Ethel Baraona Pohl, Ute Meta Bauer, Francisco Díaz, Bogachan Dundarlp, Joseph Grima, Nikolaus Hirsch, Ömer Kanipak, Nina Valerie Kolowratnik, Marcelo López-Dinardi, Marina Otero Verzier, Erhan Oze, Felicity D. Scott, Pelin Tan, Mark Wasiuta

DESIGN

If design is not anymore of the "exclusive" domain of a selected few and it is often developed with open-sourcing, a simple question comes up, what is then, design? What is a designer? What is it that we call design in an open-source system? Is design still a problem of authorship?

COMMONS

As a contemporary example of this struggle, we would like to offer an image: New York's Zuccotti Park enclosed by police steel barricades. Located on a side wall, we find a plaque Since its inception as a discipline of industrialisation and modernity, design has come to influence—or even define—almost every facet of contemporary existence. From cities to typefaces via architecture, vehicles, objects, interfaces, and infrastructural systems, acts of design permeate our lives almost to the point of saturation. Design has become so ubiquitous as to have almost become invisible, subsumed into everyday life to the point we forget it is also inevitably a political activity with far-reaching social implications. Today, it stands at one of the most significant crossroads in its brief and conflicted history.

With the advent of the network as the dominant mode of social and cultural organisation, a fundamental shift is taking place. Design is no longer the domain of a select few creating products of consumption for the many according to the top-down model of Fordist industrialism. It is evolving beyond its definition as the production of immutable objects for mass markets, its geographical center shifting away from the West. The convergence of instantaneously shared knowledge, the birth of countless transnational networks, new technologies of production, and a collective impetus towards a culture of collaboration instead of competition suggest a new economic and political interpretation of the act of designing.

This new paradigm reveals an incipient role for design as an act of shaping society by enabling self-organisation, producing platforms of exchange, and empowering networks of grass-roots production. The emergence of the open-source movement; the arrival of affordable micro-manufacturing technologies; the explosion of hacker and maker culture; the democratisation of technology through projects like Arduino and participatory platforms such as Kickstarter—all point to an ideological shift away from established conventions of consumerism and the inception of a new understanding of design's role within society, one in which end-users are no longer merely passive consumers but active agents. For the first time, the prospect exists of an equivalency of influence between the strategies of states or corporations and the tactics of individuals, and in response, established structures of power are quickly evolving. In many ways, design is now the theatre of a fast-moving conflict over society's future, and the search for a new language of

INVISIBILITY

In what ways does the visibility of design relate to its political potential? Does design lose its potential to political agency at the moment in which it becomes everyday life and is unnoticed – or, should we rather look for the political in the design which is invisible in the first place?

VALUE

One of the main features of design is its capacity to add value, which leads it to play a two-fold role: to make an actual improvement on the quality of life, and to be a part of the engine of capitalistic production. Is this two-fold role of design a concern for the adhocracy? If so, what are the ways in which we might escape from such contradiction?

that reads "open to public"; paradoxically "open to public" is not in that case equivalent to

"public space." In the age of adhocracy, whose common interests does design seek to protect, and by what means?

design is the struggle for the establishment of a new, networked commons.

Welcome to the age of adhocracy. As the opposite of bureaucracy, adhocracy cuts across accepted conventions and power structures to capture opportunities, self-organise and develop new and unexpected methodologies of production. It inhabits the horizontal, rhizomatic realm of the network, in which innovation—resourceful, subversive, anti-dogmatic, spontaneous—can come from anywhere. / J. Grima

Promiscuous Encounters Addressing/Assessing Adhocracy

November 3rd, 2012 2:00-6:00pm at the Galata Private Ottoman-Greek School as part of the Adhocracy Seminar Program of the first Istanbul Design Biennial

Promiscuous Encounters Addressing/Assessing Adhocracy

multi-positioned stance within the area of architectural

City and the New City Reader.

