

Figurations

9:30am-7:30pm Wednesday 25 April 2018

Rm 6.02, The Bartlett School of Architecture, 22 Gordon Street, London WC1H 0QB

The Bartlett School of Architecture presents the second History and Theory annual conference. Taking Lyotard's notion of the figural as a departure point for traversing realms of history, theory, design, research and pedagogy, through writing, drawing, film-making and performance, crossing the real, the fictional and the imaginary.

9-9:30am Coffee

9:30-11:00am Introductory panel: **Figure, the Figural and Figuration**

Prof. Jane Rendell (Introduction and Chair)

Dr. Robin Wilson – 'Thicket: "I stared about me with speculative eyes"'

Prof. Frédéric Migayrou – 'Disfigurations'

11-11:30am Coffee

Keynote 1 11:30am-1pm (Intro. Prof. Nat Chard)

Nada Subotincic – 'Constructing Sigmund Freud's Cabinet - "We are between door and hinge"'

1-2pm Lunch

2-3.30pm Panel 1: **Performing the Archive** (Chair: Dr. Stylianos Giamarellos)

Dr Sophie Read – 'A Thing Done and A Thing Doing: Reading Evidence for John Soane's RI Lectures'

Dan Wilkinson and Ifigeneia Liangi – 'Unit 3 – In Rêverie'

Matthew Butcher – 'Methodologies of the Performative as a Mode of Design-based Research'

Anna Andersen – 'The Fenestral Essay Film Writing Architectural History'

3.30-4pm Tea

4-5.30pm Panel 2: **Mediations and Narrations**

Carlo Menon – 'Major to Minor'

Dr Sophia Psarra – 'From Figure to Con-figuration: Generative Architecture Through the Prism of Literature' Oliver Domeisen – 'The Rocaille: Figure of Desire, Transgression and Dissolution'

Dr Alessandro Ayuso – 'Finding Voices: Figural Modalities in the Creation of Body Agents, Agent Bodies and LEAPs'

5.30- 6 Drinks

Keynote 2 6.00-7.30pm (Intro. Prof. Jane Rendell)

Jasmina Cibic – 'Building Desire'

7.30pm Drinks

Biographies and summaries: Introductory Panel

Prof Jane Rendell's work crosses architecture, art, feminism, history and psychoanalysis. She has introduced concepts of 'critical spatial practice' and 'site-writing' through authored books like *The Architecture of Psychoanalysis* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002); and co-edited collections *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) and *Strangely Familiar* (1995). New publications include, 'Giving an Account of Oneself, Architecturally', *Journal of Visual Culture*; *Silver* (2017) for *Lost Rocks* by Justy Phillips & Margaret Woodward; and with Michal Murawski, *Reactivating the Social Condenser*, co-edited special issue of *The Journal of Architecture* (2017). Jane is Professor of Architecture and Art at The Bartlett School of Architecture, UCL, where she is Director of History & Theory. Her writing practice, research and teaching are closely related: Jane initiated and teaches on the new MA *Situated Practice*, as well as the MA *Architectural History*. She also supervises practice-led PhDs in urbanism, art, architecture and experimental writing. She leads The Bartlett's Ethics Commission, working with Dr David Roberts, Bartlett Ethics Fellow. And, working with Research Associate Dr Yael Padan, she is leading the Ethics Work Package (WP3) for KNOW.

Dr Robin Wilson 'Thicket: "I stared about me with speculative eyes"'

Who or what inhabits utopic space, the space yet-to-come? Or rather, what 'emblems of life', as Robin Evans refers to the figure in architectural representation, can be summoned to stand in for the inhabitants of 'no place', the 'other of any place', as Louis Marin qualifies utopia? I will discuss a series of vegetal formulations to the problematic of the utopic figure: symbolic spatial figures and denizens of spatial difference within the schema of utopian representation. Encompassing H.G. Wells's descriptions of the vegetation of the lunar surface in *The First Men in the Moon* (1901), and the architectural photography of Julius Schulman in the 1950s, I will trace multiple textual and visual manifestations of the 'thicket' as a figure of, and figure in space. I move between modernist literary and photographic examples, seeking to understand the action of figural forces at the intersection of the 'denotative' and the 'speculative'.

