



EDGE—
SITUATED PRACTICE
IN ART, ARCHITECTURE
AND URBANISM

DAY 2—
PERIPHERY
7 OCT 2017
UCL, HERE EAST, QUEEN ELIZABETH
OLYMPIC PARK

Investment for the 2012 Olympic Games brought rapid development to the previously neglected Stratford area. Here East, within the former press and broadcasting centre of the Games, is envisaged as a cluster of innovators and digital makers, whilst the Stratford Waterside development will bring new institutions including the V&A, Sadler's Wells, London College of Fashion, and UCL. Speakers will look at the challenges of creative place-making from the perspective of architecture, urbanism and planning.

#EdgePeriphery

EDGE—
SITUATED PRACTICE
IN ART, ARCHITECTURE
AND URBANISM

Where an area that is known or privileged meets another that is unknown or ignored; a point of balance between contrary or diverse phenomena; a place of connectivity and interaction.

This trio of day-long symposia, presented as part of Folkestone Triennial 2017, explores the concept of situated practice in contemporary art, architecture and urbanism. The events bring together practitioners and thinkers at three 'edge' locations connected by the High Speed 1 railway, which acts a geographical link and embodies ideas of community, connectivity and escapism.

Through each of these events we invite participants to respond to a series of edge locations, drawing on their own individual approaches and fields of operation to investigate particular sensory, social, environmental and other conditions. Over the course of the three days we hope to generate a wider conversation exploring the creative use of interstitial spaces.

All are welcome to participate in this interdisciplinary adventure. The audience is invited to follow from one event to the next, engaging with each place as a manifestation of a particular kind of 'edge'.

GATEWAY (14 SEPT 2017)

UCL, Bloomsbury, London WC1E 6BT

PERIPHERY (7 OCT 2017)

UCL at Here East
Queen Elizabeth Olympic Park
London E20 3BS

BORDER (4 NOV 2017)

Quarterhouse
Mill Bay, Folkestone, Kent CT20 1BN

EDGE is a collaboration between the UCL Urban Laboratory and Folkestone Triennial 2017, with support from the Slade School of Fine Art, UCL and The Bartlett School of Architecture, UCL.

EDGE.SITUATED-PRACTICE.NET

Follow us on Twitter for updates:

@UCLurbanlab
@FstoneTriennial
@UCLsitprac

ucl.ac.uk/urbanlab
folkestonetriennial.org.uk

TICKETS

£5–15 Day tickets
£35 Bundle ticket

Limited concession prices are available for recipients of Universal or Pension Credit and full-time students. For the Folkestone event (Border), local residents can also purchase concessionary tickets. Proof of status will be required when attending the events.

Find tickets and further information at edge.situated-practice.net.

WIFI ACCESS

Connect to the UCLGuest Wireless Network. Open a web browser and navigate to a page. The browser will automatically redirect to the UCLGuest Welcome page. Choose the 'Self Service' tab and enter your details. The event code is 'edge_periphery'.

GETTING HERE

Hackney Wick (10 mins) 
Stratford International (20 mins)  
Stratford (25 mins)     

 Rte 388 serves Here East from Stratford, Shoreditch, Liverpool Street and Blackfriars

Two Santander Cycles docks are located at Here East. Cycle racks are available at the front of the building.

Please note: Here East shuttle buses from Stratford do not run on Saturdays.

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09:30–10:15 Registration
10:15–10:30 Welcome and introduction from James O'Leary

10:30–11:30 *Keynote*—Jill Magid

Break

11:45–13:00
THE PERIPHERY CONTEXT
Presentations by Jane Rendell, Anna Harding and Stephen Pritchard

Afternoon break and performances by The Bartlett's Site Writing group

14:00–15:15
CRITICAL/CREATIVE PLACEMAKING
Presentations by Assemble (Amica Dall), Liza Fior and Jan Boelen

Break

15:30–16:45
MODES OF INTERVENTION
Presentations by Torange Khonsari, Kreider + O'Leary, Oreet Ashery

16:45–17:30 Closing discussion

Exhibition, drinks and performances by The Bartlett's Site Writing group

18:00–19:30 *Keynote*—Do Ho Suh

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Jill Magid, installation view of *Woman with Sombrero*, Galerie Yvon Lambert, Paris, 2014.