new Critical Spatial Practice series. Daniel Birnhaum) and, together with Markus Miessen, the of the Institut für Kunstkritik (with Isabelle Graw and "Cybermohalla Hub" and co-editor of the Städelschule books On Boundaries", "Track 17", "Institution Buildin" , the Louisiana Museum of Modern Art (2011), Devi Art exhibitions at Pottikus and the upcoming Gwangju Folly project in Korea. Hirsch's work was exhibited at Manifesta Berlin, "Cultural Agencies" in Istanbul, numerous of ErsatzStadt: Representations of the Urban" at Volksbühne, Highway" (Serpentine Gallery, 2008). Hirsch has curated naibnl" bns (2005, MXK) "Joildu' sgnidT gnidaM' European Kunsthalle, the Cybermohalla Hub in Delhi, and a number of exhibition structures such as Bruno Latour's Porsythe), unitednationsplaza (with Anton Vidokle) Synagogue, Bockenheimer Depot Theater (with William Philadelphia. His work includes the award-winning Dresden University and the University of Pennsylvania in academic positions at the Architectural Association in London, the Institute for Applied Theatre Studies at Gießen Ubiveries and the University of Dependencies director of Städelschule and Portikus. Previously he has held Nikolaus Hirsch is a Frankfurt-based architect, curator and

international publications. Recent projects include LandGrab

director of Storefront for Art and Architecture, a nonprofit exhibition and events space in New York City. He teaches at Strelka Institute for Media, Architecture and Design in

Joseph Grima is a Milan-based architect and researcher. He

Moscow, and is a regular contributor to a wide range of

s the editor in chief of Domus magazine and the former

nternational architecture and urban design awards organized nomination and consultation committees of various institutions and architectural offices. He is the member of publications, and provides consultancy for related frequently writes on various national and international and urban design studios in universities. Omer Kanipal агсhitectural research projects. Не also teaches architecture freelance architect working on various urban and co-director of the center until 2011. Currently he is a Center in 2000. He held his position as the general School of Architecture, History Theory and Criticism department, Omer Kanipak founded Arkitera Architecture Omer Kanıpak. After taking his Master's degree from MIT

by various institutions like Mies van der Rohe Foundation,

2011). Kolowratnik has been awarded a Fulbright fellowship

es and exhibited in Israel and Europe. In 2011 she Landscape of Absence: A Spatial Re-reading of the Palestinian Refugee Question have been published in international

se of her research she collaborated from 2008-2010 socio-political space to open up possibilities for change. In

worked with Markus Miessen in Berlin as co-editor of

ections of her diploma thesis Images of Presence for a

with S. Hilal, A. Petti and E. Weizman on the project

Decolonizing Architecture" in the West Bank. Several

where the architect interferes as a critical agent into the

Since 2008 she has been working towards a spatial practice,

Jniversity of Technology and Aalto University in Helsinki.

Vina Valerie Kolowratnik is an architect educated at Graz

ndiviting to symmetry with solution \mathcal{P}_{M} is a set of the se

Research Architecture Program at Goldsmiths, London in 2010 and another MA in History & Theory Program at Aga Khan Foundation and CCCB. ni AM a Rome in 2009. He then completed a MA in the European Architecture Student Assembly, he ran Evoring international event that took place in old Nicosia as part of University in Istanbul. After co-organizing INCM 2008, an **Erhan Öze** studied Architecture at Yildiz Technid

Office of Publications at GSAPP (Columbia University). Conceptual Practices in Architecture with the support of a Fulbright grant, and working as Assistant Editor at the she is pursuing the MSc in Critical, Curatorial and such as Promiscuous Encounters and Ménage à trois. Currently, freelance contributor for El País, and on curatorial projects Netherlands and Spain, and continues her independent practice between New York and Madrid, working as liversities. Marina has worked as an architect in the ETSAM and has been invited as a guest critic at Harvard GSD, TU Delft and Barnard College, among other and Arquitectura Viva. She has taught design studios at including Europan and published in magazines such as Circo academic work has been awarded in different competitions contemporary cultures of circulation. Her architectural and Doctorate in Architecture with a focus on geopolitics and

technological transformation within modern and

of political and theoretical engagement with questions of

and theory. Her research focuses on articulating genealogies

ttorial and Conceptual Practices in Architecture (CCCP)

at the GSAPP, where she also reaches architectural history

rivist / architect within first uncovered exhibition. Ethan is now working on his PhD project in Sociology Dept. at

project curators' along his first professional installation as an

Interventions', came out under the guidance of Uncovered

cultural magazine in Cyprus, has published many of his articles about English colonial biopolitics in Cyprus. And his

Yildiz Technical University in Istanbul in 2011. Gaile, a

first publication, 'Extraterritorial Electromagn

Felicity D. Scott is director of the program in Critical,

Lancaster University, UK.

nd Madrid (ESTAM), where she is also completing her Marina Otero Verzier is an architect trained in Delft (TU) Curatorial and Conceptual Practices in Architecture of the GSAPP at Columbia University.

