

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 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?

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 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

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?

Promiscuous Encounters Addressing/Assessing Adhocracy

and is currently pursuing the MSc program in Critical Curatorial and Conceptual Practices in Architecture at Columbia University. GSAPP in New York. **Marcelo López-Dinardi:** Studied his first year of architecture in his native Chile, and in 2004 obtained his Bachelor in Architecture from the School of Architecture of the Polytechnic University of Puerto Rico (PUPR). Cum Laude. Is co-founder of the collective CIUDADLAB. Associate Professor (on leave) of design studio, research and representation at the PUPR, where he as well directed the 2009-2010 Lectures Series *Scene Reversion: What Comes Next?*, and also directed the *Foundable Series* for four years to address critically the implications of contemporary architectural practices. From 2008-2011 edited the journal *Phonotopia*, which he also co-founded. Has written for *Ensono, Domusweb*, invited juror at the UPR, GSAPP and NYU, lectured at Cooper Union, exhibited his drawings in San Juan and Berlin, and his design work has been awarded several times in Puerto Rico. He is now thinking of a mode *Un-do*, while being a 2013 candidate to the MSc in Critical Curatorial and Conceptual Practices in Architecture of the GSAPP at Columbia University. **Marina Otero Verzier** is an architect trained in Delft (TU) and Madrid (ESTAM), where she is also completing her Doctorate in Architecture with its focus on geopolitics and contemporary cultures of circulation. Her architectural and academic work has been awarded in different competitions including European and published in magazines such as *Critica* and *Architecture Now*. She has taught design studios at ETSAM and has been invited as a guest critic at Harvard GSD, TU Delft and Bernard College, among other universities. Marina has worked as an architect in the Netherlands and Spain, and continues her independent practice between New York and Madrid, working as freelance contributor for *El País*, and on curatorial projects such as *Promiscuous Encounters and Manage a mob*. Currently, she is pursuing the *MSc in Critical Curatorial and Conceptual Practices in Architecture* with the support of a Fulbright grant, and works as Assistant Editor at the Office of Publications at GSAPP (Columbia University). **Erhan Oze** studied Architecture at Yildiz Technical University in Istanbul. After co-organizing INCM 2008, an international event that took place in old Nicosia as part of the European Architecture Student Assembly, he ran *Living* workshop in Rome in 2009. He then completed a MA in Research Architecture Program at Goldsmiths, London in 2010 and another MA in History & Theory Program at Yildiz Technical University in Istanbul in 2011. *Çevre*, a cultural magazine in Cyprus, has published many of his articles about English colonial biopolitics in Cyprus. And his first publication, "Extraterritorial Electromagnetism Interventions", came out under the guidance of *Unsworld* *mytes sunnars*, along his first professional installation as an artist /architect within first uncovered exhibition. Erhan is now working on his PhD project in Sociology Dept. at Lancaster University, UK. **Felicity D. Scott** is director of the program in Critical Curatorial and Conceptual Practices in Architecture (CCCP) at the GSAPP, where she also teaches architectural history and theory. Her research focuses on articulating genealogies of political and theoretical engagement with questions of technological transformation within modern and contemporary architecture, planning and preservation of Columbia University for his support.

contempory architecture, as well as within the discourses and institutions that have shaped and defined the discipline. In addition to publishing numerous articles in journals, magazines, and edited anthologies, her book, *Architecture or Techno-Utopia: Politics After Modernism*, was published by MIT Press in 2007, and *Living Archive 7: Am Firm* appeared on A+CVAR Editorial in May 2008. She is also a founding co-editor of *Cry Room*, a quarterly journal of architecture, art, media, and politics published quarterly by MIT Press since Fall 2000. **Pelin Tan** is involved in research-based artistic and architectural projects that focus on urban conflict and territorial politics, gift economy, the condition of labor and her PhD thesis on the concept of 'locality' in socially engaged art practices at TU that she partly has preceded at Berlin Humboldt Univ. Art History Dept. (DAAD, 2006-2007). Tan proceeded her postdoc on 'Artistic Research' at MIT Art, Culture and Technology under the directorship of Ute Meta Bauer. She lectured at Art History-TU Berlin, MA in Architecture and Urban Studies (adsk - Nürtenberg). Currently, Assist.Prof. at New Media Curatorial and Conceptual Practices in Architecture of the Dept. KHAS, Istanbul. Tan was a research/curatorial resident at IASPIIS (Sweden), Geohair (Georgia), Guest curator at Witte de With / TENT for TRACER(2003 - 2004) and curated Kurt Aslram solo show at DEFO curators at Witte de With / TENT for TRACER(2003 - 2004) and curated Kurt Aslram solo show at DEFO research in Asia. Editor of *Mindshift* (Istanbul); Advisory editor *Am Manya* compemporary art magazine MIT and *NOVA* Journal of Contemporary Art and Visual Culture (Gwangju Biennial Foundation, Collaborative writer of *Domus* (Milan); *Typbine* contemporary art magazine (Hongkong); *Expans* (Istanbul). Co-editor of *Arch+* magazine Istanbul Issue (2009).

Mark Wasiuta is an architect and theorist based in New 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 Architecture, Planning and Preservation, where he is Director of Exhibitions and Director of Global Experiments in Art and Architecture. He has curated and produced numerous exhibitions including, "Dan Graham's New Jersey," "Environments and Counter Environments: Experimental Media in Italy: The New Domestic Landscape, MoMA, Studies in the Fine Arts, The Banff New Media Institute, The Canada Council for the Arts and the Social Sciences and Humanities Research Council.

