the Best Book Design from all over the World competition, and twice the Dutch Design Award for Graphic Design. He is professor Artistic Research in Visual Design at the Royal Danish Academy, Copenhagen, and professor Information Architecture at ISIA, Urbino. Formerly head of the Master programme Information Design at Design Academy Eindhoven, and assistant professor at Leiden University where he received his doctorate. His research addresses the transformation of the fields and practices of graphic design and mapmaking resulting from technological changes in tools to record, create, edit, produce, and disseminate visual information. His research has been published in journals such as Back-Office, Graphisme en France, and L'Internationale Online. He is author of *I swear I use no art at all* (O10 Publishers, 2010), *Blind Maps and Blue Dots: The Blurring of the Producer-User Divide in the Production of Visual Information* (Lars Müller Publishers, 2021), and co-editor of *Atlas of the Copenhagen* (Ruby Press, 2018).



Paper 2:

Abstraction and experimentation: thinking with Mary's Spyglass

Author: Neda Genova

"A fresh instrument serves the same purpose as foreign travel; it shows things in unusual combinations." (A. N. Whitehead 1948)

This contribution seeks to respond to the conference's proposal to envision and fabricate different ways on knowing in a "post-truth world" without returning to a unitary and universalising claim to a singular truth. Instead, I explore the practice of constructing a fictional visualising device alongside A.N. Whitehead's formulation of abstraction as a relational process of interaction, objectification and differentiation (1985). To do so, I seek to draw lessons from a chapter in the last part of Philip Pullman's children's book trilogy "His Dark Materials" – a book, which arguably dramatises the struggle between the "god trick" of infinite vision and domination (cf. Haraway 1988), and the quest to end domination, to learn and know in an entangled world of difference. In the story that I am interested in, physicist Mary Malone is tasked with helping the mulefa – beings from a world parallel to her own, whose delicate ecological balance has been disrupted. Unable to see the elementary particles that pollinate the trees on whose thriving the mulefa depend, Mary ventures to construct an imaging device. What eventually becomes the 'amber spyglass' turns out to be the result of an experimental and speculative process of layering and discarding of material surfaces, invested with meaning and affect that gain relevance in relation to the technico-political problem that Mary sees herself faced with.

In the presentation I would like to trace the construction of the spyglass and offer a reading of this episode through recourse to Whitehead's work on abstraction, bringing it into conversation with Guattari's writings on machinic assemblages and Haraway's on elaboration of the problem of objectivity in the production of situated knowledges. My aim in doing so is to use the fictitious terrain drawn by Pullman to think afresh about practices of experimentation as ethically grounded and politically committed.

Neda Genova is a Leverhulme Early Career Research Fellow at the Centre for Interdisciplinary Methodologies (University of Warwick). She holds a PhD in Cultural Studies from Goldsmiths UoL and her work focuses on politics of surfaces.



Paper 3:

Reimagining the Dami Ruins: Interweaving Speculative Realism and Photogrammetry

Authors: Joe Graham & Sevcan Ercan

This joint paper discusses the idea of 'waking' ruined historic structures. In the context of our argument this means employing 3D photogrammetry as a tool to probe and map the sensuality of surface while the contemporary, Anthropocene aware speculative realist metaphysics of Graham Harman's OOO (object-oriented ontology) is used as a guide to reimagine what lies slumbering beneath. The ruined structures in question are dami: a type of abandoned farmhouse situated on the Turkish North Aegean island of Cökçeada, formerly known as Imroz/Imbros. Like its displaced indigenous population – Imbrian Rums (Asia Minor Greeks) - the story of the dami on Cökçeada is one of slow removal over time. Today their visible remains are found strewn across the island, roofs gone, walls collapsed, gardens no more than traces in the soil. Yet despite being cut off from their historical function by the condition into which they have fallen, these structures still engage with weather, the encroaching landscape and those members of the Imbrian Rum diaspora who actively seek them out during annual pilgrimage visits. Treating the dami as 'dormant objects' in line with Harman's OOO – meaning an entity with a drowsing psyche, yet one which remains able to be woken by reconfiguring freedom among its parts (Harman, 2010) – 3D photogrammetric data is used to query these sites, helping us uncover further possible lives for them beyond the array of digitised surfaces they currently present. In using digital imaging technology to enquire into the reality of that which lies quiet, sleeping, or simply unobserved, we treat psyche as inferring life, soul and spirit, but also communication: a level of interest directed towards each dami site based on its history, but with a focus on discovering novel sets of relations in response.

References

Harman, G. Circus Philosophicus. London: Zero Books, 2010.
surfaces.

Dr Joe Graham is an Assistant Professor in CAAD (College of Architecture, Art and Design) at the American University of Sharjah. His research interests span drawing, aesthetics, phenomenology and speculative realism. His latest publication is *Serial Drawing: Space, Time and the Art Object* by Bloomsbury Visual Arts (2021). Full details can be found at www.joegraham.net

Dr Sevcan Ercan is a Lecturer in the Department of Architecture at Istanbul Medeniyet University. She graduated from the Bartlett School of Architecture, UCL with a PhD in Architectural History and Theory (2020). Her research focuses on architectural histories of border regions, with a current focus on the Northern Aegean archipelago. Her latest publication is *Architectures of Emergency in Turkey: Heritage, Displacement and Catastrophe* by Bloomsbury (2020).



Raviv Ganchrow, 'Forecast for Shipping', Weaving Worlds,
Nieuwe Instituut, Rotterdam

Panel 2

Reimagining architectural pedagogies



Paper 1:

Speculations on the Power of Redefined Typologies

Authors: HiLO/YOW+

The Haskell Library was constructed in 1901 to intentionally straddle the US-Canada border at Stanstead, Quebec, and Derby Line, Vermont. Its architectural value lies less in its late Victorian design and more in its role promoting extra-national exchange. It is just one example of a novel typology of monuments, places, and buildings redefining collective Canadian identity. Drawing on recent critical theory in architecture, urbanism, feminist and creative geographies, this presentation explores such typologies and their broader implications for contemporary design and research. Our entry point is an expanded reading of the typology of a 'post,' one of most ordinary, everyday, yet fundamental components. Posts are simultaneously physical objects (columns, outposts, trading posts, border posts), communication media (news posts, Instagram posts, twitter posts...), and theoretical constructs (post-human, postcolonial, post-nation). Posts are designed, authored, and assembled—during which they are embedded with meaning, deliberately or not. In speculating on the power of such redefined typologies, we explore other centres of architecture, space, authority, and identity. We argue that these new categorizations can help reckon with architectural inheritances and make possible emancipatory, imaginative futures. Our presentation is thus a visual essay critically investigating Canada's redefined 'posts.' We will discuss our team's trans-national structure and design-research approach, weaving across knowledge fields, methods, geographies, and subjectivities, which are communicated through a range of media, often including found materials and their (re)configurations. Our work fosters indistinctions between existing disciplinary silos and zones of control, authority, and authorship. We celebrate the concept of "epistemic disobedience" (Mignolo, 2009), and embrace blurred boundaries, ambiguous territories, and what Dwyre et al. (2022) have called "the moody realm of possibility." This work is part of a larger design-research initiative previously shortlisted to represent Canada at the 2023 Venice Architecture Biennale.

References

- Dwyre, C., Perry, C., Salomon, D., & Velikov, K. (Eds.) (2022). *Ambiguous Territory: Architecture, Landscape and the Postnatural*. New York, NY: Actar Publishers.
- Mignolo, W. D. (2009). Epistemic disobedience, independent thought and decolonial freedom. *Theory, culture & society*, 26(7-8), 159-181.

HiLo/YOW+ is a multidisciplinary design collaborative whose work exists in the messy overlaps of architecture, law, landscape, representation, and material geographies. The office is interested in the strange and complex relations created at and by these intersections and what they might mean for contemporary design practice in a fraught, beautiful, and quickly shifting world. HiLo/YOW believes in critical practice that prompts and provokes, that engages and questions. We work at the intersection of materials research, construction ecology, and the use of novel technologies in architectural applications. The core team consists of **Piper Bernbaum** (Assistant Professor, Carleton University), **Suzanne Harris-Brandts** (Assistant Professor, Carleton University), **Ozayr Saloojee** (Associate Professor, Carleton University), **Blair Satterfield** (Associate Professor, University of British Columbia), and **Thena Jean-hee Tak** (Assistant Professor, Bard College).



Paper 2:

Worlding Theory: Mapping How Worlds Come to Be

Author: Robert Gorny

As a technology recursively producing culture, the built environment presents a material-discursive practice, which engages in the purposeful transformation of the world at the intersection of environmental, social, and technological domains. Currently undergoing increasingly problematic, planetary-scale transformations, these three domains can no longer be addressed in isolation. This calls for transversal forms of thinking and transdisciplinary modes to critically and creatively think and work-through processes shaping our world and address the role environmental design may play in constructing other possible worlds.

“Wording Theory” here synthesises a conceptual basis to support such a transversal approach by advancing a more processual and diverse notion of built environments, their organisation, and how they come to be, through the notion of worlding. Worlding and worlding practices, in their inherent pluriversality, call for a general reinterpretation of built and lived environments and related cultural and spatial practices. To counter colonial ‘one-world conceptions’, and Western monotechnological modes of thinking that still dominate discourses on the built environment, the paper centrally discusses recent feminist and decolonial concepts how worlding engenders a multi-logic to accounts for different ‘material-discursive’ processes through which lived environments and forms of living are co-constituted by means ‘other than life’. As a practice enacted by various technologies and cosmotechnics, worlding mainly operates by means of readapting various environmental systems and other organic and nonorganic-yet-organised constituents in processes of technical co-evolution.

