the IARC show
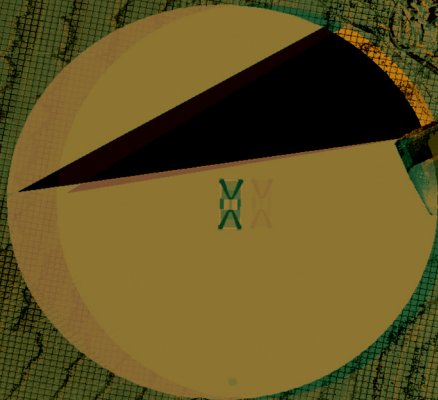
11-13.03.2020

Junge Talstation
Rennweg 41
6020 Innsbruck

INTRO
IARC SHOW 2020

The IARC SHOW is an initiative of the IARC (Independent Architecture Research Colloquia) of the University of Innsbruck, which is meant to stimulate a public confrontation around the work of current and former PhD students of the Architecture Faculty.

With the intention of providing an overview as wide as possible of the topics that are being researched within the different institutes, the curators have decided not to define a main theme for the exhibition, nor a specific format for its contributions. As a consequence, the works exhibited are as diverse as the research fields of their authors.

As different as these researches may be, nevertheless, it seems possible to identify some shared interests and concerns, among the PhD students who took part in the show. On the one hand, the awareness of an ongoing and radical change, in the way in which reality is perceived, stands behind many of the exhibited works. This change, which is of course produced by technological innovation, invites architects to revisit some of the fundamentals of their discipline: expanding the notion of space to the digital field; activating all the possible combinations of physical, augmented, virtual and fake realities; adopting non-human points of view in the construction of the contemporary cityscape; visualizing the constantly changing, invisible forces that produce the everyday environment; exploring new natural dimensions by means of digital tools. On the other hand, the fundamental value of representation, as an instrument capable of enriching the discipline from within, often emerges in this exhibition, as many of the works suggest that copy, collage, repetition, remix and montage are still useful tools for thinking architecture - with or without the digital revolution.

It is probably worth noting that the vast majority of the shown works differ substantially, in terms of technique of presentation, from what is traditionally expected by an architectural exhibition. The quasi-absence of maquettes, and the small number of drawings, is in fact counterbalanced by a profusion of videos and immersive experiences, which not only remind us how architecture definitely exists in an expanded field, but also stresses the experimental core of the researches that are being currently developed in the Faculty of Architecture of the University of Innsbruck.

The themes of the works shown are as diverse as their techniques.

Several projects make use of new tools such as augmented reality and virtual reality to explore, among other things, the plurality of different realities or a perception altered by technology.

In addition, new tendencies in philosophy such as Flat Ontology and Object-Oriented Ontology and their influence on contemporary architecture will be examined and questioned by means of various video works.

And last but not least, more „classical" presentation concepts of architecture can be found in the exhibition as well. Models, drawings and plans, as well as poster designs and a cabinet of curiosities convey various thematic complexes of the young researchers. These are among others: Architecture as a mediator between human beings, architecture and nature; the automobile as a symbol of the tension between socialist and capitalist ideology; or the phenomenon of twin buildings in an extremely individualized society.

Lida Badafareh & Mehrshad Atashi
*Misfit qualities*

'*Misfit qualities*' is questioning the tensions between reality and its representations and the manners in which how we manifest the real to the world. The implementation of this project carries through understanding the reality of different entities as its formal and spatial qualities and various modes of projection. Throughout history, the imitation of reality has propelled with the aid of a set of rules and conventions. The architectural drawing does not limit itself to the construction of reality but also reflects on the real through abstraction. In architectural drawings abstraction has been carried out through a set of

representational techniques such as order, phenomenal transparency, opacity, chroma and contrast, contour, flatness, cast shadow, self-shadow, translucency, directionality, texture mapping, figuration, etc. to represent objects, lights, depth, material and shape of the real. So the architectural drawings become the indexical marking of multiple entities by the employment of different formal attributes, geometrical definitions, and spatial conditions. The indexical marking creates a condition in which the things can transform or translate to something familiar, and also to the reality that they are unfamiliar. This ambiguity lies

within the transition between virtuality and the reality of the formal and spatial qualities of the things or the entities.

Utilizing the representational techniques, '*Misfit qualities*' explores the reading and misreading of formal qualities and spatial attributes of the real and its representation. In '*Misfit qualities*' we explore how one entity can translate, transform and adapt to the spatial and formal qualities of other entities. This exploration provides us a series of forms and images which create a duality between the real, fake, and representation. This project will examine the nature of reality and

representation as relative notions in which they depend on how one learns to create, imitate, and read them.
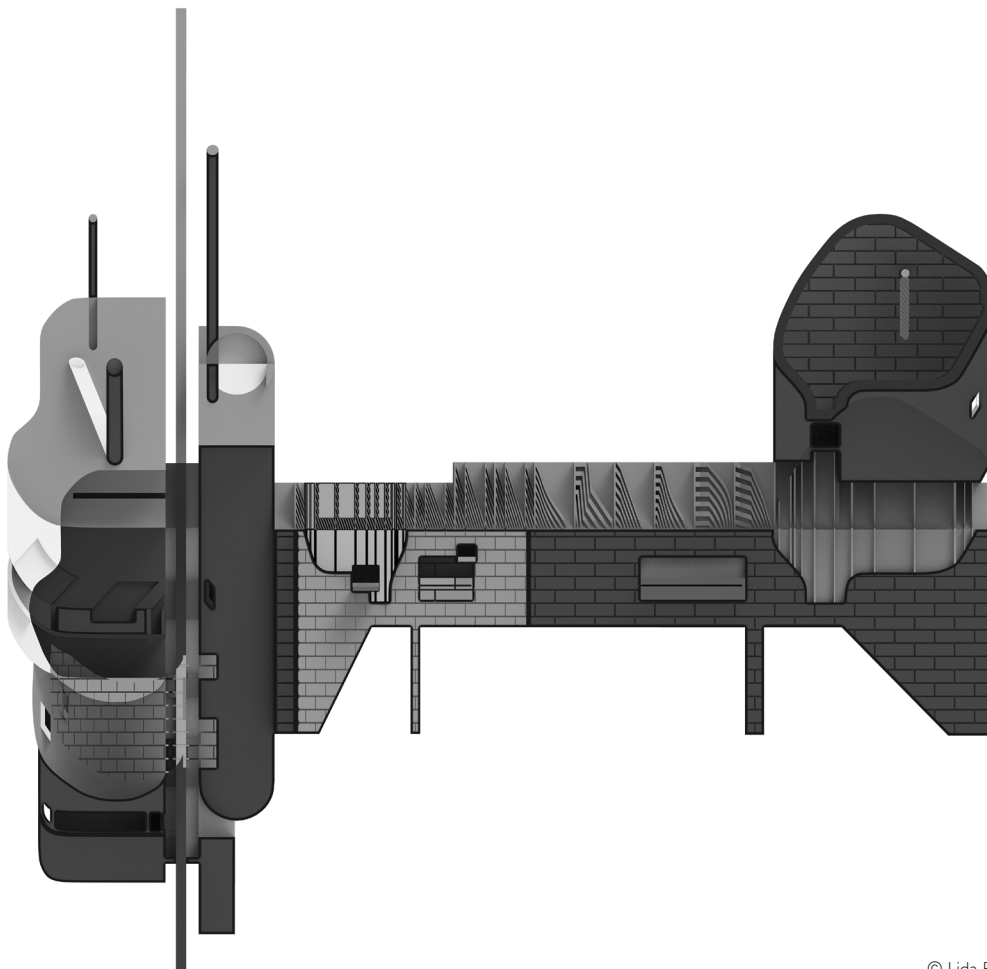
Simeon Brugger
Jumping from Roof to Pool