Jill Magid, installation view of *Ex-Voto at Labor*, Mexico, 2016.



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JILL MAGID
ARTIST

KEYNOTE LECTURE

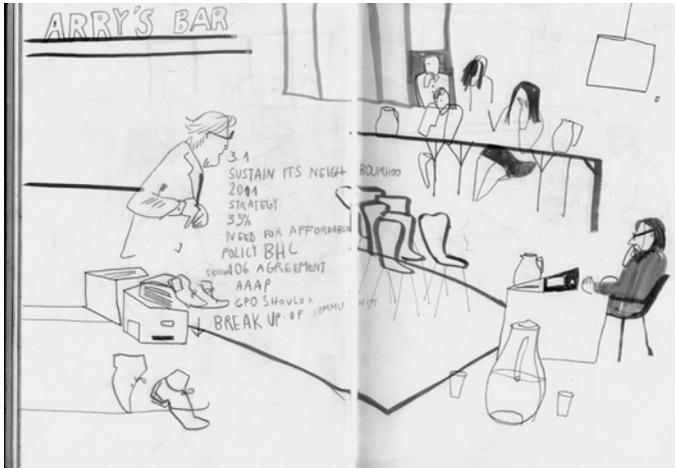
Jill Magid is a artist and writer based in Brooklyn, New York. Her practice is deeply interrogative, forging intimate relationships within bureaucratic structures—flirting with, seducing, and subverting authority. Magid’s solo exhibitions include El Museo Universitario Arte Contemporáneo, Mexico City; San Francisco Art Institute; Kunst Halle Sankt Gallen, Switzerland; Berkeley Museum of Art, California; Tate Modern, London; Whitney Museum of American Art, New York; Stedelijk Museum Bureau Amsterdam; Gagosian Gallery, New York; and the Security and Intelligence Agency of the Netherlands.

As a visual artist and writer, Jill Magid’s projects probe seemingly impenetrable systems, such as the New York City Police Department, the Dutch Secret Service, surveillance systems, and, most recently, the restricted archive of Mexican architect Luis Barragán. By infiltrating and unsettling powerful institutions, she locates unexpected and rich communities within the structures of bureaucracy. Magid will be discussing recent projects, her engagements with the law, and permission as a material of the work.

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10:30–11:30



The Public Inquiry into the Aylesbury Compulsory Purchase Order, 2015, reportage drawings by Judit Ferencz.



Jane Rendell's research practice crosses architecture, art, feminism, history and psychoanalysis. She has introduced 'critical spatial practice' and 'site-writing' through her authored books: *The Architecture of Psychoanalysis* (2016), *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002). Jane teaches experimental and spatialized forms of architectural writing on the MA Architectural History and MA Situated Practice. Jane is Professor of Architecture & Art at the Bartlett School of Architecture, UCL, where she is Director of History & Theory.

In *Art and Architecture* (Rendell, 2006) I introduced the term 'critical spatial practice' to define modes of self-reflective artistic and architectural practice which seek to question and to transform the social conditions of the sites into which they intervene. Through the process of writing the book I came to understand that my own position between art, architecture and critical theory was constantly changing and influenced the interpretative accounts I was able to offer. I concluded *Art and Architecture* by arguing that the writing of criticism is itself a form of situated practice, one that is critical and spatial. I came to call this practice 'site-writing'. (Rendell, 2010). One such 'site-writing' writes these sites of my own academic actions—at home and at work. Following the distinction Hannah Arendt draws between labour, work and action in *The Human Condition*, in which, labour corresponds to the biological life of humans and animals, work to the artificial processes of artefact fabrication; and where action—and its connection to speech—is the central political activity (Arendt, 1958), I realized that the actions of speech that I had taken

in various sites were interventions into existing institutional structures, that could be described as forms of 'critical spatial practice', both making home work and taking work home. This talk will explore the site of a speech action, where home was transformed into work—'Arry's Bar at Millwall Football ground in south-east London. This was the venue for The Public Inquiry into the Aylesbury Compulsory Purchase Order, held from 28 April to 1 May 2015, continued on 12 May, and then adjourned until 13–14 October 2015, so that the objectors, including The Aylesbury Leaseholders Action Group, could gain legal representation. The talk will summarise arguments taken from my Academic Expert Witness Statement, submitted to Government Inspector Leslie Coffey on 23 April 2015, as part of that Public Inquiry.