Guided by posthuman feminism, the paper proposes here a distinct form of mapping such path-dependent co-evolutions, by way of an assemblage-theoretic extension of genealogical and (onto)cartographic methods to study form-taking built environments. Developed as a historiographical

method, it proposes to (counter)map evolving cultural systems 'otherwise': namely, by means of the emergent spatial formations, spatialisations of difference, and hierarchizing assemblages — constitutive of sociogenetic differentiation and subjectivation processes — that brought them about in the first place. 299 words

Robert A. Gorny is a scholar and lecturer in architecture theory at TU Delft. His transdisciplinary research combines historically grounded scholarship with an assemblage-theoretic extension of genealogical accounts, as developed in his doctoral dissertation (TU Delft, 2021). Currently he extends this approach towards a general organology of built environments, their organization, and genesis. As a member of Footprint, he recently co-edited an issue on Stiegler's related concept of Epiphylogenesis (2022).



Paper 3:

A Pedagogy of Uselessness

Authors: Camillo Boano & Richard Peragine

An architectural pedagogy of uselessness in the Anthropocene is a critical practice that thinks design not via the exactness of techno-solutionism, but as the radical yet taxing power to imagine elsewhere and otherwise. It posits spaces or zones of immanent indeterminacy; an entanglement of life without prearrangement, but contingency, imperfection and incompleteness.

We will not solve the unknowable but live and weave its conditions. The pedagogy thus asks what ifs and invites a self-reflexive step back from action, not as an inability to serve some form of social redemptive project through the compositional and promethean praxis of architecture, nor as a deliberate and nihilistic approach to the future. Rather, taking into account the centrality of spatial ramifications - territories and architectures - in the dispossession, appropriations, eliminations, extraction and enslavement of multiple modernities, a pedagogy of uselessness resists a modality of existence defined by evaluative criteria and predetermined categories. The pedagogy is instead a vector, an ethos and an orientation that wishes to see images - constellations and assemblages - not given in advance. A speculative inquiry through architecture encourages wonder and 'curiosity about other assemblages of life' (Ogden, 2020) not searching for prescribed and controlled futures but revealing tensions within the process of becoming, beyond pre- assigned values: uselessness (Manning, 2020)

Architecture is a method to unground, unfold and overlap the spatialization of voluminous and inextricable extractive, racialized, and securitized politics, as well as examine the social and environmental governance constructed around Modern binary dualisms of Nature, History, Man and Nation. Following Ogden and Manning, for us a pedagogy of uselessness is a way to question the production of a monolithic idea of life and posit new ways of knowing through its spatial references. The material submitted for the exhibition is a sample from such "laboratory of imagination" attended by MSc students.

References

- Manning E. (2020) For a Pragmatics of the Useless, Duke University Press
Odgen, L.A. (2020) Loss and Wonder at the World's End Duke University Press

Camillo Boano is a Full Professor of Urban Design and Critical Theory at The Bartlett Development Planning Unit (DPU) and a Full Professor of Architecture and Urban Design at Politecnico di Torino, Italy. **Richard Lee Peragine** is an architect and PhD candidate at the Department of Regional and Urban Studies and Planning, Politecnico di Torino.



Paper 4:

**The possibilities of raw materialism:
Accounting for difference in networked
and multidimensional design**

Author: Alina da Porciuncula Paias

Approximations between spatial practice and theory that can be located under the umbrella of new materialism have led to relevant perspective shifts towards ecologizing, implicated and complicated views of spatial design and its objects. The rise in networked understandings of urban phenomena or projects for more-than-human inhabitants exemplify the increasing interest in this fertile interlacing. Yet, concerns can and have been raised about the risk of flat theories and theories of immanence to quite literally flatten or dismiss difference as pertaining only to an analytical level. After a conscious distance from such theories for most of her scholarship, the Brazilian philosopher Denise Ferreira da Silva put forth, in the recently published *Unpayable Debt*, the notion of raw materialism, aiming to bridge the gap between the ethics of racial difference and its death-making consequences and a deeply situated theory of material transformation and energy transmission.

My contribution will focus on the possibilities presented by a raw materialist approach to spatial practice in order to relate architecture as reparations (or the reparations of architecture) and the notions of embodied energy and energy debt as they are commonly understood in architectural practice. These notions are taken as calculable and expressed through design and execution tools such as Building Information Modeling software, which generate networked and multidimensional representational models. Attempting to advance a raw materialist practice with a focus on its supporting technologies, I will present a speculative description of thick and layered representational models that account for other types of energy debt, situated and shaped by racial difference and colonial expropriation. This exercise will underpin the claim for architecture as reparations and the reparations of architecture, connecting the materials constituting spatial forms to situated struggles informed by racial difference.

Alina da Porciuncula Paias (São Paulo, Brazil) holds a master's degree cum laude in Architecture from the Delft University of Technology (2022). She previously worked as an architect, researcher and assistant curator in Brazil and as a guest teacher at the Delft University of Technology. She is currently occupied with spatial design and research (independently and as a part of a collective) in Rotterdam. Her work has been published in *The Funambulist* and will be in forthcoming books in 2023 and 2024.



Trees commonly serve as proxies for progress. We count and map them to track climate health and social justice. Their transformation into datafied and computationally fabricated objects offers the promise of more efficient and sustainable construction and communication. But trees — in their organic, knotty, networked forms — also embody different ways of knowing: they encode deep histories, serve as media for material expression, scaffold broad systems of ecological exchange. This talk examines these branching forms of arboreal intelligence.

Keynote 1

Arboreal Intelligence

Shannon Mattern



Swati Janu, 'We Belong to the Land', Weaving Worlds,
Nieuwe Instituut, Rotterdam

Panel 3

Intimacies (bodies/worlds)



Paper 1: Paranoic geographies

Author: Mustafa Jundi

My proposal examines the Lebanese-Israeli underground border geography as a site of conflict that is enmeshed in knowledge gaps and paranoia and across territories and subjects. As I interrogate a series of controversial scientific evidentiary claims regarding cross-border subterranean water resources in the Upper Jordan River basin, I explore how conflicting territorial imaginaries are projected and resisted through different forms of knowledge gaps that produce and get produced through a state of paranoia. Simultaneously, as I navigate the complexity of researching in such a context with a long history of violence that leaks into the present in general and my personal post-arrest in particular, I examine how knowledge gaps and paranoia get materialized across territorial and individual scales, drawing parallels between the affective dimension of border geographies and the research methodology I develop. As such, I consider the co-constitutive relationship between knowledge gaps and paranoia not as a limitation, but rather as a space of imagination that creates different forms of territorial imaginaries, political engagements, and modes of inquiry. In my analysis, I highlight three primary configurations of the knowledge gap: the complexity of knowing subterranean environments through mediated sensing practices; practices of non-cooperation and data obfuscation between Lebanon and Israel; and the complex relationship between researcher and field in this context and the resulting spatial gap. These gaps produce a fertile ground where paranoia, which I examine as a mode of being in the world that builds connections between seemingly unrelated events and objects, can thrive. As a primary mapping focus, I explore a critical visual practice that operates through paranoic mapping that produce divergent knowledges regarding the Lebanese-Israeli underground border geography. Through this mapping, I explore a practice of persistent imagining of connections through an unknowability; knowledge gaps and paranoia thus become a speculative knowing conjured by a not knowing.

Mustapha Jundi is an architect, researcher and PhD candidate at the Centre for Research Architecture at Goldsmiths, University of London. His work encompasses the fields of design, visual culture and geography and his doctoral research investigates borders and the underground in the context of Lebanon. He holds an MArch from Yale University and was a fellow at Ashkal Alwan's Home Workspace Program (2015-16) working with text and video. He was a part-time senior lecturer at the Department of Architecture and Design at the American University of Beirut (2012-2018) and is currently an Associate Lecturer at the Royal College of Art in London.



Paper 2: [Re]citing [Extra]territory: thinking Ibtıla', its affects, and materialities

Author: Aya Musmar

In refugee camp literature, accounts on the architecture of the refugee camp have already exhausted the aesthetic possibility enabled by an Agambian paradigm. These accounts often describe/enact the camp as an arena, a background, or a theatre that utilizes an “encounter”. They situate camp encounters along the governing-governed relationality limiting the prospects to think of the refugee camp creatively. This paper contests the established theoretical boundaries that confine our understanding of the refugee camp to the legal and political conditions associated with its “extraterritoriality”. It withdraws the Agambian paradigm proposing an epistemical shift that rearranges our view of the camp. It asks: what vocabularies, positions, and relationalities are to index the aesthetic of our prospective imagination?

This paper is based on my ethnographic work (2014-2021) in Za'atri camp for Syrian refugees that sits in the Syrian desert in Jordan. It applies a feminist posthumanist framework to tell the story of otherwise encounters in the refugee camp. Speaking from my position as a Muslim and Arab woman who shares with Syrian refugees faith and language, I argue for other forms of telling that traverse faith, language, and space. The vast majority of refugees that I had encountered through my research shared their perception about war and displacement as “Ibtıla'a”; an Islamic concept that transliterates to “ordeal” in which the faithful are tested by Allah. As I write this paper, I wonder: if we understand the refugee camp's extraterritoriality as a site of Ibtıla', what affective relationalities may refugees forge with their human and non-human surroundings in response to this belief? And how are these materialized into the architecture of the camp?