Our common understanding of spatial orientation in combination with time has changed drastically throughout the last few years. A major reason for these changes is the increased importance of the utilization of areal views and surveillance technology. We are confronted with satellite images and various map apps providing three dimensional rendered views on a daily basis which forced the viewers unconsciously to take the position of an onlooker. We have internalized the way of looking at the world in a God´s-eye view overtime and moved away from our profusely defined vision, the linear perspective. Slowly its singular focal point and the stable vision that comes with it got subsidized with divergent vanishing points, which produced a multitude of perspectives and therefore blurred and distorted our perception. As we are floating,

in terms of God's eye vision, consequently the buildings and objects tend to merge into each other and overlap.

Hence, these new technologies changed drastically our way of navigating through the city and reading it. Instead of experiencing the urban landscape from a first-person view linearly, we can now examine it in a surface manner with Omni directionality.

Reyner Banham famously stated that to read the city of Los Angeles „in the original", one has to learn to drive.[1] This might still be true to some extent, but it is also heavily based on a linear perspective perceived from the street view. Whereas in the 21st century, we are not anymore bound to read the city along its streets but rather can pan over it as we please, yet still have the opportunity to combine it with a street-view.

The omnidirectional navigation underlines the flattened hierarchy of the city. As nothing seems to be static, we lose senses of scale and significance. What used to be known as an "icon" of the city, gets swallowed by the repetition of the neighboring roofs. The change of perspective demineralizes our memory of vision.

While Banham had the conditions of a street as a perimeter to move along and direct his vision towards, our total freedom of navigation via the pan over view blurs our sense of focus. Thus the question becomes where to point our scope of vision if there is no more horizon or perspective tunnel to look into?

In the Video Series titled "Down!", the chasing of the moving car by the helicopter narrates the way

we encounter and perceive the city. The irrational and spontaneous movements of the car lead the observer to expand established patterns and come across new sequences of urban entities. Newly stitched together fragments of the city form an unencountered version of the city. Similar yet unprecedented, we see parking lots, roofs, pools and backyards.

Due to the new vision, the urban entities get perceived in an equal hierarchy, spread throughout the surface, as the eye jumps from roof to pool and back. Erasing what's in between and flattening the placement of things within the city.

[1] Banham, Reyner (1971) Los Angeles: the Architecture of Four Ecologies
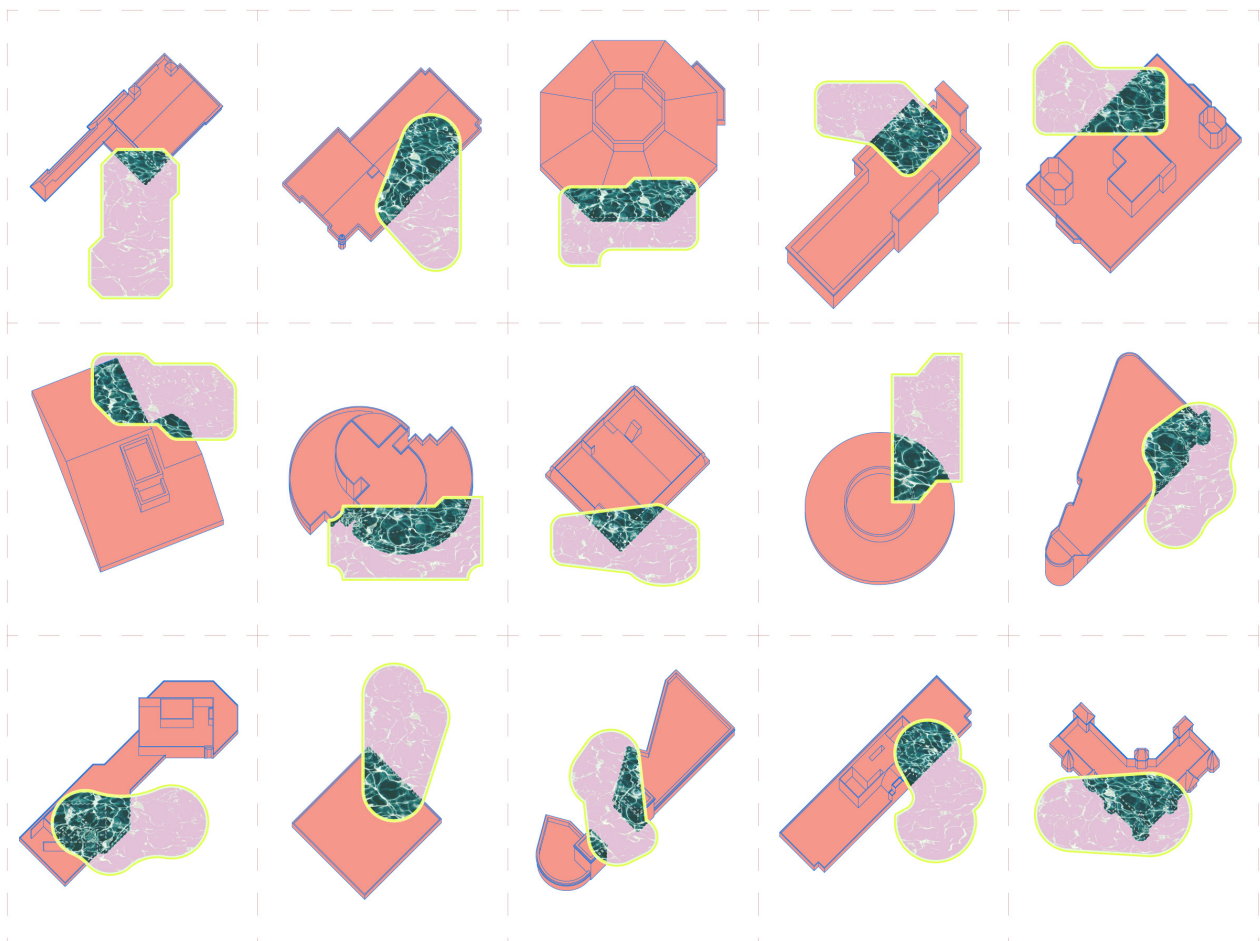
Uwe Brunner
Spectral Sediments

Spectral Sediments is an XR installation and an ongoing research project that speculates on possible scenarios of mental and physical relationships between humans and their extended reality environments.