Un-do, while being a 2013 candidate to the MS in Critical, several times in Puerto Rico. He is now thinking of a mode of Destructive Knowledge and developing Tools for Learning to NJIT, lectured at Cooper Union, exhibited his drawings in San Juan and Berlin, and his design work has been awarded Entorno, Domusueb, invited juror at the UPR, GSAPP and Polimorfo, which he also co-founded. Has written f architectural practices. From 2008-2011 edited the journal to address critically the implications of contemp Vext?, and also directed the Roundtable Series for four years 2009-2010 Lectures Series Sense Recession: What Comes contation at the PUPR, where he as well directed the Associate Professor (on leave) of design studio, research and Laude. Is co-founder of the collective CIUDADLAB. the Polytechnic University of Puerto Rico (PUPR), Cum architecture in his native Chile, and in 2004 obtained his Bachelor in Architecture from the School of Architecture of Marcelo López-Dinardi. Studied his first year of

Columbia University GSAPP in New York. and is currendy pursuing the MSc program in Critical Curatorial and Conceptual Practices in Architecture and working as an Exhibitions Coordination Assistant at

co-editor of Arch+ magazine Istanbul Issue (2009). (HongKong); Express (Istanbul), Domus (Milan); Pipeline contemporary art magazine of Gwangju Biennial Foundation. Collaborative writer of editor Art Margin contemporary art magazine MIT and NOOV – Journal of Contemporary Art and Visual Culture Research in Asia. Editor of Muhtelif (Istanbul); Advisory stanbul (with Önder Özengi, 2011-2013) and Artistic research projects: "Institutions by Artists", Vancouver (with Anton Vidokle, 2010-2012), "Labor in Contemporary Art", research at 10th Istanbul Biennial. Tan is involved in 2004), and curated Knut Asdam solo show at DEPO (Istanbul), Innocent Act, StudyoKAHEM – an architectural curator at Witte de With / TENT for TRACER(2003 Dept. KHAS, Istanbul. Tan was a research/curatorial resident at IASPIS (Sweden), GeoAit (Georgia). Guest (adbk – Nürenberg). Currently, Assist. Prof. at New Media History-TŨ Berlin, MA in Architecture and Urban Studies directorship of Ute Meta Bauer. She lectured at Art 2006-2007). Tan proceeded her postdoc on "Artistic Research" at MIT Art, Culture and Technology under the Berlin Humboldt Univ. Art History Dept. (DAAD, her PhD thesis on the concept of 'locality' in socially engaged art practices at ΠU that she partly has preceded at

mixed methods in research. Trained in Sociology, completed architectural projects that focus on urban conflict and territorial politics, gift economy, the condition of labor and Pelin Tan is involved in research-based artistic and

architecture, art, media, and politics published quarterly by MIT Press since Fall 2000. ounding co-editor of Grey Room, a quarterly journal of MIT Press in 2007, and Living Archive 7: Ant Farm, appeared on ACTAR Editorial in May 2008. She is also a magazines, and edited anthologies, her book, Architecture or Techno-Utopia: Politics After Modernism, was published by In addition to publishing numerous articles in journals and institutions that have shaped and defined the discipline. contemporary architecture, as well as within the discourses

#pe_idb

Program

2:00pm Greetings / Opening Remarks Pelin Tan / Joseph Grima

Questions Francisco Díaz Nina Valerie Kolowratnik Marcelo López-Dinardi Marina Otero Verzier

2:20pm Seminar Statements / Discussion

of Architecture, Planning and Preservation of Columbia

thank Pelin Tan and the Istanbul Design Biennial for the

invitation, and Mark Wigley, Dean of the Graduate School

iscuous Encounters Curatorial Team wishes to

The Canada Council for the Arts and the Social Sciences and

of recent awards from the Graham Foundation for Advanced Studies in the Fine Arts, The Banff New Media Institute,

environmental design in postwar architecture. He is recipient

He is partner in the research office, "International House of

focused on the turn to theories of environment and

ad other forms of contaminants. His own research is Architecture," that is currently developing a publication of projects based on the history of Los Angeles air, its pollution

1972" and "Operators' Exercises: Open Form Film and

Media in Italy: The New Domestic Landscape, MoMA,

exhibitions including, "Dan Graham's New Jersey," "Environments: Experimental

and Architecture. He has curated and produced numerous Architecture Planning and Preservation, where he is Director of Exhibitions and Director of Global Experiments in Art

York City. He studied at the University of British Columbia, Princeton University and Harvard University. He currently

teaches at Columbia University's Graduate School of

Mark Wasiuta is an architect and theorist based in New

University for his support.

nanities Research Council.