He is partner in the research office, "International House of Architecture," that is currently developing a publication of projects based on the history of Los Angeles air its pollution and other forms of contaminants. His own research is focused on the turn to theories of environment and environmental design in postwar architecture. He is recipient of recent awards from the Graham Foundation for Advanced Studies in the Fine Arts, The Banff New Media Institute, The Canada Council for the Arts and the Social Sciences and Humanities Research Council.

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Adhocracy 1st. Istanbul Design Biennial + GSAPP

COLUMBIA UNIVERSITY

#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

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

Promiscuous Encounters Addressing/Assessing Adhocracy

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.

Participants

Co-founder of the independent publishing house *dprr-barcelona*. Her [en]work is a real hub linking several publications and actors on architecture and theory. Working as contributing editor for different blogs and magazines, she has written articles for *Domus*, *Quadrans*, *The New City Reader* [Istanbul edition] and *MAS Context* among others.

She has been invited to present her work in events like Postopolis DfJ, and the International architecture festival Em3. Currently working as Associate Curator for

“Adhocracy” on the Istanbul Design Biennial.

Ute Meta Bauer is the Dean of Fine Art at the Royal College of Art, U.K. She served as the Director of the Visual Arts Program and as Founding Director of the Program in

Art, Culture and Technology at the Massachusetts Institute of Technology. Bauer was co-curator of documenta 11,

artistic director of the 3rd Berlin Biennale (2004) and was the Founding Director of the Office for Contemporary Art

Norway (OCA). Most recently she curated “The Future Archive”, an exhibition addressing the legacy of the Center for Advanced Visual Studies at MIT, commissioned by the

n.b.k. Neuer Berliner Kunstverein.

Francisco Díaz is Architect and M-Arch from the PUC of Chile (2006). He is also was Associate Professor from

2007 to 2011, teaching courses of Theory, History and Criticism of Architecture. Interested in the recovery of

contemporary scene. He was founding member and editor of the collective *LaCarpaloma* and regular columnist of the

on-line newspapers *El Monitor* and *Sentidos Comunes*. His

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

Guía de Arquitectura Latinoamericana: Santiago de Chile (2008), and was Co-Editor of the book *SC2110* (2010).

As Fulbright Scholar since 2011 he is student at the Master in Critical Curatorial and Conceptual Practices at the

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

as Curator for the GSAPP Latin-Lab.

www.franciscodiaz.com

Bogachan Dundarlp: He won numerous awards since his

college years such as Archiprims (1997), Arkitera Young

Architect Award (2004), two National Architecture Awards

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

Center) Award (2008). Staged his project entitled “homages

to various architects like Miles van der Rohe Foundation,

Agri Khan Foundation and CCCB.

Nina Valerie Kolowratnik is an architect educated at Graz

University of Technology and Aalto University in Helsinki.

Since 2008 she has been working towards a spatial practice,

where the architect interferes as a critical agent into the

course of the research she collaborated from 2008-2010

with S. Hiall, A. Peet and E. Weizman on the project

“Decolonizing Architecture” in the West Bank. Several

sections of her diploma thesis *Images of Presence for a*

Landscap of Absence: A Spatial Re-reading of the Palestinian

Rifgeze Questions have been published in international

magazines and exhibited in Israel and Europe. In 2011 she

worked with Markus Messen in Berlin as co-editor of

Waking up from the Nightmares of Participation (Expodium,

2011). Kolowratnik has been awarded a Fulbright fellowship

new *Critical Spatial Practice* series.

Daniel Bimbaum) and, together with Markus Messen, the

of the Institut für Kunstpolitik (with Isabell Gray and

“Cybermehalla Hub” and co-editor of the Bielefeld journal

“On Boundaries”, “Track 17”, “Institution Building”,

(with Anton Vidokle, 2012). He is the author of the books

Foundation in Delhi (2012) and the Shanghai Biennale

7, the Louisiana Museum of Modern Art (2011), Devi Art

project in Korea. Hirsch’s work was exhibited at Mariteira

exhibitions at Fortikus and the upcoming Gwangju Folly

Berlin, “Cultural Agencies” in Istanbul, numerous of

“Ertasztaide Representations of the Urban” at Volkshöhne

Highway” (Sperren Gallery, 2008). Hirsch has curated

“Making Things Public” (ZKM, 2005) and “Indian

number of exhibition structures such as Bruno Latour’s

European Kunststalle, the Cybermehalla Hub in Delhi, and a

Forsythe), *unterschiedspazial* (with Anton Vidokle),

Synagogue, Bockenheim Depot Theater (with William

Philadelphia. His work includes the award-winning *Desden*

University and the University of Pennsylvania in

London, the Institute for Applied Theatre Studies at Gießen

academic positions at the Architectural Association in

director of Städtebaulic and Fortikus. Previously he has held

Nikolaus Hirsch is a Frankfurt-based architect, curator and

international publications. Recent projects include LandGrab

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

Stedak Institute for Media, Architecture and Design in

exhibition and events space in New York City. He teaches at

director of Stortent for Art and Architecture, a nonprofit

is the editor in chief of *Domus* magazine and the former

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

knowledge.

multi-positioned stance within the area of architectural