As we increasingly adorn our built environment with a multitude of virtual layers a specific thickness begins to encompass our everyday objects. A thickness that should be understood less as a form of virtual decorations tied to the given physical matter, but rather as a profound and internal remodelling of things themselves. This reconfiguration of things through virtual augmentations has the ability to form alternative and novel sets of values and codes, that determine the way we are able to interact with our surrounding and dictate how much insight we are able to gain into the various realities of our built environment.

In 1977 the famous psychologist James J. Gibson introduced the term "affordance" in his article 'The Theory of Affordances', which he subsequently elaborated on in his well-known book 'The Ecological Approach to Visual Perception' first published in 1979. Gibson defines affordance as all 'action possibilities' that are latently present in an environment. According to him, an affordance is an intrinsic relation between an organism and its surrounding environment, that provides the possibility for the organism to interact with, or perform on it. For instance, a stable floor affords to walk on it, instead, a chair affords to sit, while a bed affords to lie down, etc.

Through virtual extensions of the physical environment, the growing set of affordances appropriate to physical objects and things will be increasingly rendered opaque. As we continuously entangle the virtual multiverse with our physical built environment we start to coat objects with layers of ever-changing sets of resolutions, meanings and interactive features that can vary arccording to speed of thought. Our lived environment will be perceived as increasingly unpredictable and unstable. But what does this shifting paradigm in the way we relate to our built environment mean for our everyday life? How do we deal with this new friction between the physical and virtual realm? Will we encounter our everyday objects with new curiosities and thus establishing new forms of embodiment? Or will we lose the trust in our surrounding and increasingly detach ourselves from the environment in which we live?
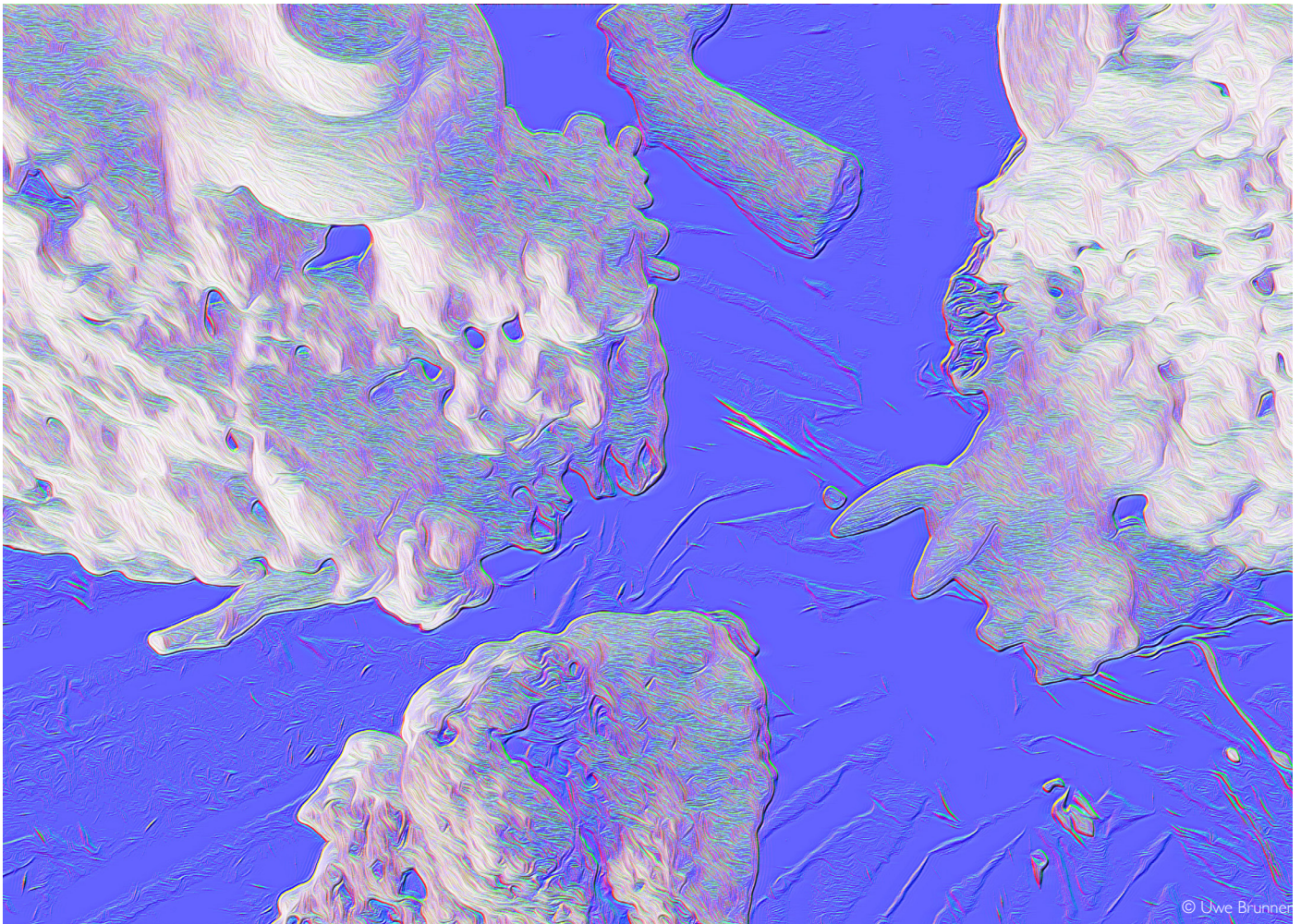
Zeynep Çınar
Separated at Birth

''What is physically double is structurally single and what is mystically one is empirically two.''
Victor Turner,
The Ritual Process

Throughout history, whether in tribal cultures or modernized societies, humans have idealized and mystified the phenomenon of twinship. This fascination with twins, specifically identical, is embedded within daily life and inaugurated much speculation and investigation. Today we live in a world where the previously deemed mysteries of twinship is understood through biological research and yet the phenomenon is still fetishized as a peculiarity and often stereotyped. As our collective global society praises individuality, a celebration of similarity becomes paradoxical in its nature. There exists a lot more

discussion on uncanniness today that is brought forth through the strange familiarity of the physical appearance but also the mirroring of oneself into the data-selves. This conundrum does not only exists in human interaction but also in the world of objects and architecture.

In architecture, the twins are defined, through a formal definition, as two of the same or rather two structures that are mostly ''identical''. This term was applied to the field either through the various probes of symmetry and might have resulted from design efficiency. Building in twins or pairs has been a common practice in many different epochs yet the architectural discourse on twins is dominated mostly by the twin tower typology. These twin buildings are oddities within their context

and challenge the mortality of singular original and monumentalize the double original.

Historically, cabinets of curiosity were mise-en-scènes for wondrous things that resisted classification and were put together primarily as an instrument of knowledge. These eclectic collections were not scientifically arranged but rather assembled through the intuition of the collectors who got to display their interpretation of the world. Pieces of history were recontextualized in these cabinets in an attempt to make sense of the world that was formerly not known.

Separated at Birth showcases a cabinet of curiosity of the twin typology focusing on buildings as well as daily life artifacts that carry traits of twin qualities that are

thought-provoking and usually perceived to be disparate. Hence this collection brings forth questions about genealogy in architecture as well as the core question on twin buildings, the originality problem, or the lack thereof. This investigation challenges the notion of twinning and seeks to comprehend if the twinship of objects is a distinction in the process of their reading, is merely due to their prominence or if it is important to question their twinship in the first place.