Dr. Aya Musmar is an Assistant Professor of Architecture and Feminism at The University of Petra in Amman, Jordan. Her transdisciplinary research sits at the confluence of refugee studies, feminist studies and architecture and it aims at contesting the established boundaries of each. She investigates humanitarian response in refugees' spaces and beyond, thinks of the refugee camp as a spatial phenomenon that embodies world unjust politics. She applies a decolonialist feminist critique and is interested in exploring the ways by which architectural research and architectural pedagogies could bear testimony to social injustice. In 2020, her PhD research, *Witnessing the Refugee Camp: Feminist Positions, Practices, and Pedagogies* was shortlisted for the RIBA President's awards. Aya co-leads several international projects taking place in Jordan. Amongst these is PPE for Refugees project with University of Sheffield, Al Al-Bayt University, The University Arts of London, and the UNHCR in which she is leading the social working group. Also, *Investigating Heritage-Led Resilience to Scarcity, Conflict, and Climate Change* with Anglia Ruskin University. Since her assignment as an Assistant Professor, Aya has been interested in feminist scholarly activism and the ways by which she could be vocal about the struggles women academics undergo in postcolonial geographies.



Paper 3: On Intimate Togetherness: “Can I stay in your house? ... Now!”

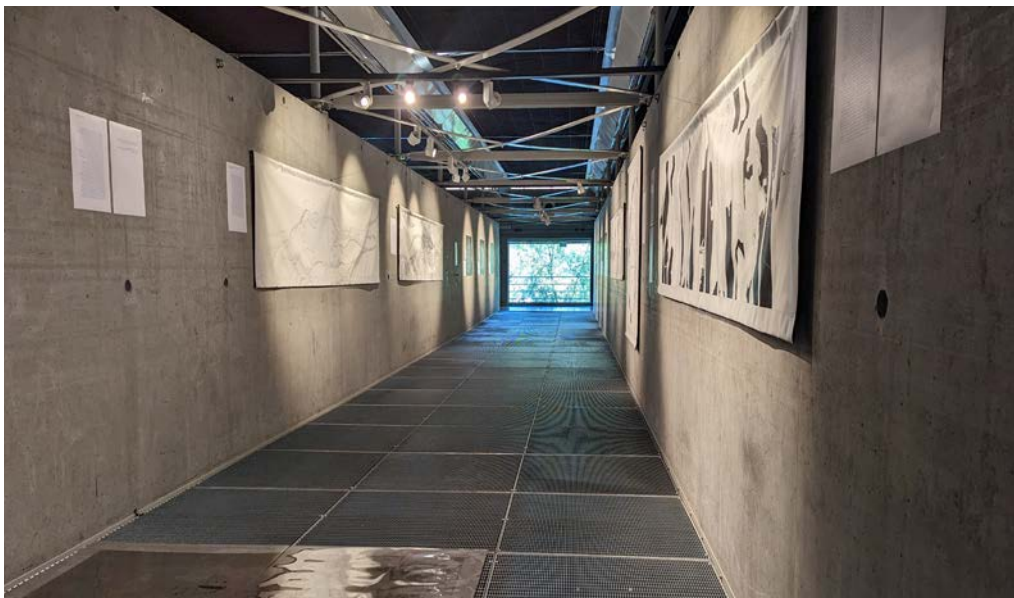
Author: Waseem Ahmed

This essay begins with an intimate personal search for togetherness, which is correlated with expression in the autobiographical narrative: Can I stay in your house? ...Now!

At first sight, the question seems to be an ironic manifestation. As if in the Palestinian notion of ‘sumud’ (Arabic: صمود) meaning steadfast perseverance- the struggle for survival, the struggle of reparation, the struggle to come together and the hope for recognition, comes purely from temporality, provided that ‘Now!’ is the space and time when ‘waiting’ can no longer be resolved. This manifestation is the impression. First, I submit myself to you. I am the spokesperson, I am quoting my own words. Second, I signed nothing, put nothing but something that reflects the agency in relation to time. The time that not only passes by, but the precise moment when time comes back on itself.

What affect does the phenomenon of *déplacement* have on the personal experiences of those who are not at home? Is the anxiety of one’s *déplacement* the only problem of space, or is it also a problem of scale? What kind of ‘research’ could play out in these personal experiences? Is it a “personal search” that is conducted as a researcher? What language can be embodied here to translate the experience of patchy landscape witnessed during the time being of agency? The main motivation that holds these questions together is to embrace the intimate subtleties of personal experiences during the research process, to confront what is far away in a narrative with what is here, and to invite the autobiographical impression ‘Can I stay in your house? ...Now!’ to be read, with the hope that the journey, where slippery borders are blurred from time to time, becomes a home for artistic research.

Waseem Ahmad Siddiqui was born in Pakistan, lives in Istanbul. 2016, graduated from KTU Architecture Department. 2021, completed master's program in History, Theory and Criticism of Architecture at Bilgi University. Currently, he continues another master's in Sociocultural Anthropology at Istanbul University. As a researcher his interests can be considered as autobiographical methodologies that emerge from his personal experience as an early migrant -being away from home. His obsession is to find out a definite understanding of engagements or perhaps an act of solidarity, that encompasses the formation of relationships, to all forms of thing(s) by coming together.



Borders & Territories, 'Transient Liquidities along the New Silk Road',
Weaving Worlds, Nieuwe Instituut, Rotterdam

Panel 4
**More-than
extractive
infrastructures**



Paper 1:

Julia Island: Speculative refabulations and the weaving of ephemeral worlds

Authors: Myrto Karampela-Makrygianni & Heidi Sohn

The Mediterranean Basin — defined and restricted by its own watery boundness — embodies the mesocosm of a 'damaged' planet facing the concatenation of multiple crises. Its thick surfaces contain much more the water alone: highly militarized, politicized, appropriated and instrumentalized, the Mediterranean embodies all the fragilities and urgencies of the Anthropocene. In its deep — and often intentionally obscured space — the notion of coexistence is constantly re/negotiated through overlapping (re)territorialization processes, accelerated climatic, material, and geological transformations, as well as the interactions of complex human and other-than-human assemblages. As the climate crisis forces us to shift the focus of urbanization from land to sea, the questions of sympoiesis and intra-activity become central for the establishment of a counter-paradigm for the worlding of the ocean: a paradigm that oppose the prevailing practices of domination, alienation, expulsion, and colonization which accompany anthropogenic practices and unitary 'truth claims' typical of the capitalist state-regime nexus.

In this light, it becomes paramount to develop experimental methodologies and cartographic practices that bring about more desirable worlding dynamics. The present paper proposal addresses these concerns from both, conceptual and designerly perspectives: firstly, it critically re/maps the Mediterranean Basin painting its fragmentary portrait as a material (re) configuring of interconnected and conflicting political, cultural, historical, and environmental forces, while simultaneously revealing traces of immanence and resistance. Secondly, it aims at the creation of a common 'grounds' where contextual encounters and entanglements 'weave' together existential and material threads into a rich texture of synergies, tensions and contradictions resulting in the emergence of new subjectivities and more-than-human agencies capable of co-evolving on a 'damaged' planet. The proposed paper focuses on the ephemeral volcanic formation known as Julia Island located south of the island of Sicily — as the speculative (re)fabulation that bridges the material and the conceptual through the archetype and the matter of the island. Understood as the prototypical 'in-between-scape' Julia blends conventional dichotomies such as nature/

culture, zoë/bios, human/non-human or subject/object into reformulations of onto-epistemological import, thus weaving a new model not only for the understanding of the ocean but generally for the cohabitation of so-called Critical Zones.

Myrto Karampela-Makrygianni is currently a graduate student of Urbanism (MSc) at the Faculty of Architecture and the Built Environment, TU-Delft, where she participates in the Transitional Territories studio. She has obtained her diploma (cum laude) from the Department of Architecture in the University of Patras. Her areas of expertise are guided primarily by her research on more-than-city — especially ocean — urbanization, and on critical cartographies as a medium of new materialism worlding practices. She is interested in the viscous interrelations between natural processes, societal practices and (geo)political frameworks, as well as in the role of boundary-making acts for processes of de-territorialization and re-territorialization within time-space continuums. The proposed paper is based on her ongoing graduation project titled 'The Sea as Island: Borderscaping the Mediterranean Basin' in which she uses the case of the Mediterranean to investigate movement-induced notions of territory and alternative forms of co-existence between human and more-than-human assemblages.

Dr. ir. Heidi Sohn Associate Professor of Architecture Philosophy and Theory at the Architecture Department of the Faculty of Architecture, TU-Delft. Her areas of expertise are guided primarily by her interest in the Leitmotifs of 'process', the 'monstruous', 'heterotopia', and 'difference', and are articulated through critical investigations of intensive cartographies and other worlding dynamics, that is, different modes of expression of culture, materiality, spatiality and time on the lived environment and the milieu. Her current research work deals with anti-essentialist and new materialist inquires and their intersection in posthuman, inhuman and more-than-human agencies and material-discursive practices within time-space continuums.