Robin Wilson is a lecturer in the history and theory at The Bartlett School of Architecture teaching across post graduate and PhD programmes. His research focuses on the role of 'utopian impulse' within architectural practice and its representations, architectural criticism, and issues of documentary practice in relation to architecture, urban space and landscape through practice-led, arts-based research methods. He is author of *Image, Text, Architecture: The Utopics of the Architectural Media* (Routledge, 2015). His work has also appeared as chapters in books such as *Critical Architecture* (2007), *The Political Unconscious of Architecture* (2011) and *Camera Constructs* (2012) and has published widely as a critic of art, architecture and landscape within the architectural press. He is co founder of the collaborative art practice *Photolanguage* (Nigel Green & Robin Wilson).

Prof. Frédéric Migayrou - 'Disfigurations'

With the apparition of Psychophics (Wilhelm Wundt, Theodor Lipps) and scientific tools to analyse states of consciousness, all the fields of representation inherited from a neo Kantian idea of perception and sensibility were shaken, opening new experiences on forms and human figures. Apart from impressionist movements, the human figure came as a pre-modern subject of experimentation trying to define the new limits of the psychology engaged by the emergence of the *Einfühlung* after Robert Vischer. Symbolists such as Arnold Böcklin, Hans von Marée and Adolf von Hildebrandt, were the first to go beyond the limits of figuration, followed by the expressionists (August Endell, Rudolf Steiner, Hans Poelzig) until the affirmation of the *Gestaltung* (conception) and the notion of abstraction as an accomplishment of the modern spirit (Wilhelm Worringer, Carl Einstein, Theo van Doesburg).

Prof. Frédéric Migayrou is Chair, Bartlett Professor of Architecture at The Bartlett School of Architecture and Deputy Director of the MNAM-CCI (Musée National d'Art Moderne, Centre de Création Industrielle) at the Centre Pompidou Paris. He was the founder of the Frac Center Collection and of ArchiLab, the international festival of Prospective Architecture in Orléans. Apart from recent publications and exhibitions (De Stijl, Centre Pompidou, 2011; La Tendenza, Centre Pompidou, 2012; Bernard Tschumi, Centre Pompidou, 2013; Frank Gehry, Centre Pompidou 2014; Le Corbusier, Centre Pompidou 2015), he was the curator of Non Standard Architectures at the Centre Pompidou in 2003, the first exposition devoted to architecture, computation and fabrication. More recently he has curated Japan Architects 1945-2010 (21st Century Museum of Contemporary Art, 2014), Frank Gehry (Foundation Louis Vuitton, Paris 2014) and Naturalising Architecture (ArchiLab, Orléans 2013). In 2012, he founded B-Pro, The Bartlett's umbrella structure for post-professional architecture programmes.

Key Note 1

Natalija Subotincic 'Constructing Sigmund Freud's Cabinet - "We are between door and hinge"'

Sigmund Freud's texts have been read. However, the visual and spatial complement to his thinking offered by his drawings and physical work rooms remains mute. His choreography of the furnishings, inhabitants, and 2,300 antiquities within these two spaces was indispensable to his writing. As I assemble my constructions of Freud's constructions, they are beginning to murmur from the depths of our combined unconscious, that purely spatial realm where time has no recourse to entrap our speculations into the clarity of fully articulated ideas. This talk will attempt to give voice to the physical and psychical terrain embedded within these founding spaces of Psychoanalysis. A reading of text and terrain can contribute to our depth of appreciation and understanding of Freud's composition of both. Hilda Doolittle, a patient in 1934 offered, "He said his little statues and images helped stabilise the evanescent idea or keep it from escaping altogether."

Natalija Subotincic has been a professor of architecture for 32 years in Turkey, Denmark, Canada, & U.S.A. and is currently Overseas Examiner at Hong Kong Polytechnic. She recently left MEF University in Istanbul to cofound a small museum in Montreal called "Ceci n'est pas un Musée." Since 2006 she has been collaborating with the Museum of Jurassic Technology in Los Angeles, designing exhibition spaces. Her creative research includes: "Interpretation of Rooms," an ongoing spatial analysis of Sigmund Freud's consulting room and study; "Incarnate Tendencies - An Architecture of Culinary Refuse," a social and architectural re-evaluation of food preparation/consumption, in *Eating Architecture*, M.I.T.; "Anaesthetic Induction," an enquiry into Duchamp's *Le Grand Verre & Étant Donnée*, in *Chora: Intervals in the Philosophy of Architecture*, McGill/Queen's; and a photographic exploration of technology, architecture and the body, in *Polyphilo or the Dark Forest Revisited - An Erotic Epiphany of Architecture*, by Dr. A. Perez-Gomez, M.I.T.