Siamese Twins, Garden of the Gods

Tiziano Derme

Autonomy and landscape – "Terrestrial Reef"

What are the implications and opportunities in decision making when landscapes are shaped by Ai strategies and machines? How do we frame the environment into a completely new spectrum of relationship and human interference? What does the environment need to perform? Multiple intelligences are currently acting out and changing our perception of the natural world and generally how we refer to environments. If we consider historically to environmental sciences, ecology, we refer to obsolete models (gathering information, data analysis, design, building, maintenance) that generated concepts and concerns such as remediation, regeneration, human safety. Those are the symptom of the optimized gaze of science trying to extract from the environment fundamental truths, and the making the natural world "how it should be". We may start probably to look at the environment as point of departure to encompass and promote other agencies, de-optimizing the way we look at the world, de-construct the false believe of precision and control towards new forms of intelligence and autonomy. How can we confront with a more intricate system of interactions? We should start to engage with new moves, rules that the needs to hold simultaneously machine intelligence and our capability to set goals. How and who is setting them? We should try to describe ubiquitous reality of computing not just to the introduction of information media into surfaces but also by how it nurtures what is already there. Practically, extend its obliquity into the material substrate of things trough bio-chemical heterogeneity, nested diversity, transversal contamination, symbiosis and transmission. Design must consider very different regulatory boundaries that enforce existing difference through integration and translation. In other words, Design should be informed by an ethics of ecological information that augment the capacities of exposed surfaces, entire organisms or the relationship between them into a far-from-command and control state. The presented piece shows a movie about the project "Terrestrial Reef" presented in the occasion of the RHS Chelsea Flower Show in London. The project represented a techno-natural landscape where and machine, nature, matter and fabrication are merged into a continuum hybrid landscape.

Anirudhan Iyengar
AIB - An image of Body

In everyday life, we experience the space around us as a unitary and seamless whole. Contemporary neuroscience reveals that the brain constructs a distinct representation of the space around the body centered on different body parts namely hand-centered, head-centered or leg-centered which is modulated by multi sensory interactions of the body and stimuli in the environment. This representation is called peripersonal space.

The project *AIB* (*An image of body*) is an immersive visual representation of the peripersonal space of the mind in a VR setup. The individual experience is triggered by two factors, the readings of a Galvanic skin response(GSR) sensor and the individual manipulation. The readings from GSR sensors give an unconscious rise to a visual geometry in the VR headset, the individual manipulation is a conscious interaction with that geometry.

Sigmund Freud offered an explanation for the transition from unconscious to conscious through the routes of 'Wortvorstellungen'(word presentation' & 'thing presentation'). By physically changing the spatial construct of the space, the user might realise aspects of space that were previously only present in his unconscious mind, as now he is actively devoting directed attention to it. The project looks at using VR as a medium to stimulate cognitive functions. A relationship between subject(human) and object(space).

Modern neuroscience views every human's independent reality to be the product of a complex process in the human brain. Reality appears to be absolute and we believe our individual experiences to be embedded into this common ground and shared by everyone around us. In actual fact, the reality is relative and is embedded into each experiencing system. Considering that reality revolves around each human and not each human around it, we need to understand the process of perception in order to understand what is real and what is fake. Each action, thought, or feeling is the consequence of previous experiences and is weighted against information which has been stored for comparative reasons.

The intuitive ability with which users will craft their space inside the virtual world will be defined by their perception of space, of what they have seen and experienced in their life till now. The larger question of the research is: Can humans live in their own crafted space? Spaces modelled, designed and sculpted by humans be a fantasy escape in today's tech-savvy lifestyle?

Daniel Koehler
Thinking Parts when numbers dwell.

We as architects are faced with the incomprehensible challenge to construct a city and that only with its buildings. Undoubtedly, a city is more than just its buildings. Cities gather our needs, our desires; what we do, what we are and want to be. But, like giant vessels, it is its buildings and the spaces in-between which contains the city as the places that touch us and on what we ground. When we design a building, the city is always a part of it; the city becomes with a building and is negotiated as a building. As a plot, a partition wall, a courtyard, as a window: the city is measured, regulated and enclosed in particular parts of architecture. This also opens up the possibility of articulating the city with the quantity of its parts. This is what we call Large City Architecture.

When the city is increasingly understood as a quantitative accumulation, as the Internet of Things, then it will also be necessary to develop a language that enables us to talk about the city in numbers, with data, through quantities, their protocols, and interfaces. Precisely because of taking responsibility for human urban space.

Here mereology becomes an important methodological framework for the design of a building as part of a city. Departing from the individual, mereologies describe the overlaps between discrete entities that are considered as parts. Mereological strategies think a building through the partial aspects of its parts using the properties of transference, reflection, and bonding, in short: through sharing. The part-to-part or better peer-to-peer relationships are able to articulate and organize new typologies (instead of freezing ontologies or inflating them into a disordered continuum). This approach has tremendous potential for an architectural resonance of sharing models (P2P) at urban scales. Thus, our work can be seen as an architectural science in pursuit of new forms of living for the future of the city.

With active design – Research by Architecture –we examine in our work how data, algorithms and their protocols manifest themselves literally in such a way that a fluid, flexible and yet discrete reorganization of architectural form across different scales, from individual buildings to urban design, without having to impose a homogenizing overall system or framework: when numbers dwell.

The videos exhibited here do not show building designs but architecture computations. „From Object to Parts" shows experiments between 2006 and 2019, „Parts and their Maps" displays parts sampled from existing buildings in their plurality. Each map spans the quantic space of its architectural part-relationships. Leaning on quantum thought architectural objects are not human-centered bits to compute with but parts of their implicit realities. Listening to architecture itself in its impositions renders architectural autonomy plural – not through its binary confrontation as contour, envelope, enclosure or mass but as particular spatiality.