Paper 2:

Living Archives [Archivo Vivo]: Weaving gendered (hi)stories of territorial reclamation

Authors: Catalina Ortiz and Natalia Villamizar-Duarte

Archival processes involve multiple forms of recording who we are and what we do. This paper explores debates about living archives as performances that alter conventional narratives to enrich reduced, suppressed and omitted histories (Sabiescu, 2020) and as a strategy for affective knowledge co-creation (Ortiz et al., 2022). We build on the collaborative project 'Archivo Vivo: Weaving gendered (hi)stories of reclamation in Moravia' to frame weaving as a strategy of territorial reparation. Moravia is a neighbourhood in Medellín (Colombia) born from forced displacements and socio-environmental injustices. In Moravia, as well as in many other places in Colombia, women have used weaving as a symbolic reparation strategy. In the current context of transition towards territorial peace, these processes become key to documenting what has been woven, torn apart, and repaired while interweaving the polyphony of stories of dispute and togetherness. Archivo Vivo explores practices of urban reclamation led by women around the right to stay put, the search for diálogo de saberes (dialogue of knowledges) and fostering collective visions of memory and future. As living archives, these practices are inscribed in bodies, self-built urban spaces and spatial practices. To explore the living archive as a tool for reparation, we engage in two processes. First, we build on decolonial feminist perspectives that conceive the interdependence of "body-territory-land" (Cabnal, 2019), as it points to the inseparability of territorial forms of violence experienced in the bodies of racialized women, their ancestors and the community. This approach guides the exploration of weaving as a healing practice. Second, we co-create an unfinished living archive of Moravia using textiles, photography, audio-visual material, oral histories and spatial practices to trigger collective spatial imaginations. We argue that living archives are artefacts for the defence of rights with the capacity to channel processes of weaving territory-body-earth as an act of healing.

Dr Catalina Ortiz is an Associate Professor at the Development Planning Unit at University College London. Catalina is committed to a negotiated co-production of urban space grounded on ethics of care and engaged scholarship. Using decolonial and critical urban theory through knowledge co-production methodologies, Catalina engages with critical urban pedagogies, planning for equality, and southern urbanisms in Latin America and Southeast Asia.

Dr Natalia Villamizar Duarte is a lecturer at the School of Architecture, Planning and Landscape at Newcastle University. Natalia is interested in people's experiences of their cities and the policies that shape those experiences. Her work examines how the models, ideas, political processes, and regulations that shape urban space intersect into policymaking, planning, design, and community practices. She is committed to exploring how diverse knowledges and spatial practices can contribute to imagining more just urban futures.



Paper 3:

Site-ing logistical grounds

Authors: Evelina Gambino & Ishita Sharma

The establishment of infrastructural corridors for the transit of commodities and materials is at the heart of development strategies supported by national governments and international institutions (Arvis et al 2014, Silver 2021). The logistical imaginations behind this emerging planetary developmental strategy still rely on a disavowal of the specific histories of the places that are incorporated in these networks. In such places of declared emptiness, logistics intersects with contradictory and pre-existing projects of nation building and is translated into and articulated in line with national and regional horizons of development. If logistics functions, as Deborah Cowen writes, as a gathering of forms of organized violence (Cowen 2014), how do these intersect with existing histories of place? How are material infrastructures of logistics entangled with histories, politics, communities, and ecologies, and how do these in turn influence the larger circulation of logistics? Logistical machinery conceives of rural and coastal geographies as empty land, as places of backwardness, where 'nothing' exists. In imagining and engineering these empty places, the logistical gaze erases existing forms of production and habitation. While simultaneously being attentive to the possibility of extracting resources - in the forms of natural resources or labour. By staging a conversation between the diverse grounds of our fieldwork in the coastal and rural geographies of India and Georgia, we attempt to interrogate what is sited about logistics and how it intersects or plays out in relation to the global. We pay attention to how environmental catastrophes are accretions of multiple historical violence and how different communities have domesticated this layering of logistical interventions. Building on a sited analysis of infrastructure and the territories they transform, we try to conceive of a framework able to describe the material effects, feral interactions and heterogeneous vocabularies that exist within territories demarcated as logistical territories. Reflecting on our fieldwork, we build upon a feminist and relational lens for analysing logistics. In doing so, we seek to develop a vocabulary that is able to attend to the sited-ness of logistics, and pose a challenge to established geographies and their narration across academic disciplines.

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Evelina Gambino is Margaret Tyler Research Fellow in Geography at Girton College, University of Cambridge. Her research is concerned with a situated analysis of global logistics. Her PhD thesis explored through an ethnographic approach the temporalities attached to the making and failure of the Port of Anaklia in West Georgia, exposing the labour necessary to sustain its promise of prosperity. Evelina's work has appeared in journals and online publications within and beyond academia, she is currently completing a monograph that proposes a feminist approach to the study of infrastructural failure.

Ishita Sharma is a PhD candidate with the Topological Atlas Project at TU Delft, Netherlands. Her work focuses on the intersection of land-water systems, extractive industries and alternative geographies of the pastoral and fishing communities in Kutch – a border region between India and Pakistan. She has previously been involved in forms of mapping, research and support for people's movements and labour unions in India. She has also worked as an advocate, facilitator and researcher with youth and feminist organisations in South Asia. In 2013, she received her M.A in Human Rights Studies from Columbia University, New York.



Aisling O'Carroll, 'Reconstructing a Geologic Monument',
Weaving Worlds, Nieuwe Instituut, Rotterdam

Panel 5

Entangled environments and aesthetics



Paper 1:

A Visual Evidence: Aestheticization of trash

Authors: Aylin Şerifoğlu & Esin Dağlioğlu

Ecological theorist Timothy Morton (2013) states hyperobjects are massively distributed in time, space, and dimensionality. By this definition, this paper suggests that assemblages of trash can also be treated as hyperobjects. The evidence contained in assemblages of trash is twofold as spatiotemporal. While the existence of assemblages of trash represents their spatial quality, the presence of traces of the past represents their temporal feature. Representation of these characteristics is revealed by the aestheticization of trash in different disciplines. This paper argues common aspects of the aestheticization of trash in geology, art, and architecture can be conceptualized as three folded agencies of material, value, and temporal dimensions. First, visual evidence is required for the material dimension to act as a moral agent. Second, visual evidence makes understanding economic, affective, and aesthetic values easier to comprehend. Lastly, the temporal dimension enables us to build up knowledge of the past and imagination of the future. This paper seeks agencies of works from different disciplines in terms of creating new imaginaries as visual evidence. For example, plastiglomerates, identified as future fossils, are displayed as geological artifacts in museums as a potential sign of the Anthropocene era. Likewise, the impact of trash is represented through artist Amy Balkin's 2011 documentary *A People's Archive of Sinking and Melting* which assembles trash as "community-gathered evidence". Besides architectural proposals deal with the issue of trash by aiming to represent future imaginaries. The *Plastic Pacific Hall* drawing by NEMESTUDIO (2017) represents the effects of ongoing pollution as places are still being set up while the *Trash Peaks* installation by DESIGN EARTH (2017) reveals the web of waste management relationships (Ghosn and Jazairy, 2020). In short, this paper aims at uncovering the material, value, and temporal dimensions of trash through works that aestheticize it with geologic, artistic, and architectural tools.

Aylin Alicanoğlu Şerifoğlu graduated from TED University with a B.Arch degree in the Department of Architecture and a secondary field program in Communication and Critical Media Studies in 2017. The same year, she started her master's studies in Architecture at Middle East Technical University (METU). She has been working as a research assistant in the TED University Department of Architecture since October 2018. She has been assisting architectural design studios and related compulsory courses. She received her M.Arch degree in 2020, with her thesis titled "Spatial and Social Changes Of Urban Parks On Atatürk Boulevard, Ankara". Currently, she continues her doctoral studies on the architectural representation of climate crisis at different scales in the Ph.D. Program in Architecture at METU. Her co-authored article "Visual Discourse of Climate Crisis: On Agency of Architectural Representation" has published in the 116th issue of the peer-reviewed journal *Ege Mimarlık* in 2022.

Esin Kömez Dağlıoğlu is assistant professor at the Architecture department at the Middle East Technical University, Turkey. She received her bachelor and master degrees magna cum laude from Middle East Technical University (METU) Department of Architecture where she also worked as a research and teaching assistant from 2008 to 2012. She completed her PhD research in 2017 at Delft University of Technology (TU Delft), Department of Architecture where she also taught design and theory courses at the Chair of Architectural Composition and Public Building. Among others, she has published in the *Architectural Theory Review*, *METU JFA* and *OASE*. Esin's research areas include postwar and postmodern architectural and urban theory, contemporary architectural and urban discourse, and architectural design education.



Paper 2: Performative Grounds: Tracing the Entangled Deep Subsurface Practices of Turkey's Aegean Region

Author: Asli Uludağ

The deep subsurface is violently folded onto the surface in the Büyük Menderes, Denizli and Gediz Grabens in Turkey through intensive and unregulated production of geothermal energy, a resource that is in the heart of the sustainability discourse. The manifestations of this violence lead to material differentiations that are damaging for the local environment. Yet, qualitatively speaking, they are not novel sensory occurrences in the region. They are manifestations of the deep subsurface on the surface that generated other local practices, ancient and historical, including oracular and healing practices. This paper focuses on the entanglement of these practices and their worlds, and what they reveal about the relationship between the surface and the deep subsurface—a volumetric ground (Elden, 2013) shaped by continued instability and indeterminacy (Clark, 2011) which troubles the stable base map/ground on which sustainability is pasted. In response, I propose to think with entanglement, more specifically knotting, to foreground performativity of both the ground and mapping by putting mathematical knot theory in tension with the material craft of knotting.