Space Studios Art + Technology workshops, 2017. Credit: Johann Arens.

Space Studios installation in progress. Credit: Space Studios.



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ANNA HARDING
SPACE

THE IMPACT OF REGENERATION
ON THE CULTURES OF MAKING AND
ART PRODUCTION AT THE
OLYMPIC EDGE

Anna Harding is Chief Executive at SPACE, a non-profit artist support organisation founded in 1968 providing affordable studios, many around the Olympic Park. She founded the MA Creative Curating at Goldsmiths and was programme director 1995-2003. Previous roles include Director of Kettle's Yard, Cambridge; Exhibitions Organiser, John Hansard Gallery; and freelance curatorial at Whitechapel Art Gallery, Hayward Gallery, Arts Council England, London Arts Board. Publications include Magic Moments: Collaboration between Artists and Young People and Curating: The Contemporary Art Museum and Beyond.

city, attracting inward investment, mass tourism, "Metroculturals" (Audiences Agency) and legalised tax evasion. Cool east London could be its own worst enemy.

SPACE has run artist studio buildings in Hackney Wick and Fish Island since the mid '80s.

Joining SPACE in 2005—just as London won the bid to host the 2012 Olympics, situating this in the wider east London regeneration agenda (Keith, Poynter)—I will discuss some of the opportunities and challenges this has presented for east London and for artists in particular, and how SPACE has engaged with this. I will describe how we began organising discussions, communication channels, festivals, how we joined in the consultation frenzy, attended events, opened new venues, set up new partnerships, and then assess where we are today and whether we took the right approach.

Co-Star analysis of average B1 [business] rentals for E9 and E8 postcodes since 2012 shows rents increased on average 266% since 2012 and 261% since 2013. I will describe some of the huge knock-on impact on existing businesses and communities and what could and is currently being done to address this crisis, and how this sits in the wider context of London's "success" (pre-Brexit) as a global

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11:45–13:00

People of Southwark, mural at The Artworks Box Park, Elephant and Castle, 2016. Credit: Stephen Pritchard.



Stephen Pritchard is an AHRC-funded PhD researcher at Northumbria University. His thesis is entitled Artwashing: The Art of Regeneration, Social Capital and Anti-Gentrification Activism. He is an art historian, critical theorist, activist, writer, curator and community artist. He has presented papers internationally, lectures widely and has had several journal articles published to date. He also was commissioned by The Guardian to write Hipsters and Artists are the gentrifying foot soldiers of capitalism in 2016. He has a book chapter due for publication in 2018 entitled Place Guarding: Activist and Social Practice Art—Direct Action Against Gentrification.

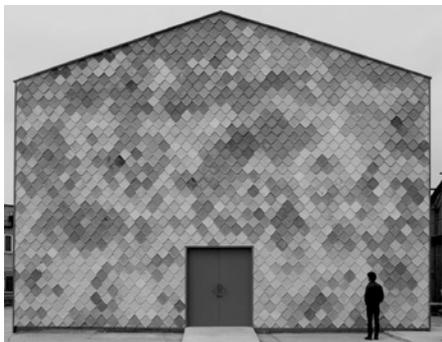
relationships and dynamics into global statistics and generic standards; people reduced to little contributions to the financial bottom line. Artwashing artists deny the dispossession and displacement of gentrification and social cleansing. Activists are calling them out.

This paper will investigate the struggles of two activist groups in London against rampant gentrification and the role art plays in this process. First, the paper will examine Balfron Social Club's resistance to the 100% privatisation of social housing in Balfron Tower before focusing on their opposition to the deployment of a "Social Practice artist" in this contested space to use art to artwash the social cleansing of residents. It will then explore Southwark Notes' opposition to artists involved in the demolition of the Heygate Estate before discussing their opposition to socially engaged artists employed by developers in the contested sites of Elephant and Castle Shopping Centre and the Aylesbury Estate.