© Daniel Koehler with Genmao Li, Chen Chen, Zixuan Wang, Project WanderYards
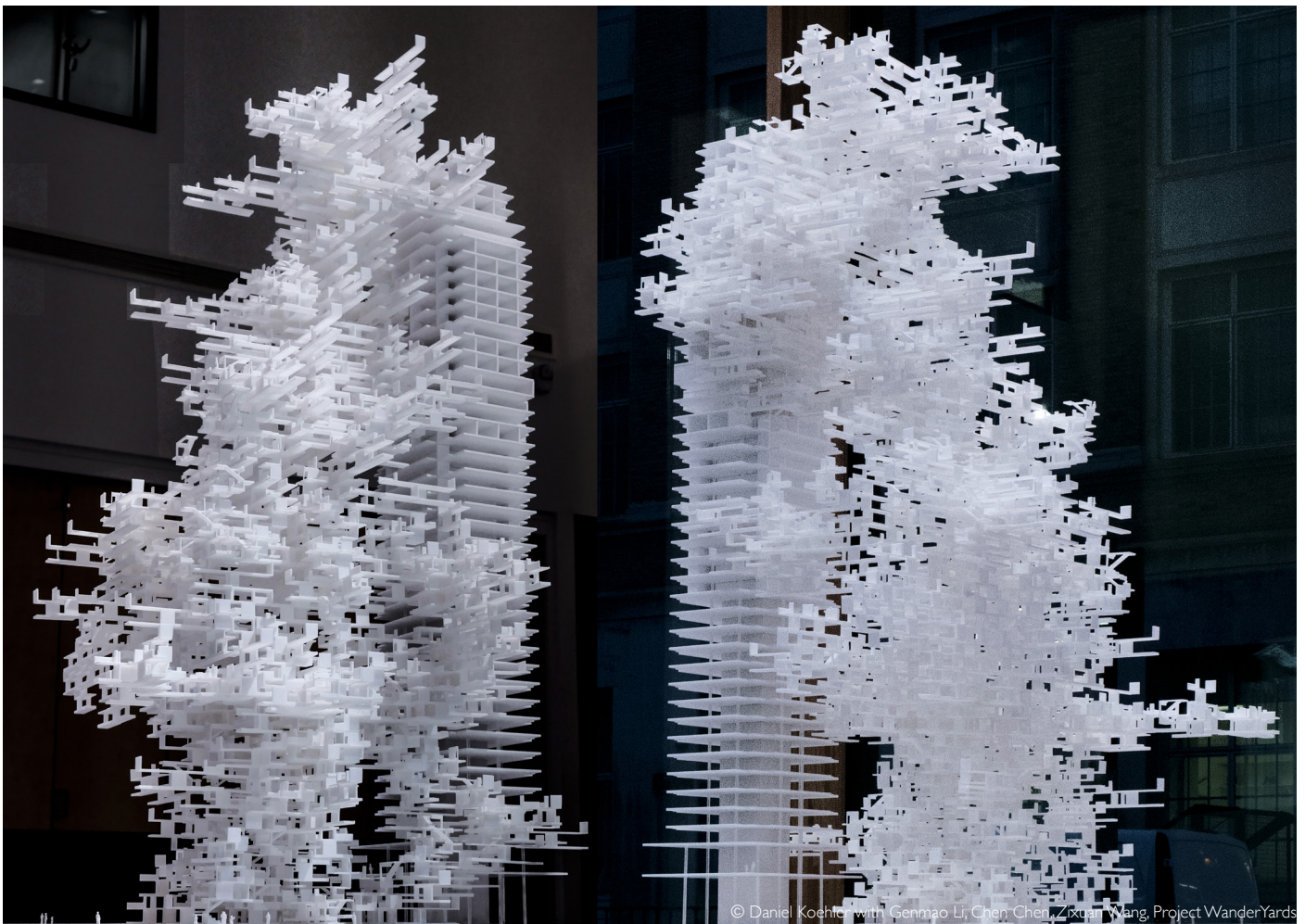
Andreas Körner
Allostatic Artefact

The *Allostatic Artefact* discloses what we cannot see. It acts as a mediating descriptor between humans, architecture and the natural environment. It is a digitally and manually fabricated fragment. The speculative scenario for this artefact is a built environment where expectations for indoor micro-climates shifts, from mechanically controlled and homogeneous, to heterogeneous conditions. Temperature, radiation and airflow vary across indoor space and therefore need to be disclosed to a building's inhabitants. The artefact presented in this exhibition does this using highly intricate surfaces in conjunction with thermochromic paint. Thermochromic ink performs in a way, that its colour changes according to ambient temperature.

„The interface may be distinguished from the surface in that it does not primarily refer back to a thing or condition but rather to a relation between things or conditions, or to a condition as it is produced by a relation."[1]

The concept of allostasis is lend from the field of biology and describes the underlying process of adaptive change necessary to maintain survival and well-being of organisms.[2] Allostatic ornament consequently is a proposed category of ornament, that has transient abilities which enhance our climate in a visible manner while communicating the results visibly. With such ornamental articulations the built environment can claim back its significant relevance within a negotiation-processes between the natural environment and humanity's artificial one; this is an opportunity to design those relationship's interfaces. Such interface-"artefacts [are] objects thought to be made rather than grown."[3] A shift of perspective – from nature as passive decoration, to nature as an active agent – means architecture can engage with the natural environment's capricious and erratic sides. The fragment presented at the IARC Show 2020, in Innsbruck, is a scale section-model of a larger structure. It is intended to allow for spatial speculations, engage with weather, and explore the erratic sides of architectural fabrics.

[1] Hookway, Branden. 2014. Interface. Cambridge, Massachusetts: The MIT Press

[2] Copstead, Lee Ellen, and Jacquelyn L. Banasik. op. 2013. Pathophysiology. 5ª ed. St. Louis, Mo. Elsevier.

[3] Ingold, Tim. 2012. "Toward an Ecology of Materials." Annual Review of Anthropology 41: 427–42. http://www.jstor.org/stable/23270720.
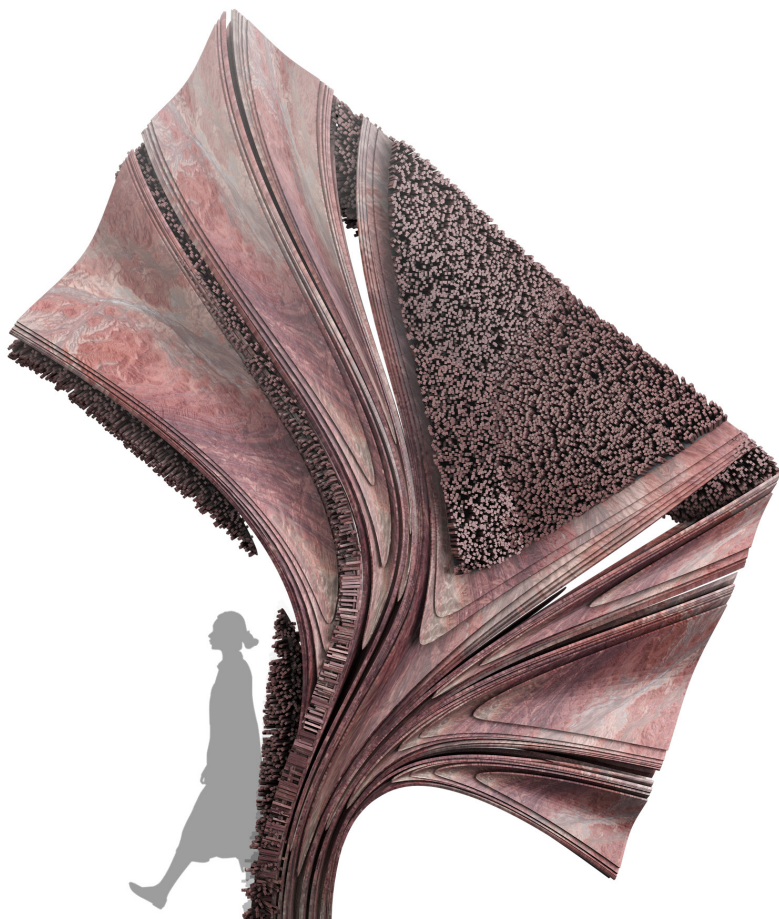
Alexandra Moisi
Extended Realms

Standing on the brink of what can be called a new technological revolution or "The Fourth Industrial Revolution", one can argue that the fundamental change in the way we live, eat, work, relate to one another and our environment is not about to happen or will happen, but it is happening and "it is characterised by a fusion of technologies that is blurring the lines between the physical, digital, and biological."[1]

"We do not yet know just how it will unfold, but one thing is clear: the response to it must be integrated and comprehensive, involving all stakeholders of the global polity, from the public and private sectors to academia and civil society."[2]

Despite the fact that the architecture scene, for various reasons has always been slow to react, current developments and explorations in digital architecture, especially in the field of Augmented Reality enable immediate new notions of spatial experiences for a wide range of applications. The endeavour that stands behind the exhibition's show-case is focused on the use of AR as a design tool and seeks to learn the potential of these technologies to change the way we think about, approach and apply design.