Many thinkers and researchers (Cockayne et al., 2019; Denizen, 2018; Deleuze, 1993; Lury et al. 2012; Massumi, 2002; Mezzadra and Nielson, 2012; Nishat and Langley, 2013; Serres, 1982; Virillio and Lotringer, 2002) have utilized topology to think with a non-stable and complex spatiality that is performed by matter, bodies, and systems. From myth to memory and border operations to the digital cultural space, existing research has mostly foregrounded the cultural sphere. My engagement with knots aims to also focus on, if not foreground, the agency of unpredictable geological dynamism in this operative topological space. This presentation has its roots in but starts diverging from a technique of simultaneous knotting and narrating that I started developing which culminated in a 4-session workshop, “Knotting Narratives” (SALT, Istanbul, 2021) and a short story/instruction manual, “Knotting Narratives: A Confabulative Mnemonics,” in RE: [AAP_2020-2021] (ARTER, Istanbul, 2021). It would be an honor to be included in this conference; and being a part of the conversation would be highly beneficial for my research.

Aslı Uludağ is an artist and a researcher based between London and Istanbul. My work explores the techno-scientific, architectural, and legal interventions to the environment, focusing on sustainable solutions. I utilise performative field processes, mapping and gathering to investigate the politics and ecological implications of these interventions and explore the local practices, material engagements and narratives that complicate their logics. I propose alternative modes of sensing and making sense of the environment through workshops and speculative narratives. The recent exhibitions/workshops/residencies I partook in include Life, Death, Love and Justice (Yapi Kredi Culture and Arts, Istanbul), Manifestations of the Underground (EXN Lagoon, online), IASPIS Residency Programme (IASPIS, Stockholm), Spot on Economies (PACT Zollverein, Essen), Knotting Narratives (SALT, Istanbul), Instituting (HKW, Berlin), 5th Istanbul Design Biennial (Istanbul). I am a recipient of Prince Claus Mentorship Award and hold a BFA from School of the Art Institute of Chicago and an MA in Research Architecture from Goldsmiths, University of London. I'm currently working towards my PhD at the Centre for Research Architecture, Goldsmiths, University of London.



Paper 3: Imaginaries of a Coast

Author: Charis Nika

This paper explores the potential of filmic practices as knowledge-making practices that are able to address questions of situatedness and thickness, by using the short, essay-film 'Imaginaries of a Coast' (Nika 2023) as a case study. 'Imaginaries of a coast' is a film that critically interrogates the discourse about the ex-oil-refinery area at the coast of Larnaca, Cyprus in order to examine how this has been co-constitutive in the material transformation of the coast and the production of spatial injustices. The paper starts by reflecting on some of the key notions important in the film such as those of discourse, urbanization and injustice and introducing the context of the coast of Larnaca, Cyprus. The paper then considers the making-process of the film and how the sourcing of material took place through practices such as walking, site-writing, video/sound recording, archival research and mapping. Subsequently, the paper briefly discusses the content of the film in four parts (following the film's structure) and considers how the coast is perceived as: (i) A Border to be Tamed, (ii) An Empty Site, (iii) A Cleansing Agent and (iv) A Degraded Landscape. The paper then examines some of the key ideas, techniques and devices used in the post-production process of the film and how they relate to questions of knowledge production. The paper concludes by reflecting on the potential of filmic practices, and particularly on the essay-film format, in critically interrogating spatial, justice-oriented considerations and in addressing questions of knowledge- production, situatedness and thickness.

Charis Nika is an architect and researcher, currently working on her PhD at the University of Cyprus. Her research investigates practices through which one can address and critically interrogate questions of spatial (in)justice for the developments shaping the coastline of Larnaca, Cyprus. Alongside her research activities, Charis co-teaches the Urban Design studio at the University of Cyprus and works as a research assistant at the university's Laboratory of Urbanism. Charis has completed postgraduate studies at TU Delft and undergraduate studies at Cardiff University. Prior to starting her PhD, she has practised as an architect in offices in Rotterdam, London and Cardiff. She has also worked on independent projects, some of which have been presented in exhibitions in the UK, Germany and the Netherlands and most recently in the 17th Architecture Biennale in 77th Venice in 2021.



Paper 4:

**Reconstructing a Geological Monument:
Le Massif de La Vedette, carte dressée à
1:40,000**

Author: Aisling O'Carroll

Le Massif de La Vedette is part of ongoing research exploring reconstruction as a critical tool for design and analysis. The map reconstructs a painted panorama in the Grande Salle of La Vedette, French architect Eugène-Emmanuel Viollet-le-Duc's home in Lausanne, Switzerland, between 1874 and 1879. The panorama (since lost and the house demolished) presented an idealised landscape, produced through the architect's imagination, geological knowledge, and painterly technique. *Le Massif de La Vedette* explores how this particular mode of representation and world-making developed together with the visual language of early geological sciences. The architect shared geologists' concern with constructing knowledge of the earth's geohistory. However, he merged geohistory with human history, locating mountain peaks alongside architectural monuments in a narrative of nationhood. His representations of both observed and synthetically assembled Alpine landscapes serve as 'meaning-machines' (Haraway, 1984) that preserve and convey the ideas underpinning his reading of the topography. My reconstruction offers a new meaning - machine that bears witness to those ideas and their limitations. In particular, the troubling associations of race, power, and nation entangled with the architect's mountain landscape and its archetypal architecture. The map projects the panorama into three dimensions, following Viollet-le-Duc's method of close observation. Its elaboration — the layering of routes and naming of places — draws from various archival sources to layer different types of knowledge and evidence. Routes weave these points together with the topography, while the map's folds fold together the places, people, and ideas, and speak to the violent and imperceptibly slow process of geotectonic folding.

The map interrogates cartography as a device for world-making through my own making of it, and simultaneously interrogates the world that Viollet-le-Duc constructed through his geological thinking. My reconstruction

is simultaneously a historiographic representation and something new. Rather than monumentalise La Vedette, the map brings back into critical conversation the ideas of landscape embedded within the architect's representations.

Aisling O'Carroll is Interim Programme Director of the MA and MLA Landscape Architecture programmes at the Bartlett School of Architecture, where she is a Lecturer (Teaching) and completing her PhD in Architectural Design. She is a registered landscape architect, trained in architecture and landscape architecture. Her work addresses relations between history, narrative, and representation in architecture, landscape, and geology—examining, in particular, critical approaches to reconstruction as design. This work has been exhibited and published internationally, and funded by Harvard University, Canada Council for the Arts, the Danish Arts Foundation, the Landscape Research Group, and UCL, among others. Her research has informed her teaching of graduate design studios at the University of Toronto, The Bartlett, and Harvard GSD. She is co-founder and co-editor in chief of *The Site Magazine*.



Tiago Patatas & Raya Leary, 'Telemetrics', Weaving Worlds, Nieuwe Instituut, Rotterdam

Panel 6

Forensics and beyond



Paper 1:

Eavesdropping in conflict zones: On the comparative counter-forensic value of light and sound

Author: SITU/Research

The overreliance of images in new digital forensic methods comes as no surprise. The long *durée* of Enlightenment and imperialist culture has consistently associated vision with objectivity and rationality, and hearing with subjectivity and emotion. Ocularcentrism also dominates how we talk about comprehension: after we understand something, we often say “I see.”

If counter-forensics seeks to corrupt institutional truth practices by turning the State’s gaze back onto itself, it does so not by undermining but by leveraging the authority of the hegemonic visual regime. Irrespective of political valences and solidarities, this approach runs the risk of reproducing retinal reasoning’s troubling biases: universality, delusional objectivity, and historiographic exclusivity. How might we expand counter-forensic methodologies to avoid this trap and create space for other sensorial forms of knowing?

Embedded alongside social media images and video that document events of state and corporate violence lies a potential hint. What might sound show us? What reorientations to mapping, modelling and knowing might we generate by looking beyond the visual and instead tuning our listening to sonic properties? One such physical property, the “leakiness” of sound, is imbued with a cohesive quality—it holds the potential to weave together fragmented subjective experiences and offers coordinates temporally and spatially. Its palimpsestic nature helps us make sense of the site of investigations as we listen to the traces of the environment that soundwaves carry with them. In this text, we will argue that sound, which needs further attention in counter-forensic practices, is a critical element to be reckoned with, as it constitutes an overlapping but oblique informational landscape to light. We will introduce recent work by SITU Research that explores the forensic value of sound and provide practical as well as political considerations for sonic investigations. For instance, to what extent does sound impact how violent or contested events are remembered, and how might this shift across different forums—judicial, cultural, or otherwise?

Bora Erden is a spatial researcher based in New York. At SITU Research, he applies architectural, geospatial and computational techniques to provide forensic evidence to judicial, advocacy, journalistic and activist organizations. His work has been commissioned by Amnesty International, Human Rights Watch, the International Criminal Court, United Nations mechanisms, the Associated Press, and the Equipo Argentino de Antropología Forense, among others. More broadly, his interests lie in finding liberatory applications for algorithmic technologies through the strategic use of counter-forensic analysis.