The paper presents a brief insight into how activist art collectives are increasingly challenging socially engaged artists specifically employed to carry out artwashing as a preliminary form of community pacification by indiscriminately 'harvesting' the social capital of soon-to-be-displaced people. "Social capital art", I argue, silently turns the benign into the terrible; interpersonal



Assemble, *Granby Four Streets*, 2014.

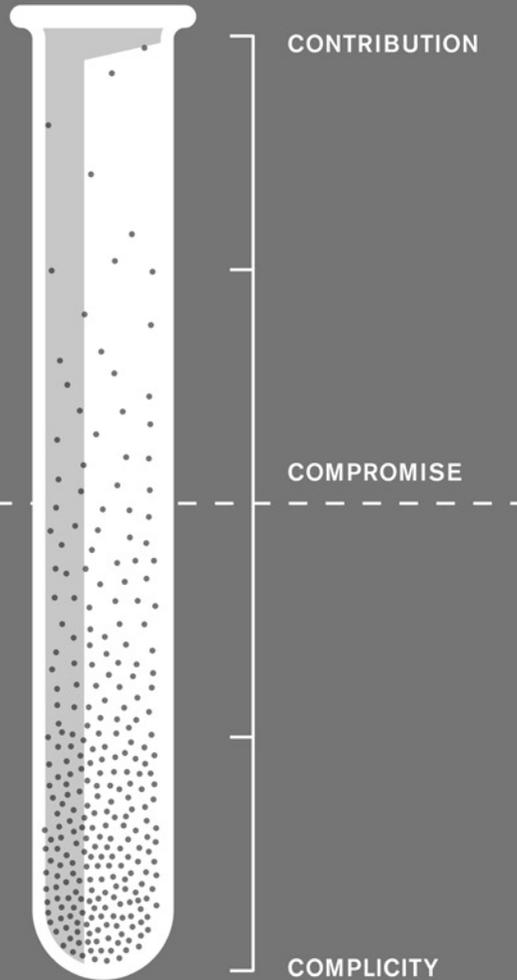


Assemble, *Granby Four Streets—Greenhouse*, 2014.

Amica Dall is a founding director of Assemble, a non-hierarchical interdisciplinary collective whose work focuses on the social and material processes through which cities are made, producing architecture, art, urban design and research. Amica is currently working on a new centre for technologically driven music in Essex, a public garden in Venice, and a variety of affordable workspace projects in London. She is a founding trustee of Baltic Street Adventure Playground and Theatrum Mundi. In 2016, Amica sat on the jury for the RIBA President's Medal for Research, lectured and guest tutored at Y-GSA Yokohama, H-DK Gothenburg, KADK Copenhagen, TU Berlin, HEAD Geneva, EPFL Lausanne and ETH Zurich, and presented work in the Venice Architecture Biennale and Colombo Art Biennial. Amica is a History and Theory cluster lead on the MA Urban Design at The Bartlett School of Architecture, UCL.

This presentation is interested in the politics of how we occupy the built environment/ urban space, how this contributes (or indeed, prevents contribution of particular groups) to the on-going act of city making. What matters is not only who is involved in the production of urban space, but how they are involved—who is paid and who isn't, who can walk away and who can't. I will suggest that we attempt to replace a discussion of opportunity—which I argue is the dominant framework through which participatory architecture and "tactical urbanism" etc is understood, for a discussion of agency—one that takes into account how individuals and groups of people experience the city, how we develop a sense of our capacity—or incapacity—to act in the world and change the circumstances of our day to day lives.

KEEP ABOVE
THE LINE
IN 2017



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LIZA FIOR
MUF

Liza Fior is a founding partner of London-based muf architecture/art, a practice that negotiates between the built and social fabric. Since 1994 the practice has established a reputation for pioneering and innovative projects that address the social, spatial and economic infrastructures of the public realm. Awards for muf include the 2008 European Prize for Public Space for a new 'town square' in Barking, East London, whilst they served as the creative directors of the British Pavilion at the Venice Biennale in 2010. Liza is part of the studio and seminar teaching team on the MA Architecture: Cities and Innovation course at Central Saint Martins, University of the Arts London.