AR distinguishes itself from its technological predecessor, VR by bringing digital bits and pieces into our shared physical world instead of cutting individuals out of it and immersing them into the virtual. It is a very notable difference, as this shared social space between humans and machines, is what in my opinion makes Augmented Reality such a powerful tool.

When applied it is a question of both content and context - here content as digital elements and context as surrounding environment. The way the technology works is by having the machine read the environment and discover tracking points, anchors that help orient the device once it starts moving. Such points don't appear in a blank space. Light, edges, patterns and colours play an important role. As a result, features usually developed with the functionality of machine vision in mind can become integrated design elements that have a strong impact on the physical space, with or without the added digital layer. Could that mean the revival of ornament, surface articulation and colour in architecture or exhibition design? Maybe.

In this particular case, the show-case explores the relationship between the digital and the physical as experienced by the visitor-user. Using different means of tracking, a series of geometries or parts are revealed from the digital realm and overlaid into the physical environment. The objects differ in meaning, scale, texture and colour. Each of them can be looked at as a Lego Brick, an element of construction that is to be united with the others in a free and creative way. As with Lego, experimentation and breaking the rules are highly encouraged - play! As what might be an Albert Einstein quote suggests: "Play is the highest form of research"[3].

[1+2] Klaus Schwab, "Profound and Systemic Change", in The Fourth Industrial Revolution, E-book, (Currency, Jan 2017).

[3] "Probably Not by Einstein" in The Ultimate Quotable Einstein, ed. Alice Calaprice (Princeton University Press, Princeton, New Jersey, 2010).
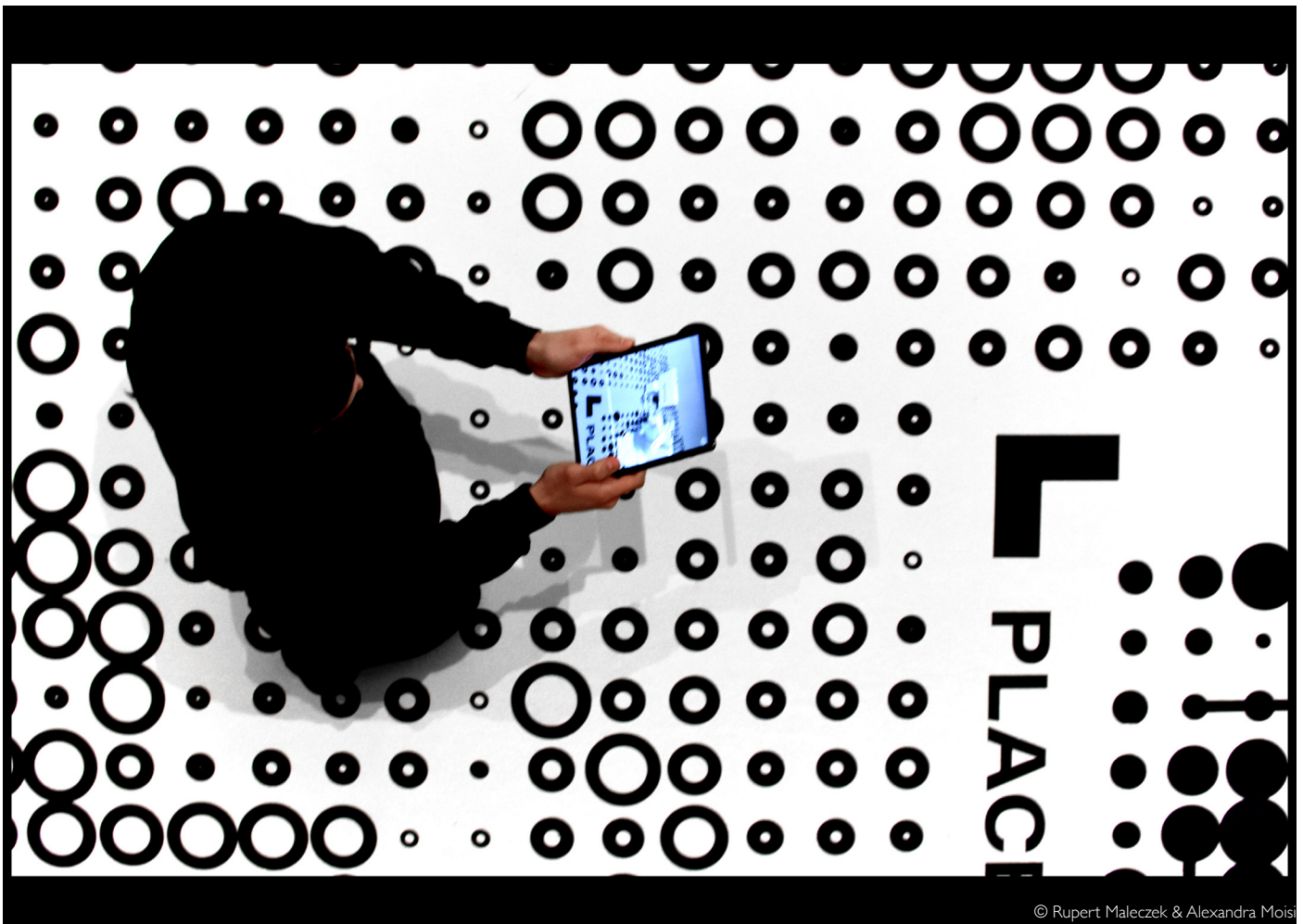
Rasa Navasaityte

Between the Parts: between inside-out: Opening the city with distributive meanings of architecture