Candice Strongwater is an independent curator and visual investigations coordinator at SITU Research, where she provides day-to-day administrative and research support across projects. Working across histories of media, architecture, and education, her academic and curatorial work focuses on the classroom as a site of governance, as well as creative practices that counteract the rationalization of U.S. schooling. Most recently, she organized Classroom Arsenal (2021) at the Center for Curatorial Studies, Bard College, which reflected on the tangled histories of educational and corporate systems and co-taught a course in the Photography and Human Rights Program exploring the relationship between imaging technologies and ethics.



**Paper 2: Towards a Cartography of Mapping
Frequencies and Wavelengths**

Author: Jumanah Abbas

Frequencies and wavelength are the relational backbones to the telecommunication infrastructures to be built. They are sites of mediation, but they are equally sites of domination and contestation. As this medium propagates from one point to another, the behaviour of radio propagation is not dictated by borders or national boundaries, but by the governmental administration of those wavelengths. To spatialize the radio propagation is to imagine new forms of map and world making, which require weaving individual narratives and their every-day use of telecommunication with institutional documents about the regulations of communication. This would be in particular to the context of the occupied territories of West Bank, whereby the geopolitical power over the enclaved Palestinian regions is also secured within the realm of the electromagnetic sphere.

This proposal examines how appropriated cellular network territorialise the land differently, which are both expanding and constraining ways of inflicting violence. In this visual essay, I reveal how transmission of 3G signals follow a particular spatial order and obey the territorial demarcations that are imposed on Palestinian territories of the West Bank. As such, the Israeli state governs the release of frequencies across the occupied territories of the West Bank. The cellular landscape of the West Bank that is characterised by the contradictory policies and the uneven development of the telecommunication infrastructures, unfolding the ways that the chequered cellular coverage can come to matter spatially and politically.

Combining both maps and testimonies of human rights and digital activists, the proposal will be a tool to reveal a new way of knowing about the invisible telecommunication infrastructure brought to visibility. The maps can be both used in a conference or an exhibition setting, revealing the use of the electromagnetic spectrum as a spatial instrument and a tool to order urban environments and their conditions.

Jumanah Abbas is an architect, a writer, and a curator, working through an ecology of interdisciplinarity that architecture debates, concepts and dialogues engage with. Jumanah works through collaborative projects with institutes and universities, one was the “Mapping Memories of Resistance: The Untold Story of the Occupation of the Golan Heights” a project in collaboration with London School of Economics, Birzeit University, and Al Marsad, Arab Human Rights Center in Golan Heights. The other was Tasmeeem Biennial 2022, themed around Radical Futures, by Virginia Commonwealth University, where she was appointed the Spatial Designer to curate the biennial’s spatial design. She is currently working towards the realisation of the upcoming Qatar Museums’ Quadrennial project, a multi-site art exhibition opening in 2024.



Paper 3:

**A critical exploration of the emergent
'closed camps' and associated control
room at the Ministry of Migration and
Asylum, Athens**

Author: System of Systems

The control room at the Ministry of Migration and Asylum (MOMA) was established in Athens in 2021 to collect and process surveillance footage from new 'closed' refugee camps across Greek islands. The room is a nascent centralised typology that monitors and predicts 'unknown threats' across the camps through two networked surveillance systems: Centaur, which uses AI Behavioural Analytics alongside CCTV/drone footage; and Hyperion, which monitors movement in and out of the camps. Greece's location as a first transit country and its periphery to the EU renders it a fertile ground from which to test migration management policies and technologies by the bloc's migratory agencies. This presentation and exhibition contribution will take the control room as a site through which to consider the increasing role of technology and predictive systems evident in the EU's migration management tactics, as well as the role Greece plays as a testing ground for emergent surveillance technologies.

By drawing on critical spatial practice and critical theory, we explore these sites through mapping out their territoriality. Our research will include analysis of the controversial Centaur system implemented by the MOMA, as well as an engagement with how such technologies literally produce new realities through prediction. We draw from US-based scholar Jackie Wang's theorisation of predictive systems as a means of enacting the future to expose the increasing use of technological systems in migration management, in addition to scholars who investigate carcerality as a machinery of oppression that extends beyond the institution's walls. We seek to explore questions such as: how is digital surveillance spatialised through emergent infrastructures, such as the control room/closed camp network? What are the historical, economic, and cultural implications of the emergent surveillance technologies that are being tested in peripheral states, such as Greece? And, more broadly, how do such technologies and spaces of exclusion demonstrate a colonialist approach to migration management?

System of Systems is a multidisciplinary research project that analyses the bureaucratic, spatial and technological conditions that shape Europe's migration landscape. We collaborate with a range of practitioners – activists to artists, policy makers to academics – to elucidate how nation states use complex and overlapping systems to produce, manage and process migration.

Central to our work is the understanding that migration is deeply entangled with histories of capitalism, colonialism and imperial conquest. These forces continue to shape displacement through the extraction of resources, conflict and ecological catastrophe. Our research therefore seeks to recognise this legacy and redress harmful narratives that instrumentalise displaced peoples as a 'crisis' in need of deterrence through violent highly securitised and financed border regimes. The project was initiated in 2016 by **Rebecca Clyn-Blanco, Maria McLintock** and **Danae Io.**



Keynote 2
What on Earth?
Renata Tyszczyk



Antonio Bernacchi & Alicia Lazzaroni, 'Hardware Stories',
Weaving Worlds, Nieuwe Instituut, Rotterdam

Panel 7

Multi-species urbanisation



Paper 1:

Counter-Mapping and Alternative Knowledge in the Struggle for Ennore Creek

Authors: Nityanand Jayaraman, Karen Coelho, Lindsay Bremner, Pooja Kumar and Saravanan K.

The wetlands of Ennore were once dense with diverse habitats and their interwoven histories – fish and prawns, mangroves and saltpans, humans of various stripes. Many of these lives, linkages and histories were destroyed from the 1960s by the descent into this water-land-scape of a state-sponsored heavy industry complex promising bright urban futures. Local fishers and artisanal communities, erased by this project, fought back. Their struggles to reclaim visibility for their lands and livelihoods over the past decade have been multi-stranded and multi-layered, with shifting frames, methods, actors, audiences, and collaborators. As claims for visibility were turned into reassertions of value and worth, the fishers' early use of maps and GIS to fight in courts and tribunals became thicker with the building of an archive of stories, music, photographs, videos, tours and citizen science, addressed to the larger metropolitan public of Chennai.

This presentation will focus on three occasions when counter-mapping was used by fishers, alongside other ways of visibilising their struggle (protests, tours, festivals, music videos), to resist the degradation of their creek-based lives and livelihoods and to reclaim the creek: the first in response to a fraudulent map issued by the State of Tamil Nadu to legitimate encroachment into the creek; the second, when fisher produced maps of fishing grounds (paadu) were acknowledged and incorporated into Public Works Department operational plans; the third, in an on-going bottom-up planning process to develop an eco-restoration plan for the creek that is currently underway. The presentation will stress that counter-cartographies are only a departure point that can aid in analysis but do not speak for themselves, that the map is not the territory and that struggles will not be decided on paper, but on the ground.

Nityanand Jayaraman is a writer-activist associated with the Save Ennore Creek campaign, and currently a PhD scholar at the University of Waikato, New Zealand. **Karen Coelho** is an Associate Professor at the Madras Institute of Development Studies. She is an anthropologist who has written extensively on neoliberal urban transformation, urban ecologies and urban civil society in India. She is currently an editor of the journal *Urban Studies*.

Lindsay Bremner is a Professor of Architecture and Director of Research and Knowledge Exchange in the School of Architecture + Cities at the University of Westminster in London. She formerly lead the ERC funded project 'Monsoon Assemblages' (2016-2021) and is currently leading the British Academy funded project 'Reimagining the Good City from Ennore Creek Chennai'. **Pooja Kumar** is a journalist and former project manager at the Coastal Resource Centre in Chennai, where she worked on the Save Ennore Creek Campaign. She is now employed by Krea University. Saravanan K is a fisherman and coastal activist. He coordinates the Coastal Resource Centre program of The Other Media.



Paper 2: **The Warp and Weft of Change**

Authors: Leah Lovett, Alexandra Panman, Deval Desai,
Cwendolyn Wallace

This paper discusses two intertwined strands of practice-research into weaving. First, weaving serves as a metaphor: for social, economic and environmental change. Second, it serves as a methodology: to materialise and bridge across different forms of enacting loss. The first strand draws a parallel between the transformation of weaving from an activity with high social value towards monetised, mechanised processes in the industrial revolution; and the privatisation of collective land in urbanisation occurring across the world. Taking a practice-led approach, the authors explore the weaving practices of indigenous peoples on the west coast of modern Canada, to gain a new understanding of changing land management, uses and values with urbanisation.

The second strand attends to losses that inhere in processes of change and transformation more broadly. Here, weaving is a practice that enacts loss in material and affective ways. The passing of yarn through fingers and warps is a way of marking time, of remembering and conveying memory. We suggest that this interlacing of human connection and patterned regularity opens intriguing possibilities for the just and durable institutionalisation of change and transformation – whether for land privatisation or climate change. The authors reflect on a series of workshops with the public and development policymakers that guided participants to weave their own markers for representing individual and collective loss, while producing a community of practice in the form of a weaving circle. This, too, was embedded in transformation: the markers were Augmented Reality interfaces, recalling how weft and warp anticipated binary code, and in turn, the automation of weaving created a precedent for modern computing.