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14:00-15:15

JAN BOELEN
Z33 HOUSE FOR
CONTEMPORARY ART

Jan Boelen is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, artistic director of Atelier LUMA, an experimental laboratory for design in Arles, France, and curator of the 4th Istanbul Design Biennial (22 Sep–4 Nov 2018) in Turkey. Since its opening, Z33 has been fashioning projects and exhibitions that encourage the visitor to look at everyday objects in a novel manner. Boelen also serves on various boards and committees including the advisory board of the V&A Museum of Design Dundee and the Creative Industries Fund in the Netherlands.

space will also settle in other landscapes and regions in Belgium, such as the Maasland and Zuid-Willemsvaart.

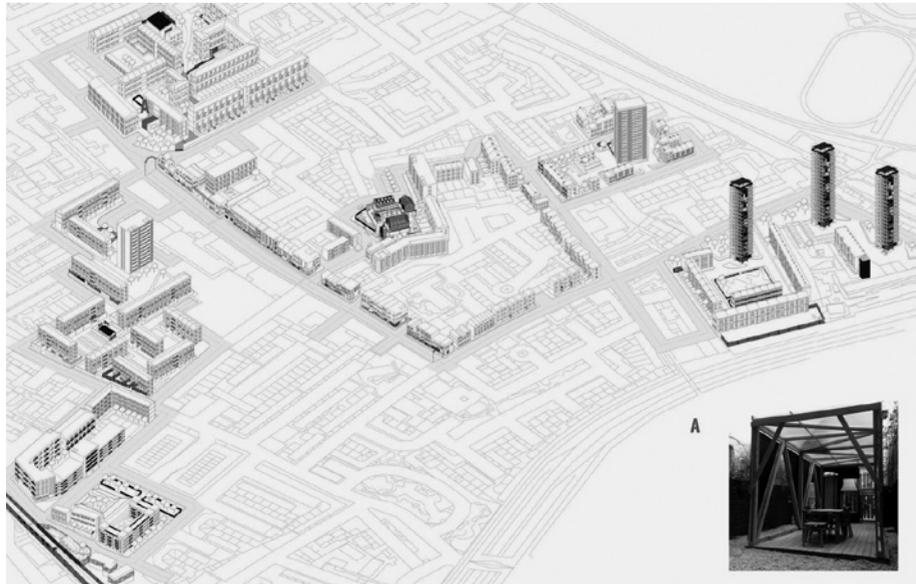
Jan Boelen will discuss Z33's—art in public space' programme, which came into existence from the conviction that there is so much room left for art in the public spaces of Limburg in Belgium. With 'art in public space', Z33 brings art on location that dialogues in a formal as well as intrinsic way with the environment. Both national and international artists encourage passers-by and visitors to take a different look at the environment. The landscape contains after all, many stories that are not always immediately visible. All this fits perfectly in the mission of Z33 to invite visitors to look at everyday objects from a different perspective.

'Z33—art in public space' is a long term project that will run over several years. It was initiated by the Badeend (2008) by Florentijn Hofman and the mega sculpture INNERCOMA (2010) by Philip Metten. In 2011, it took off in Borgloon, with artworks that enter in dialogue with the landscape of Haspengouw and the local heritage. A few years later there was De Unie Hasselt-Genk, a unique route with contemporary art in and between the 2 regional cities Hasselt and Genk. In the coming years, Z33—art in public

Z33—art in public space programme. Project by Gijs Van Vaerenbergh, *Reading Between the Lines*, 2012. Image courtesy of Z33.



Public Works, A Neighbourhood Plan for Roman Road, 2016.



Torange Khonsari is co-founder and director of Public Works, an award winning and internationally recognised organisation operating in between the fields of art, architecture and design. Projects move fluently between action based research and design practice and explore how the urban public realm can be co-authored by its users to create open and democratic city development. Their work has been exhibited widely in architectural exhibitions such as the Venice Biennale, Serpentine Gallery, Folkestone Triennial and the British Art Show.

It will also use Lave and Wenger's ideas of situated learning and knowledge as a way of empowering the local community.

Christopher Alexander in 1977 dedicated several patterns towards the role 'situatedness' can have on the built environment and understanding its complexities, ethics, and citizen actions, although he never used the term. Years later Etienne Wenger and Jean Lave in their book *Situated Learning: Legitimate peripheral participation* talk about the role of situated knowledge within communities of practitioners in local environments. They considered situated learning being about the "comprehensive understanding involving the whole person rather than 'receiving' a body of factual knowledge about the world; on activity in and with the world; and on the view that agent, activity, and the world mutually constitute each other".