In my work I deal with architectural effects that can be formed by the composition of part relationships, in other words that what lies *between the parts*. Such effects can express ecological means like physical ventilation or economic advantages through the sharing of spatial elements. In my dissertation I show how such in-betweens can be designed, and discussed at different scales and complexities, from geometric to architectural to urban configurations. The approach builds on a long discourse in architecture, the descriptions of part-to-whole, whole-to-part and part-to-part. However, close readings unveil that architectural space is not formed by parts or whole as objects, but by their fused identity, neither inside nor outside: their tension between. In the thesis of my PhD, I exemplary build on one of the canonical descriptions of space in postmodern architecture. Neither inside nor outside, Oswald Matthias Ungers "Seven Diagrams of Architectural Space" are my point of departure for a series of design investigations. Here, through Research by Architecture, each of the shown projects departs from one or a combination of Unger's spatial schemata resonating endlessly, in between the parts.
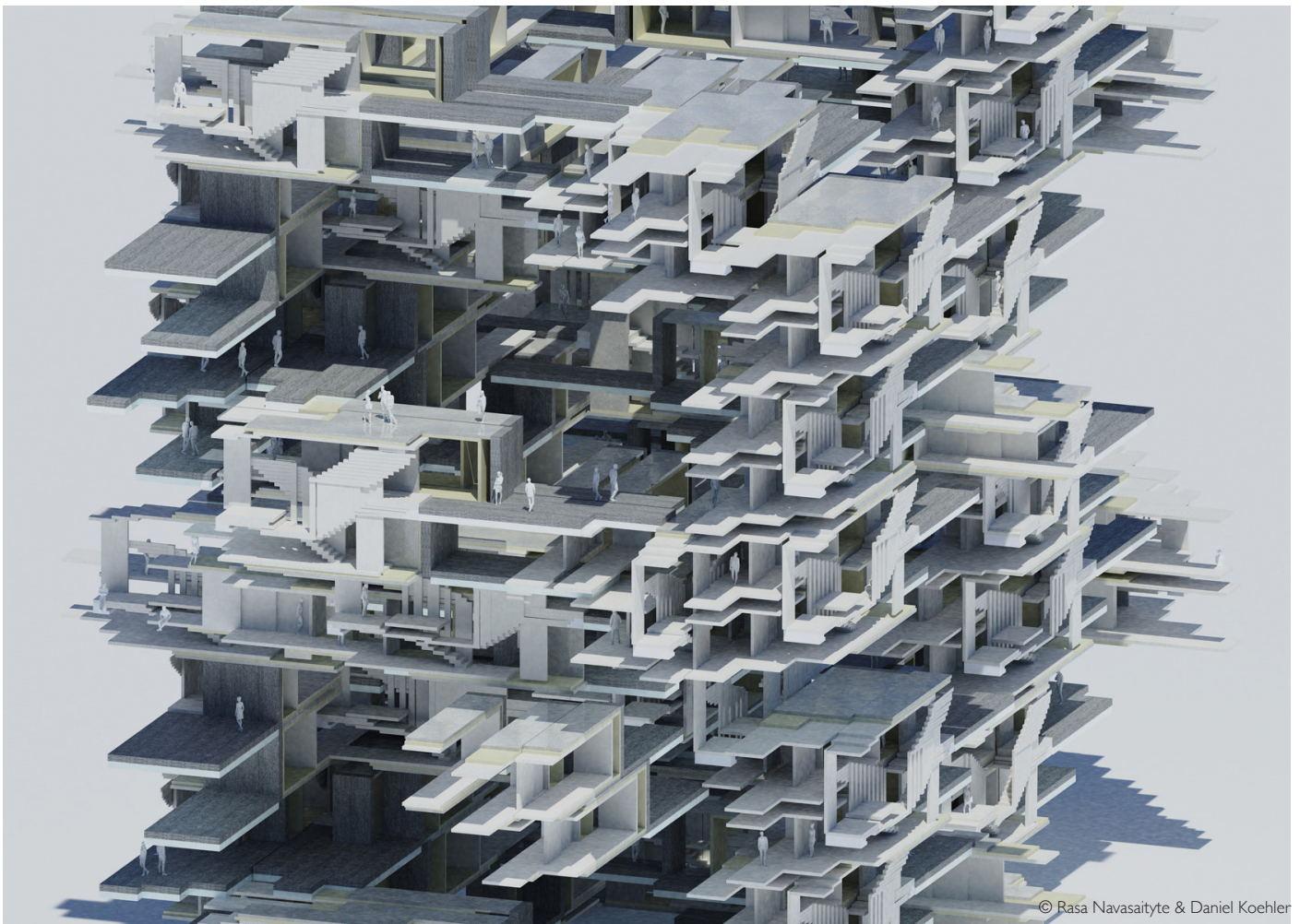
Nicole Lilly Nikonenko
Long live Socialism - Buy your ZAZ now!

After the end of WWII, the motor vehicle industry of the former Soviet Union sought to broaden and diversify the production of cars. Additionally, a 15-year automotive modernization plan intended to establish a broad truck fleet, developed to boost consumer welfare and to increase the nation's technological progress in the spirit of the time.

To support this increased production and to acquire enough customers, auto-motive brands like ZAZ, LADA, and GAZ began to advertise their products and entered into a 'socialist' state of competition.

This phenomenon created an odd emergence of advertisement posters, that corresponded closely with the artistic style of the ideological, political Soviet propaganda posters, but ironically supported a fundamentally capitalist idea.

Resembling the commercials of the American automotive industry, these Soviet car advertisements also strived to promise the notion of freedom, unexplored possibilities, progress, and enhanced happiness. People beaming with joy - driving their car in every imaginable situation, surrounded by exotic animals, on a ski trip, a picknick, traveling, certainly experiencing the ride of their lifetime.

Yet, it is worth mentioning, that up until the early 80s, only 45% of the domestic buyers' demand to acquire a car, was met by the Soviet motor vehicle industry – nevertheless, the import of cars remained strictly forbidden.

After finally obtaining the ownership of a car, the owner was subsequently in need of a space to park and securely stow their vehicle. As the Soviet housing bloc did not provide garage space, large areas of garage structures began to occur all over the Socialist state. Consequently, the private ownership of objects (cars), set in motion the question of private property – referable to the particular division of land within the Soviet garages.

The series 'Long live Socialism - Buy your ZAZ now!' articulates the tension between the socialist and capitalist ideology and its sublime presence within the industrialization of the former Soviet Union. Adducing subtle irony each advertisement poster invites the spectator towards a renewed comprehension – questioning the ideologies of our societies.

ДА ЗДРАВСТВУЕМ СОЦИАЛИЗМ!

ZAZ

ASN-19

КУПИ СВОЙ
ЗАЗ СЕЙЧАС...

© Nicole Lilly Nikonenko

Theresa Uitz
Pluri.D: A multidimensional Playground

Throughout history, the human desire to collectively immerse into a variety of different worlds manifested itself in diverse spiritual or religious cults that as a result formed architectural *shapes* and *surfaces*. While these *shapes* (dependent on their stability) outlast time their *surfaces* (being once a place of transition and transference of meaning by themselves[1]) have always been subjects of transformation. Understanding these *architectural surfaces*, following up Andrew Benjamin's thoughts on a "*surface effect*"[2] , now neither as mere structural entities nor as the haptic outer or inner sides of a building envelope but rather as a complex concept of ideas the rigidity of the term *enclosure* itself dissolves into a far more dynamic construct. Intangible *surfaces* do have the ability to form places without the need for physical existence – thus *enclosure* is created through a mere *effect*. Considering nowadays broadly established complex tools of representation (PC screens, VR glasses or even our smartphones) individuals seem to be able to wander, stroll, and intermingle between different worlds anytime and anywhere. As user one can easily glance into the reality of a game through the screen of a smartphone while waiting for the bus to arrive – a physical built space (or place?) of transition seems therefor to become rather obsolete. In other words, the *shape* of such places may have lost its significance through the increasing digitalization of our built environment. However, isn't the *surface* with its natural tendency to transform still able to adapt? Especially since post-digital thoughts led to question pure digitality and the transfer back from the virtual into the real gains increasingly in importance. These thoughts evolve alongside the development of even newer tools of representation (AR glasses or even Apps), that indeed need the physical environment as underlying subsurface to superimpose it with another reality. As a result, the complex concept of surface(s) seems to slowly re-emerge and therefore worth further investigations.