In making these connections explicit, this project argues for weaving as both model and method for conceptualising sustainable development, allowing us to locate ourselves in history and collectively form material and narrative relationships to transformation.

Dr Leah Lovett is an artist and Senior Research Fellow in Connected Environments at the Bartlett Centre for Advanced Spatial Analysis, UCL. Her research explores digital methods of co-creation for engaging people with issues of spatial and environmental justice. She studied tapestry at Edinburgh College of Art (2006) and received her MA (2009) and PhD (2019) from the Slade School of Art, UCL.

Dr Alexandra Panman is a Lecturer in Urban Economics and Public Policy at the Bartlett Development Planning Unit. Her research explores the relationship between different forms of property rights and the economic, social, and environmental value of land in urban areas. She completed her DPhil at the University of Oxford in 2019. Prior to that, she worked for the World Bank on urban economic development projects and research in Africa and in Latin America and the Caribbean.

Dr Deval Desai is Lecturer in International Economic Law at the University of Edinburgh. He works on law and development, expertise, and (de)colonial patterns of knowledge and authority. He trained in history and French literature (Oxford), and law and social theory (Harvard). He also worked for the World Bank for several years on rule of law reform.

Cwendolyn Wallace is a children's book author and student studying for an MA in public history from UCL. Her research explores the history of race and gender, as well as the spatial logics of colonialism. She completed her BA in the history of science and medicine at Yale University in 2021.



Paper 3:

The Gharelu, the rupture and the world

Author: Abhishek Bhutoria

Barpak, a Himalayan village of Nepal and the epicentre of the 2015 Gorkha earthquake was rebuilt through complex transactions between politics, socio-cultural order, lifeworlds, living traditions, rituals, faith, belief, emotions, needs and aspirations. These complex transactions led to a 'thick' mesh of entanglements of epistemic order which constructed an alternative world-making, reformed if not new gharelu jivan (domestic life) with double identities which constantly negotiate a blurred boundary between the tradition and modernity within the established but ruptured old world. Engagement with these transactions and entanglements informs the present gharelu jivan and the world of this village. However, given the complexity of this engagement, boundaries are drawn between the domains in play, and narratives are reduced to answers for the simplification of comprehension of gharelu jivan which is far from simplified especially post-rupture and reformed establishment. So, how do we circumvent the boundaries, deduce complex narratives and reimagine the local world that weave isolated knowledge produced by each domain and thread the narrative of different agencies that encapsulates the production and materialisation of gharelu jivan and the local world of the village of Barpak? Drawing upon architectural-anthropological fieldwork and art-based community engagement in the Himalayan villages of Nepal throughout the past five years, this paper intends to map transactions of different domains, narratives from different epistemic orders, networks of production and materialisation through multiple reference points and bring a complex collective understanding of gharelu jivan and the world of this village. This paper intends to take on two larger questions of this discourse, first, how do we access the knowledge and produce the truth which is embedded in multiple domains and secondly, how do we assemble and present this truth and in this case the truth of the gharelu jivan, the rupture and the world of this village?

Abhishek Bhutoria is a Nepali researcher and a Grantham Scholar based in Sheffield, highly motivated and passionate about rural discourses particularly related to architecture, sociology, anthropology and experimental ethnographic methodology. Academically, he has an architecture and urban design background and concurrently build interest in rural discourses. This interest and curiosity led him to pursue PhD at the Sheffield School of Architecture focusing on architecture, household, domestic life, socio-cultural processes and the formation of newly rebuilt Himalayan villages of Nepal.



Topological Atlas, 'Partial Weaves: Unfinished stories of displacement', Weaving Worlds, Nieuwe Instituut, Rotterdam

Panel 8

Narrating care and counter/re- mapping



Paper 1:

Weaving the threads of care amidst extraction

Author: Karin Reisinger

The shrinking town of Eisenerz (meaning iron ore) lies at the foot of the Erzberg mountain (meaning ore mountain), Austria's largest and best-known site of iron ore extraction. The post-industrial town is experiencing a rural exodus, which disproportionately affects women. Mining is predominantly talked about in heroic narratives, while counter-narratives of repair, care, reproduction and maintenance are mostly omitted. In the research project Two Ore Mountains, the community – especially the feminist practitioners – is connected to the town of Malmberget (also meaning ore mountain) in Northern Sweden and in the Indigenous area of Sábmme. This town, around 100 km above the polar circle, is currently being dismantled following the expansion of underground mining. Like Eisenerz, it shows a plurality of practices of care amid extraction, especially in the cultural realms. After growing up in this town, the researcher Ina Knoblock developed a knowledge practice of 'Writing-Weaving' to approach Sámi Feminisms (2022).

Within this complex and often conflicting field, a further feminist research project also seeks to weave threads of spatial practices of care precisely amid the extractive practices of mining. In the town of Eisenerz, practices of care are collected and mapped together with citizens in the citizen science project Post-extractive Feminist Futures. Mapping the practices of care and showing their dimensions will create a basis for speculating about missing visions for the futures of mining areas that persistently identify themselves with extraction.

Bringing the knowledge practices of mapping and weaving together by looking for the left-out voices in these particular areas, the projects contribute missing future visions for post-extractive times. Weaving the practices of care that exist in very large numbers enables, we hope, a focus on intersectional feminist perspectives and strengthens the focus on the diversity of narratives.

Karin Reisinger, an architect with a PhD in Visual Culture, leads the FWF research projects *Two Ore Mountains: Feminist Ecologies of Spatial Practices* and *Stories of Post-extractive Feminist Futures*, both affiliated with the Academy of Fine Arts Vienna, the Institute for Education in the Arts. These projects followed Fellowships at ArkDes and KTH Stockholm School of Architecture, which allowed Karin to engage with the mining areas of Northern Sweden/Sábme. Her new research project brings this active participatory observation together with a citizen science approach to the more-than-human community of Eisenerz (A) that is equally based on extraction (<https://www.mountains-of-ore.org>). Besides teaching at the Academy of Fine Arts, in 2022 Karin contributed writing workshops to the international PhD course *Approaching Research Practice in Architecture*. She curated the exhibition *Fences Insects Embroideries (material communities)* as part of WIENWOCHE in Vienna in 2022.



Paper 2:

The Lake Nipissing Beading Project: Constellations of Water, Beads, and Stories

Authors: Carrie Allison, Kirsten Greer, Ysabel Castle,
Katie Hemsworth

In this presentation, we reflect on the practical, artistic, and technical elements of an ongoing community storymapping project facilitated by a place-based partnership that includes universities, First Nations, and museums across traditional Nibisiing Nishnaabeg territory in northern Ontario (see Hemsworth et al., 2022). The Lake Nipissing Beading Project emerged initially as a gesture of care for partnership members, and the broader community, in response to the social and spatial challenges the global COVID-19 pandemic during the summer of 2020. The resulting travelling art installation re-imagines – and re-maps – Lake Nipissing through collaborative beadwork and storytelling, stitching together 460 individually-beaded tiles into a 5-meter-long beaded map and an interactive digital rendering. The physical and digital map is a constellation of stories embedded with grief, love, crisis, trauma, survival, resilience, violence, resistance, vitality, and rejuvenation, all of which inform how “the everyday” is lived and conceptualized for different communities around Lake Nipissing and beyond. Centering beadwork and water stories from members of Nipissing First Nation, Dokis First Nation, and other parts of Turtle Island (North America), the project honours traditional Nishnaabeg territory and all of its relations, as well as the treaty obligations of the Robinson-Huron Treaty of 1850.

Drawing on reflections and stories shared by participants, we discuss how the beaded map made space for individual and collective counter-mapping (Hunt and Stevenson, 2017), using beadwork to actively challenge or “speak back to” colonial representations of place that have facilitated settler colonial violence in what is now called Canada. Using GIS mapping software we are creating a world that honours individual and collective relationships to Lake Nipissing, through digital storytelling interventions. The beaded map/beadmap offers one possibility of knowing the world through multiple reference points and dimensions – material, immaterial, digital,

spiritual, haptic, affective, situated, etc. By inviting community members to bead squares of Lake Nipissing using Ontario's Forest Resources Inventory (FRI) geospatial imagery, the project engages with Indigenous art-creation practices seeking to create expanded "geographies of hope and care" (Pavlovskaya, 2018) during the time of a global pandemic.

Carrie Allison is the facilitator and creator of the Lake Nipissing Beading Project. She created, organized and facilitated a similar project, The Shubenacadie River Beading Project. Carrie Allison is a nêhiyaw/cree, Métis, and European descent visual artist based in K'jipuktuk (Halifax, Nova Scotia). She grew up on the unceded and unsundered lands of the Skwxwú7mesh (Squamish), Stó:lō and Səlilwətaʔ/Səlilwitulh (Tseil-Waututh) and xʷməθkʷəyəm (Musqueam) Nations. Allison's maternal roots are based in maskotewisipiy (High Prairie, Alberta), Treaty 8. Allison holds a Master in Fine Art, a Bachelor in Art History, and a Bachelor in Fine Art from the Nova Scotia College of Art and Design University. Her work has been exhibited nationally in The Textile Museum of Canada, Toronto, Urban Shaman, Winnipeg, and Beaverbrook Art Gallery, New Brunswick. She has had solo exhibitions at Mount Saint Vincent University Art Gallery, the Owens Art Gallery, The Museum of Natural History, and The New Gallery. Allison has received grants from Social Sciences and Humanities Research Council, Arts Nova Scotia and Canada Council for the Arts and is the 2020 recipient of the Melissa Levin Award from the Textile Museum of Canada. Allison's work has been shown in Canadian Art, Esse and Visual Arts News.