This paper will use the case study of *The Common Room* in Bow—a three-year project that incrementally claimed land for a local neighbourhood through situated tactics, creating a space on the Roman Road that the community could use to implement a neighbourhood plan, part of the then coalition government's Localism Act of 2011. This paper will draw from Christopher Alexander's related patterns, mapping them against the citizen-led development in Bow.



Kreider + O'Leary, *Erratic* on Cliftonpark Avenue, Belfast, 2017. Image credit: Cropped video still from three-channel video installation at 'Extratextual', Contemporary Calgary.

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KREIDER + O'LEARY
PRACTITIONERS

MILK, CONFETTI, ERRATICS—
A STRATIGRAPHY OF 'THE INTERFACE'

Kreider + O'Leary are a poet and an architect who collaborate to make work in relation to sites of architectural and cultural interest such as prisons, military sites, film locations, landscape gardens and desert environments. Combining visual, spatial and poetic practices, they develop performance, installation and video work and instigate architectural interventions directly on-site. Their work has been exhibited widely, including at Tate Britain, the Whitechapel Gallery and the Lisbon Architecture Triennale. Their book Falling was published by Copy Press in 2015. Kristen Kreider is Professor of Fine Art and Director of the PhD programme at Goldsmiths College. James O'Leary is Senior Lecturer and Director of the MA Situated Practice programme at The Bartlett School of Architecture, UCL.

In 1904, as part of the Memoirs of the Geological Survey of Ireland, geologists Lamplugh et al. wrote a paper called 'The Geology of the Country around Belfast' where they surveyed the glacial drifts and other superficial deposits around the city, organising this cartographical information into a 'Table of Formations'. In 2017, The Belfast Interface Project published 'Interface Barriers, Peacelines and Defensive Architecture', where they systematically catalogue each 'peacewall', barrier, fence and gate used to separate and contain Nationalist and Unionist communities in Northern Ireland. In the conceptual space between these two documents, one can construct a theoretical matrix of artefacts, agents, designs and policy related to the fields of conflict and desire operating in the territory surveyed by these publications. In 2014, Kreider + O'Leary began to construct such a matrix, with a view to gaining an understanding of the mutating condition they call 'The Interface'.

Physically, The Interface comprises thirteen different wall clusters or 'peacelines' situated throughout Belfast. Specifically designed to respond to an evolving set of local actions, events and spaces of conflict, the wall clusters both demarcate a territorial condition and form a backdrop for the performance of expressions of cultural identity. Over many years, the areas around each wall cluster have accumulated deposits and debris, forming a unique and local archive in space and time. In order to catalogue this archive, Kreider + O'Leary use a technique called 'stratigraphy': the branch of Geology concerned with the order and relative position of strata and their relationship to the geological and historical timescale. Utilising drawing, video, mapping and writing, Kreider + O'Leary separate and identify one micro-context from another, constructing a case for a 'congregational understanding of agency' (Bennet, 2010) related to the assemblage called 'The Interface'.

This work is supported by James O'Leary's AHRC TECHNE doctoral award.

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15:30–16:45



Oreet Ashery, blocking the light for *NoNothing Salon in the Dark* at Chelsea College of Arts, London, 2016.



Oreet Ashery is a transdisciplinary visual artist working with biopolitical-fiction, gender materiality and potential communities. Ashery's established practice manifests through distinct multiplatform projects and spans moving and still image, live situations and performances, writing, workshops and assemblages. Ashery negotiates large-scale commissions alongside a commitment to marginal, experimental and educational outputs. Her recent commissions include Passing Through Metal, a sonic performance, by LPS, Malmo (2017), the artist web-series Revisiting Genesis, by The Stanley Picker Gallery and the Wellcome Trust (2016), The World is Flooding, a Tate Modern Turbine Hall performance re-enactment of Mayakovsky's play Mystery Bouffe (2014), and Party for Freedom, a moving-image album, concerts and performances by Artangel (2013).