Adhocracy" on the Istanbul Design Biennial. publications and actors on architecture and theory. Working as contributing editor for different blogs and magazines, she

Participants

Eme3. Currently working as Associate Curator for Postópolis! DF, and the international architecture festival She has been invited to present her work in events like Reader [Istanbul edition] and MAS Context among others. has written articles for Domus, Quaderns, The New City barrelona. Her [net]work is a real hub linking several o-tounder of the independent publishing house dp Ethel Baraona Pohl. Architect, writer and blogger.

metropolis, and for different architectural scales with his

ltilayered architectural problems like the city and th

Arkitera Architecture Centre and Garanti Galeri also.

2005, Dündaralp has been directing the architecture office ddrb, and researching and developing solution strategies for

International Exchange Programme which is supported by

works has been published in the book entitled "Genç çizgiler / Young lines" (2004). In 2009, he has been assigned as one

(2006). He was invited to the "masum bir cylem / innocent act" KAHEM Studio (2007) initiated by Pelin Tan and Hou

Site to Space) as part of the "Collective Creativity" exhibition at Kassel-Kunsthalle Fridericianum (2005). "Ev:

Biennial (2003). He participated "Yer'den Mekan'a" (From

Centre) Award (2008). Staged his project entitled "homeless home" with artist Cildo Meireles as part of the 8th Istanbul

college years such as Archiprix (1997), Arkitera Young Architect Award (2004), two National Architecture Awards

Bogachan Dundarralp. He won numerous awards since his

GSAPP of Columbia University in New York, where he also works as Research Associate for the Buell Center and

As Fulbright Scholar, since 2011 he is student at the Master

(2008), and was Co-Editor of the book SCL2110 (2010).

articles have appeared in magazines such as ARQ and SPAM_ARQ (Chile) or Block (Argentina). He wrote the

on-line newspapers El Mostrador and Sentidos Comunes. His

contemporary scene. He was founding member and editor of the collective DoCoPosMo, and regular columnist of the

criticism, his research has moved from the sixties to the

Criticism of Architecture. Interested in the recovery of

2007 to 2011, teaching courses of Theory, History and

Dhile (2006), where he also was Associate Professor from

for Avanced Visual Studies at MIT, commissioned by the

Archive", an exhibition addressing the legacy of the Center

the Founding Director of the Office for Contemporary Art Norway (OCA). Most recently she curated "The Future

artistic director of the 3rd Berlin Biennale (2004) and was

Art, Culture and Technology at the Massachusetts Institute

Arts Program and as Founding Director of the Program in

College of Art, U.K.. She served as the Director of the Visual

of Technology. Bauer was co-curator of documenta 11,

Ute Meta Bauer is the Dean of Fine Art at the Royal

Francisco Díaz is Architect and M-Arch from the PUC of

Curatorial and Conceptual Practices at the

ericana: Santiago de Chile

(1998, 2006) and the YEM (The Building Inform

me Müzakeresi" (Home: A Settlement Negotiation)

Architecture Foundation/London for London-Istanbul

Hanru (10th Istanbul Biennial, 2007). A selection of his

Bir Yerleş

om.seiboosionert.www

as Curator for the GSAPP Latin-Lab.

nnonital kuntsetura Latinoan

n.b.k. Neuer Berliner Kunstverein.

of three architects who will represent Istanbul by The

Ethel Baraona Pohl Ute Meta Bauer Bogachan Dundarlp Joseph Grima Nikolaus Hirsch Ömer Kanipak Erhan Oze **Felicity D. Scott** Pelin Tan Mark Wasiuta

4:30pm **Closing Remarks** All Participants

November 3rd, 2012 2:00-6:00 pm Galata Private Ottoman-Greek School Kemeraltı Cad. No:49 Galata, Istanbul

Adhocracy 1st. Istanbul Design Biennial + GSAPP COLUMBIA

Departing from the Adhocracy "Open Call" statement, Promiscuous Encounters will launch four questions to deploy a conversation. Everyone attending the event is invited to actively engage in the conversation.

In our first encounter, we examined the interplay between the critical, curatorial and conceptual capacities of architecture, as well as when and where an architectural practice is subject to an inevitable and productive promiscuity. The forthcoming printed publication of this first encounter, frames a theory and builds up a possible vocabulary of a promiscuous practice.

With this second iteration of Promiscuous Encounters, we are putting into practice a promiscuous mode of operation by interfering in the Istanbul Design Biennial as a site of criticality. The event will not be video or audio recorded, however, everyone attending is encouraged to "record" their own interpretation via their notes, sketches, photographs or subsequent reflections. These interpretations will form the basis of a second printed publication.