Kirsten Greer currently lives and works on the traditional territory of the Nbisiing Nishnaabeg, and the lands protected by the Robinson Huron Treaty of 1850. She is an Associate Professor in the Departments of Geography and History at Nipissing University, and the Canada Research Chair (CRC) in Global Environmental Histories and Geographies. Her CRC program addresses specifically reparations “in place” from Northern Ontario to the Caribbean through interdisciplinary, integrative, and engaged (community-based) scholarship in global environmental change research. As a critical historical geographer, she is interested in human-environment relations in the past; the environmental histories and legacies of the British Empire; and the politics of biodiversity heritage in the global North Atlantic. Over the years, Greer has been working in relationship with Dokis First Nation and Nipissing First Nation to reclaim the old histories and geographies of the region. For the Lake Nipissing Beading Project, she is helping to facilitate the project, and is researching the histories and decolonial methodologies in remote sensing and critical GIS. She is of Scottish-Scandinavian descent, from the unceded lands of Tiohtià:ke/Montréal.

Ysabel Castle is a lab instructor and research assistant for the department of Geography at Nipissing University. She holds an MEd and a BA in Environmental Geography from Nipissing University, and an Environmental Technician diploma from Canadore College. In a technical sense, Ysabel’s work revolves around teaching and applying GIS and remote sensing techniques in a wide variety of fields. However, building and understanding relationship to place is the keystone of Ysabel’s academic practice, and underlies her personal research interests. Having recently fallen into the realm of historical geography, these are focussed on relationships between the area around Lake Nipissing and the people of this place, both now and in the past; in this context, she is particularly interested in the causes and

consequences of changes to Lake Nipissing's water levels. Ysabel's role in the Lake Nipissing beading project is to maintain the online version of the beaded map, and to provide data management support.

Katie Hemsworth (she/her) is a settler scholar and a current postdoctoral fellow at Nipissing University's Centre for Understanding Semi-Peripheries. She was born and raised on Anishinaabeg territory in Thunder Bay, Ontario, on the lands outlined in the Robinson Superior treaty of 1850. She completed a PhD in Human Geography (Queen's University) and her scholarly interests include community-oriented research, geographies of sound and listening, and historical geographies of settler colonialism. At Nipissing University, Dr. Hemsworth acknowledges her responsibility to uphold Robinson Huron Treaty responsibilities that have been neglected by the uneven colonial systems she both inherited and inhabits. For the Lake Nipissing Beading Project, she sees her role as a listener, research facilitator, and as an advocate for place-based storytelling, particularly in ways that challenge the colonial histories of her own discipline of geography. She helped secure funding for a partnership between Nipissing University, Dokis First Nation, and Nipissing First Nation, through which she also collaborates with museums, archives, and artists. The Lake Nipissing Beading Project is one extension of this partnership, and she is grateful to work in relationship with all the beings involved in this initiative.



**Paper 3: Public S/pacing: between architecture and
crip time**

Author: Helen Stratford

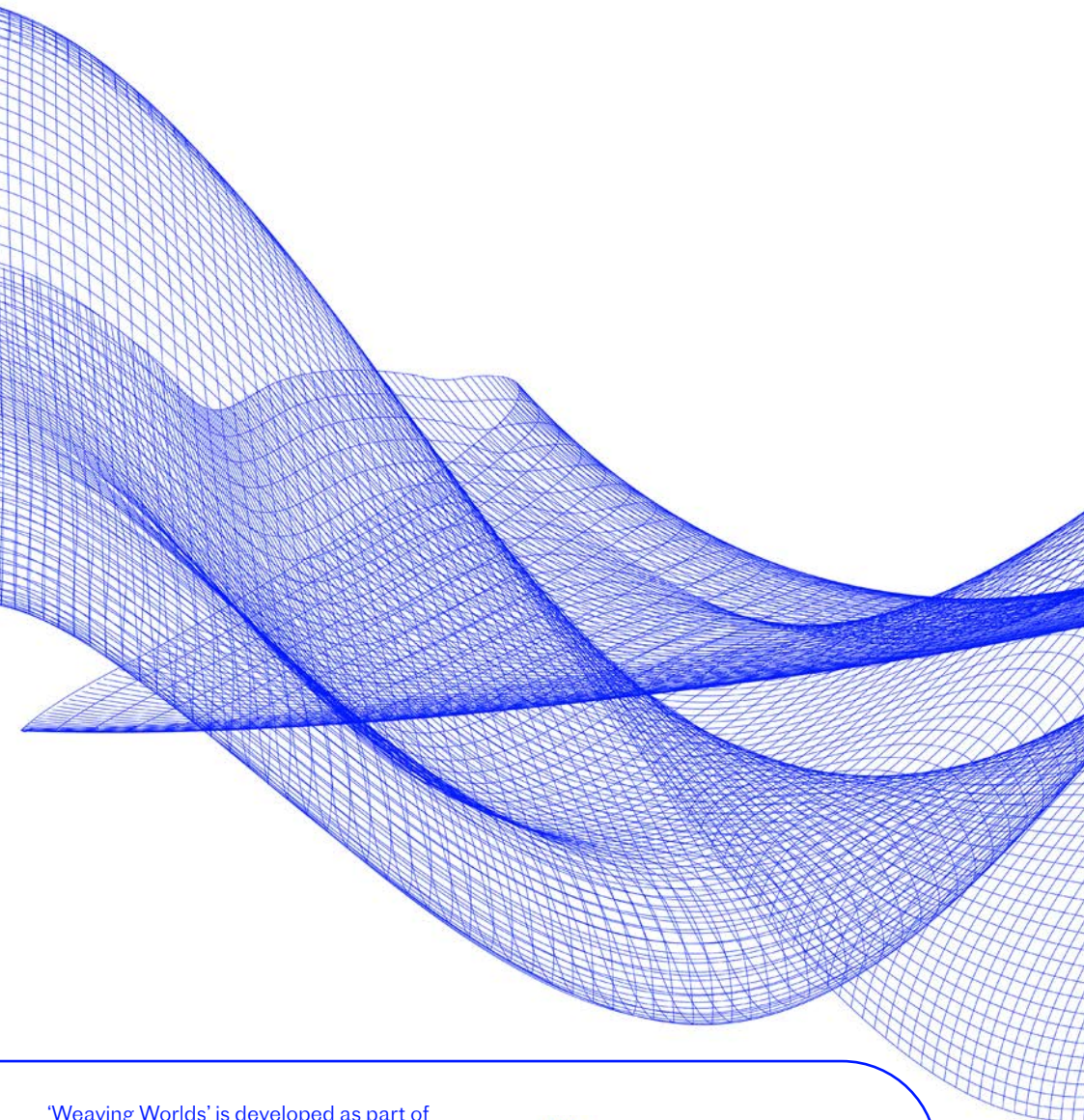
In architecture, disability is conventionally framed as generating “problems” to be solved, primarily through physical means. In contrast, in contemporary feminist and critical disability approaches, found across performance studies, sociology geography studies and art practice, an expansive understanding of the ‘bodymind’ relationships that disabled people have with time and visibility, called “crip time”, is emerging (Sheppard, 2020). Aligning itself with critical disability studies in architecture (Glissen, 2023; Boys, 2017) this proposal brings “crip time” into connection with architecture and performance to explore places of (un) productive intersection between them.

For some time, I have been suffering from a chronic pain condition that makes accessing public space problematic. Public S/pacing will employ feminist autotheory methods to examine relationships between chronic pain, public space, productivity and self-care. The presentation will take the form of drawings that critique those organisational devices – CBT diagrams, flow charts and pie charts among others – that claim to ‘build a better you’ (Way of Life, 2023). Informed by personal processes encountered in ‘performing’ the ‘upright subject’, the presentation will make visible emotional and physical labour needed to sustain public and working lives of bodies that are ‘sick’ (Hedva, 2018; Caraveno, 2016). At the same time, it will examine how the reappropriation of these devices not only highlights how these performative instruments or ‘apparatus’ of measurement and representation are reproductive of particular ideologies (Barad, 2007), but also how this process of remapping generates instructions, prototypical and joyful spaces that challenge the inadequacies around “accessibility” and “dis/ability” that underpin much of normative design.

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Dr Helen Stratford is a UK-based artist, architect, writer, educator and researcher with a social practice and practice-based PhD in 'Feminist Performative Architectures: making place in and with public space' from Sheffield University (2021). Her work has been exhibited widely, including Oslo Architecture Triennale, Yorkshire Sculpture Park, Kettle's Yard and Wysing Arts Centre, Cambridge. She is a Senior Lecturer in Architecture at Sheffield Hallam University. Informed by her lived experience of chronic pain, she is currently exploring crip time (en)counters with public space.



'Weaving Worlds' is developed as part of the Topological Atlas research project that is concerned with producing visual counter geographies of border regimes.

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