Panel 1

Dr Sophie Read - 'A Thing Done and A Thing Doing: Reading Evidence for John Soane's RI Lectures'

In 1817 and 1820, the architect John Soane delivered six popular lectures on architecture at the Royal Institution of Great Britain (RI) in London. These lectures, which are widely known but have not been academically studied before, occurred approximately half way through a longer period of lecturing architecture at the Royal Academy of Arts (RA) between 1809 and 1836. One of the key things my research does is to show how evidence contained in Soane's lecture manuscripts and drawings becomes activated and repositioned in new ways as a result of not privileging his lectures as a form of textual knowledge - as they have been before -- but through closely considering their status as practised and performed. In so doing, I uncover another side of the story of Soane's lectures, not just as an intellectual journey of writing their texts (Watkin, 1996 and 2000), but as involving a more nuanced relationship between word and drawing, and as a practical process of preparing for, doing and reflecting on the lectures over time. By considering the specific 'arts and sciences' culture of performance, and the lecturing and oral practices active at the RI and also more widely in London at the time, I argue the RI lectures facilitate access to a new history of Soane's lectures shifted into a new early nineteenth-century performance and performative discipline. In this talk I will show how I have developed an approach to architectural historical enquiry itself as a form of demonstration, and its evidence, as Heike Roms writes, both as 'a thing done and a thing doing' (Roms, 2015, 174-5).

Sophie Read is an artist and historian. She has recently completed her doctorate which focuses on John Soane's lectures at the Royal Institution of Great Britain (RI) and draws on performance studies as a methodology for the practice of architectural history. Sophie was trained in the practice of drawing at Camberwell College of Art (2003-07) before studying architectural history at the Bartlett (2009-10); a trajectory which has informed her creative and scholarly approach to the reading, writing and teaching of architectural history and theory. Her recent work, together with artist and architect Tijana Stevanovic, is published in the recent edited collection *Architecture and Feminisms: Ecologies, Economies, Technologies* (2018) by Routledge. She recently worked at the V&A as Factory Project Cataloguer, cataloguing drawings by John Soane which were acquired by the V&A through Soane's former assistant C.J. Richardson. She is a Teaching Fellow at The Bartlett, teaching history and theory both within BSc Architecture and Architectural & Interdisciplinary Studies programmes.

Dan Wilkinson and Ifigeneia Liangi 'Unit 3 - In Rêverie'

Unit 3 returns architectural design to its roots through interrogating the figurative. During the codification of the discipline as we know it today, the word *modello* could be used to refer to both a drawing and a model. Seemingly, an explicit distinction was not considered necessary. As such, and in *rêverie*, Unit 3 collapses current distinctions through working with *modelli*. Within the initial maturation of architecture ideas of the human figure aimed to reconcile the physical and intellectual aspects of our being, the most dominant of these being the mathematical cheat of Vitruvius, whose limp spectre still haunts us today. Working away from this, while considering attempts to be modern as being the most old-fashioned thing there is, members of Unit 3 are currently looking to utilise their own ideas of the figure through architectural proposals which rely on the tools of storytellers.

Ifigeneia Liangi and Daniel Wilkinson are architects, figurative artists, tutors and friends. As members of The Bartlett's BSc Undergraduate Unit 3, they encourage work which tickles the nervous system, along with other parts of the body. One of them is from Athens and the other one is from Hull.

Matthew Butcher 'Methodologies of the Performative as a Mode of Design-based Research'

Engaging with certain contemporary theories within the discipline of performance, associated with the concept of re-enactment, this paper asks how architecture can embody forms, ideas and practices of its avant-garde past. What is the relevance of such an ambition in relation to current architectural discourse? Can the application of this methodology be read as a means of collapsing the space between historical research and design practice? As part of this investigation the paper will focus on two main areas. The first is the writing of performance theorist Rebecca Schneider, who understands re-enactment as a mechanism that 'troubles linear temporality by offering at least the suggestion of recurrence, or return, even if the practice is peppered with its on-going incompleteness'. (Rebecca Schneider, 2011) And secondly, a series of design works produced by myself that seek to re-enact an avant-garde by a process of sampling certain historic architectures and then synthesising these into new architectural forms.