The mode of storytelling was initially inspired by Coupland's *Generation X*. In this book generative fictitious storytelling, akin to an aural Surrealist game of Exquisite Corpse, creates political moments that puncture a landscape of otherwise social and emotional impotency. The partial darkness (it is hard to create complete darkness, especially in institutions) is employed in order to create an opportunity for a shared sensory experience that further locates the stories in the immediate environment.

NoNothing Collaborative Storytelling in the Dark is an itinerant artwork that employs a context-specific echo system and a work ethic that hales little investment, in response to a culture that over-produces and wastes. The work asks for a minimum use of materials, and the active involvement of people for short periods of consensually determined time.

NoNothing started as a year residency at Chelsea College of Art. More recently sessions of *NoNothing Collaborative Storytelling in the Dark* have taken place in Thessaloniki in preparation for the upcoming biennial. The storytelling sessions have included a group of precarious visual artists in a communal live/work space, trans women in the safe bar TS, a family and their friends, some deeply involved in refugee centres, and the curators of the Thessaloniki State Museum of Contemporary art.



Do Ho Suh, *My Home/s*, 2014–2017 & *Passage/s*, 2013–2016, installation view at Christ Church Spitalfields. Two single channel video installation. Courtesy the artist and Art Night 2017, Lehmann Maupin, New York and Hong Kong, and Victoria Miro, London.



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DO HO SUH
ARTIST

KEYNOTE LECTURE

Do Ho Suh is a Korean sculptor and installation artist currently living and working in London. Suh represented Korea at the 49th Venice Biennale in 2001, and has staged numerous international solo exhibitions and site-specific projects at institutional venues including Victoria Miro, London (2017), MOCA Cleveland (2015–2016), travelling to MCA San Diego (2016); National Museum of Modern and Contemporary Art, Seoul, Korea (2013); University of San Diego, California (2012); Seattle Art Museum, Washington (2011 and 2003) and Tate Modern, London (2011). Suh's work is included in major museum collections worldwide.

Interested in the malleability of space in both its physical and metaphorical manifestations, Do Ho Suh constructs site-specific installations that question the boundaries of identity and examine how the body relates to, inhabits, and interacts with space. He is particularly interested in domestic space and the way the concept of home can be articulated through architecture that has a specific location, form, and history. For Suh, the spaces we inhabit also contain psychological energy, and in his work he makes visible those markers of memories, personal experiences, and a sense of security, regardless of geographic location. In this keynote lecture, Suh will discuss previous works, his practice as an artist, and the relation between individuality, collectivity, and anonymity. Following the lecture, Suh will be in conversation with Professor Jane Rendell (Bartlett School of Architecture, UCL).

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18:00–19:30

EDGE—
FILM SCREENING

6 OCT 2017
UCL AT HERE EAST
QUEEN ELIZABETH OLYMPIC PARK
LONDON E20 3BS

In collaboration with the Open City Documentary Festival and The Bartlett's Film+Place+Architecture Doctoral network, Urban Lab Films present an EDGE film screening on the evening proceeding the PERIPHERY symposium.

FOREIGN PARTS

VERENA PARAVEL AND
J.P. SNIADOCKI / 2010 /
UNITED STATES, FRANCE / 80"

+ SELECTED SHORTS

Foreign Parts portrays a hidden enclave of automobile shops and junk-yards fated for demolition in the shadow of a new baseball stadium in Queens. The film observes this vibrant community of immigrants as it struggles for daily survival and contests New York City's development scheme.

The film will be accompanied by a selection of shorts which deal with the recent histories of redevelopment and transformation around the Olympic Park site and the edgelands of Hackney and Hackney Wick.

Other screenings in the EDGE film series are held on Friday 8 September in central London and Friday 3 November in Folkestone.

Tickets are sold separately.
Visit opencitylondon.com

A free shuttle bus operates to/from Here East every 10 minutes from Stratford station and Stratford International station on Fridays until 22:30. Find details at: hereeast.com/find/directions/shuttle



FILM +
PLACE
+
ARCHITECTURE

CONVENORS

Lewis Biggs
Folkestone Triennial 2017
James O'Leary
The Bartlett School of Architecture, UCL
Kieren Reed
Slade School of Fine Art, UCL

COORDINATORS

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UCL Urban Laboratory
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THANKS

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