Matthew Butcher is an academic, writer and designer. His work has been exhibited at the V&A Museum, London; Storefront for Art and Architecture, New York; The Architecture Foundation, London and the Prague Quadrennial, Prague. Recent projects and exhibitions include 'EmmaToc/Writtle Calling' a temporary radio station in Essex, 'Flood House' a floating architecture developed for Southend and 'The Mansio', a retreat for writers and poets, nominated for the *Architects Journal* Small Projects Prize, 2017. Matthew is also the editor and founder of the architectural newspaper *P.E.A.R.: Paper for Emerging Architectural Research* and Senior Lecturer in Architecture at the Bartlett School of Architecture where he is also Director of the Undergraduate Architecture Programme. He has contributed articles and papers for journals including *Conditions*, *Architecture Research Quarterly (ARQ)*, the *RIBA Journal* and *Architecture Today*. He is also Guest Editor, along with Luke Pearson, of the upcoming special issue of *AD* titled *Re-Imagining the Avant-Garde: revisiting the architecture of the 1960s and 1970s*.

Anna Ulrikke Andersen 'The Fenestral Essay Film Writing Architectural History'

This paper outlines the concept of the 'fenestral essay film', focused around a discussion of the concepts of framing and self-reflection. With examples from my practice as a filmmaker looking at windows, I ask how the fenestral essay film could be a method that can be used to write architectural history. The window is both an architectural element and a widely used metaphor, frequenting in screen studies (Friedberg 2006). The architectural window allows for framing and self-reflection, and so does film-making: particularly the genre of the essay film (Rascaroli 2017). As a time-based medium, the essay film allows time into architectural representation (Haralambidou 2016). Building upon Jane Rendell's interest in the critical potential in unlocking the spatiality of language (Rendell 2010), I approach framing and self-reflection through the production of a series of fenestral essay film, where archival materials are set, treated and approached in time.

Anna Ulrikke Andersen is a filmmaker, architectural historian and curator, currently finishing her PhD in Architectural Design at The Bartlett School of Architecture, UCL. Her thesis adopts a practice-led research methodology of film-making to explore the window in the life and theory of Christian Norberg-Schulz. She is the founder of The Bartlett Film+Place+Architecture Doctoral Network, and her films have been screened at Trondheim Academy of Fine Arts/NTNU, Arctic Moving Image and Film Festival, The Essay Film Festival 2017 and the Royal Academy of Arts. She has curated a wide range of screenings, including at the Institute of Contemporary Arts, London, and presented her research at the 2014 Venice Architectural Biennale and Oxford University, amongst others. In 2017, she was awarded an artist residency from the Danish Cultural fund to work from Jørn Utzon's villa Can Lis at Majorca.

Panel 2

Carlo Menon 'Major to Minor'

From a broad concern with magazines as sites for architectural discourse, this contribution focusses on the use of photography as a method to divert the established codes of designing and experiencing architecture. In a highly skilled profession in constant search for total control over building, representations, media outputs, and everyday use, putting in the hands of a photographer the task to 'freely' portray a building may not seem easy: it's the architects' vision that must spill out of every pixel. So, what happens when editors and photographers are not aligned behind the architect's discourse? Drawing from Deleuze and Guattari's notion of minor literature (1975) and its application to photography (Bleyen 2014), I will give an account of my collaboration with artist Armin Linke to re-read – and re-code – through photography the corporate architecture of Brussels downtown, as developed for the exhibition *Corporate Arcadia* (2017) and issue 5 of the magazine *Accattone* (2018).

Carlo Menon is an architect and a researcher in history and theory. His ongoing PhD thesis, *'Little' Architectural Magazines of the Early 21st Century: Critical Devices and Collective Practice, In and Out of Academia*, is supervised by Jane Rendell and Penelope Haralambidou at The Bartlett (LAHP). With Partner Sophie Dars he was curator of the exhibitions *Corporate Arcadia* (CIVA Brussels, TU Delft) and *V+ Architecture Documents on Five Projects* (Bozar Brussels, ENSA Nancy, KTH Stockholm). With graphic designers Überknackig they run *Accattone*, an independent magazine exploring minor practices in art and architecture through the specific means of the printed page. He currently teaches in first-year studio at La Cambre Horta, Brussels (ULB).

Dr Sophia Psarra 'From Figure to Con-figuration: Generative Architecture Through the Prism of Literature'

Spatial narrative and figuration enter architecture in many ways, from the conceptual messages it stands for to the illustration of designs through models, drawings and story boards. One aspect of architectural figuration refers to what the design speaks of, and is relevant to narrative as representation. It concerns the semantic function of buildings and places and the contribution architecture makes to the expression of social, political or philosophical messages. Yet, like literature, architecture also speaks with through the ordering of space and spatial relationships (con-figuration). In certain cases, the ways in which architecture speaks with invites interpretive ambiguity and the generation of new meanings, training our imagination. Discussing literary narratives, cities and works of architecture, I explore the role of con-figuration as a generative mechanism in architecture and literature. The purpose is to shed light to the question: If literature is enriched by architectural con-figuration, how can the architectural imagination find expression through the con-figurational mechanisms of literature?

Sophia Psarra's research addresses two kinds of creativity, *projective* (the design of new artefacts) and *interpretive* (the comprehension of present artefacts). In her work she combines historical research, computer modelling of spatial morphology and users' activity to explain cities and buildings as collective processes, alongside the ways in which they interact with centralized modes of power and individual architectural intention. An additional aspect of her work concerns the relationship between space, narrative and human cognition. Her activities have resulted in creative installations, design projects and publications, (*Architecture and Narrative – The Formation of Space and Cultural Meaning*, Routledge 2009; *The Venice Variations – Tracing the Architectural Imagination*, UCL Press, April 2018). She has collaborated with cultural institutions on layout design, exhibition concept and visitors' experience (The Museum of Modern Art, MoMA, New York, The Natural History Museum, London). As a practicing architect, Psarra was part of a team that won first prizes and awards in international architectural competitions (EUROPAN). Her work was exhibited in Venice Biennale, the George Pompidou Centre, NAI Rotterdam, London, Berlin, Milan and Athens.

Oliver Domeisen 'The Rocaille: Figure of Desire, Transgression and Dissolution'

Traditionally the Rocaille as an architectural ornament pertaining to the applied arts, and oscillating between figuration and abstraction, has been interpreted as a singular decadent expression of the Rococo period (1730-1765). Prompted by a German 1770s etching depicting a man ripping up a sheet of paper featuring a Rocaille sketch, while standing in the shadow of a Neoclassical Monument, this talk investigates the validity of speculations upon Rocaille's sudden demise produced by the exponents of an Anglo-American 20th century discourse (e.g. Karsten Harries, Fiske Kimball). By testing alternative theoretical positions – William Hogarth's empirical *The Analysis of Beauty* (1753), Henri Focillon's *Forms in the Realm of Space* (from: *The Life of Forms in Art*, 1934) and Hermann Bauer's dissertation *Rocaille* (1955, publ. 1962) – against Rococo aesthetics, we will gain a different and more expansive perspective on the Rocaille. Clearly distinguishing extrinsic parameters causing stylistic change (e.g. politics, fashion, economy) from intrinsic parameters (e.g. technological progress, artistic will) help to identify perduring and resilient systems of meaning conveyed by architectural ornament in general. As a result, I hope to demonstrate that a certain type of ornament in architecture, in particular – but not only – Rocaille, is the framework, which allows the work to become architecture in the first place.

Oliver Domeisen AADipl is a London-based Swiss architect, ornamentalist, curator and academic. He is currently a Teaching Fellow and Diploma Thesis advisor at UCL Bartlett, recipient of a RIBA Research Trust Award, and a recent Trustee and Council Member of the Architectural Association. He taught MArch/BArch design studios, and lectured on the history and theory of ornament, as a Guest Professor at the Academy of Fine Arts Vienna, and for 11 years as a Unit Master at the AA. He previously worked as Curator of Contemporary Architecture at the V&A, as project architect for Zaha Hadid and is a co-founder of dlm architectural designers Ltd. He produced the "Re-sampling Ornament" exhibition and catalogue for the Swiss Architecture Museum Basel and Arkitekturmuseet Stockholm. He has lectured and held workshops on the topic at the Yale School of Architecture, ETH Zürich, Innsbruck University, V&A, Eikones Institute Basel, Art Basel, Welsh School of Architecture, Werner Oechslin Foundation etc. His articles on ornament have been published in *Archithese*, *Detail*, *SAM*, *Volume*, *A.D.*, et al.

Dr Alessandro Ayuso 'Finding Voices: Figural Modalities in the Creation of Body Agents, Agent Bodies, and LEAPs'

Alessandro's work explores the intersection of human bodies and architecture by envisioning non-ideal, deviant, playful, and personal images of embodied conditions. The work is defined by artefacts generated in the pursuit of three interconnected strands. The first investigates the potential of representations of human figures, or Body Agents, to embed subject-positions in architectural design through their depiction in drawings, models, and ornament. The second, the Agent Bodies drawing series, envisions imagined body-like assemblages 'from the inside-out,' revealing a fictional spatiality of the posthuman body, and explores the idea of the corporeal interior as a hyper-scale-able conglomeration of systematic, organic and inorganic parts. The third and most recently created strand, Leaky Embodiment Alter-ego Personas, are hybrids of the first two, and take the form of full-scale constructions of tragicomic actors with uncooperative bodies. They are provocations, presenting a monstrous, ridiculous subjectivity. This lecture traces the process of making figures and the role that discourse plays in their creation. From the historically-based Body Agents and the first-person text integral to their becoming, to the third person, rule-based constraints governing agent bodies, the lecture probes the possibilities for fertile pairings of discourse and figure with respect to the previously mute LEAPs.

Alessandro Ayuso is a Senior Lecturer at the University of Westminster, teaching on the BA Interior Architecture and Architecture Part 1 and 2 courses, and acts as an MArch Supervisor at the Bartlett. He has taught design at several universities in the US as well as study-abroad workshops in Mexico, Italy, and New York. He has been an invited lecturer at numerous institutions, including Parsons the New School for Design and the University of Antwerp. His writings have been published by Routledge and UCL Press, and his work has been exhibited in the UK, Italy and the US.

Keynote 2

Jasmina Cibic *Building Desire*

Jasmina Cibic will focus on dominant themes of her work such as art and architecture's relation to soft power and their mutual co-relation to national representation and its desire making tactics. The artist will present a series of projects, which present a synthesis of gesture, stagecraft and re-enactment. Realized in films and installations, these present an ongoing performative practice, an 'enacted' exercise in the dissection of statecraft, drawing together primary archival sources, reconfigurations of political rhetoric and ideologically tainted architectural spaces. This wilful overwriting creates shifting meanings and highlights historical uncertainties and untruths, especially in the gendering of the past. The talk will play a double-game, at once decoding mechanisms of power whilst building new allegorical structures.

Bringing together film, sculpture, performance and installation into multi-layered projects, **Jasmina Cibic's** practice explores how art, architecture and political rhetoric come together to be used in the name of the nation. Cibic represented Slovenia at the 55th Venice Biennial with her project *For Economy and Culture*. She held solo shows at BALTIC Gateshead, Museum Haus Esters Krefeld, Aarhus 2017, Esker Foundation Calgary, Museum of Contemporary Art Zagreb, Museum of Contemporary Art Belgrade along with group exhibitions at CCS BARD, Guangdong Museum of Art China, Pera Museum Istanbul, MSUM Ljubljana and MNHA Luxembourg. Her films have been screened at Pula Film Festival, HKW Berlin, Dokfest Kassel and Copenhagen International Documentary Festival. She was nominated for the Jarman Award and was the winner of the MAC International Ulster Bank and Charlottenborg Fonden awards. Cibic's upcoming exhibitions include DHC ART Montreal (solo), MOMA, New York and Marta Herford.

Chairs

Prof Nat Chard is Professor of Experimental Architecture at the Bartlett, University College London, following professorships at the Royal Danish Academy, Copenhagen, the University of Manitoba and the University of Brighton. He taught at the Bartlett throughout the nineties and has also taught at North and East London Universities. He is an architect registered in the UK and has practiced in London. His work has been published and exhibited internationally. His research practice develops means of discussing uncertain conditions in architecture and the recent work has been acted out through a series of drawing instruments.

Dr Stylianos (Stelios) Giamarelos is a Teaching Fellow in Architectural History and Theory at the Bartlett School of Architecture UCL, an Associate Lecturer in Research-Led Design at Oxford Brookes University, and an Associate Lecturer in Architectural History and Theory at the Universities of Greenwich and East London. Before undertaking a PhD in Architectural History and Theory at The Bartlett School of Architecture UCL, he studied Architecture, Philosophy, and History of Science and Technology in Athens. A founding editor of the Bartlett's *LOBBY* magazine (2013-2016), he is now a general editor of the EAHN's *Architectural Histories* since 2017. He has respectively co-edited and co-authored the books *ATHENS by SOUND* (Athens: futura 2008), *Uncharted Currents* (Athens: Melani 2014), and *The Postmodern in Architecture* (Athens: Nefeli 2018). Among others, his architectural work and research have been published in the *Journal of Architectural Education*, *FRAME*, *Metalocus*, and *San Rocco*.