As a creative starting point, this installation invites to explore a plurality of different realities seeking an interwoven overlay of multiple different *surfaces*. Various actualities meet therefore not stacked upon each other but in a constant dynamic flux. Time and movement within the screen space are represented through the *surface* of a screen, objects within are defined through their informed *surfaces*. The use of augmentation allows intertwining these realities with another one, its own time and movement and another set of objects and information – multidimensionality and its hidden *surfaces* are vivid in all instances.

[1] Tim Ingold, "Surface Visions," Theory, Culture & Society 34, 7-8 (2017): 99, http://journals.sagepub.com/doi/10.1177/0263276417730601.

[2] Andrew Benjamin, "Surface effects: Borromini, Semper, Loos," The Journal of Architecture 11, no. 1 (2006).

Giacomo Pala & Jörg Stanzel

This Is (not) Plagiarism

'' it's just a matter of reframing''

Kenneth Goldsmith

''What is research?'' / ''What is a novelty?''.
These are just two amongst the common questions asked by researchers in the field of architecture, and by architects who don't identify as that. Our work aims to react to these questions by looking at research in architecture as a genre, or linguistic game. Indeed, research needs the delineation of protocols for funding and the definition of taboos and dogmas in order to be legible. As for any other type of product, a cultural object must be understandable in order to be easily recognised as something worth to be funded, discussed, published or bought. It is part

of a linguistic game – of a genre, a strategy, or a system – and it plays within, and against, the game's rules in order to be performative: there always is a reproduction of contents.

this is (not) plagiarism attempts to playfully toy with an unspoken truth: copy is part of innovation, as much as deviance from the norm. Or to put it maybe provocatively: copy/paste is part of what we do. From time to time, we all take inspiration from precedents in order to develop a ''novelty''. We may all apply already developed tools, tweaking them (of course!). Or, under the pressure of publishing, we might write papers and abstracts by looking for inspiration (ctrl+f) in pdfs downloaded here and there, or in random papers opened on Jstor in order to please peer-reviewers.

Our project is the consequence of such a condition. It is made of different pieces engaging this topic, amongst which two play a fundamental role: a drawing and a text. Both collages of some amongst the already existing entities composing architecture's disciplinary content. The drawing is the postproduction of eight projects by eight architects: Stirling, Venturi & Scott Brown, Rossi, Eisenman, Siza, Gehry, Koolhaas and Herzog & De Meuron. The final outcome is a plan, composed as an assemblage/collage, of different pieces of projects for museums (what else in this context?). The text may actually be nothing more than the description of the project represented by the plan, but it is itself a remix. It is a collage of descriptions of the same eight projects used for the plan, as given by Rafael Moneo in his *"Theoretical Anxiety and*

Design Strategies in the Work of Eight Contemporary Architects". Pieces of Moneo's texts have been extrapolated from their original context and assembled together, creating a text describing the displayed project. As a whole, *this is (not) plagiarism* is simply trying – yet, another time – to present the most creative side of what we do: (not) plagiarizing.

Gonzalo Vaillo
Metaphors: Resemblances vs. Replicas

Maybe mimesis is a fantastic learning mechanism, but it can never be a mechanism for valuing.[1]
—Enric Miralles

Rhetoric is a business with a really long trajectory. It originated in Ancient Greece with the Sophists around 600 BC as a civic art to establish strategies of oratorical suasion. Comparisons, analogies, metonymies, metaphors, mimesis, and all kind of tropes have come and gone since then in multiple fashions in art, literature, or politics. Maybe its last wave has punched in recent years the discussion of metaphysics with the theory of objects — in which the present work should be framed. Object-oriented ontology (OOO) claims about the power of indirectness as a way of approaching the deeper and ungraspable reality behind the phenomenal realm. In other words, circulating around the core of things through the unknown possibilities they may offer to the sensual world. Umberto Eco would call it "the topos of the ineffable."

Metaphors: Resemblances vs. Replicas aims to dive into the mechanism of correspondences based on images as references in the design process and in the experience of the delivered piece of architecture. What are the image-references in which the architect gets support to access the architectural project (AP)'s unknown manifestations? At the same time, what is *that* immanence in the architectural manifestation that serves as the support for others to access even further AP's unknown areas? In this sense, two kinds of metaphors can be differentiated: the *propelling* and the *reductive metaphor*. The former, what we call *resemblance*, expand the possibilities of the reality in question. It is a device for augmentation. It

is not a relation of equality between two things, but of correspondence. About that, Francois Roche writes:

Not so innocent: Etymologically "metaphor" and in Latin: *metaphora*, introduces a linguistic strategy to create "a vehicle of transportation" by and through miscorrespondance of understanding. [2]

The latter, the reductive metaphor here called *replica*, does the opposite: it limits the possibilities of the represented object by constraining its meaning into some kind of easily digestible familiarity. One requires sophisticated techniques of abstraction, whereas the other is a simple mirror.

The displayed format of the paired images in this show

follows the layout of O.M. Ungers' book *Morphologie City Metaphors,* in which the image-references face its outcomes. It is the responsibility of the beholder, first, discerning and interiorising what a resemblance or a replica is in each exhibited pairs — i.e., if the image-reference comes before the outcome, meaning it is a vehicle for its generation, or after it, meaning it is an a posteriori explanation. Second, once the relationship between the image-reference and the architectural piece is established individually, the role of the observer is challenged even more. If we consider the architectural manifestation (it does not matter if the building, a drawing, model, etc.) as one of the many possible phenomenal manifestations of its inner reality, then such an architectural outcome is nothing but another resemblance of itself. How does

the beholder attached her/himself with it as the new reference? As Harman puts it, "[t]he question of mimesis has more to do with our own role, as performers, in sustaining the work of art." [3]

[1] Enric Miralles and Alejandro Zaera Polo, 'A Conversation With Enric Miralles', in *Enric Miralles 1990-1994*, vol. 72 [II] (Madrid: El Croquis, 1995), 266.

[2] Francois Roche, 'Pour Que La Vérité Soit Vertigineuse, Elle Doit Choisir d'avoir Infiniment Tort', in *Metaphors in Architecture and Urbanism: An Introduction,* ed. Andri Gerber and Brent Patterson (Bielefeld, GER: transcript Verlag, 2014), 282.

[3] Graham Harman, 'A New Sense of Mimesis', in *Aesthetics Equals Politics: New Discourses across Art, Architecture, and Philosophy,* ed. Mark Foster Gage (Cambridge, MA: MIT Press, 2019), 59.

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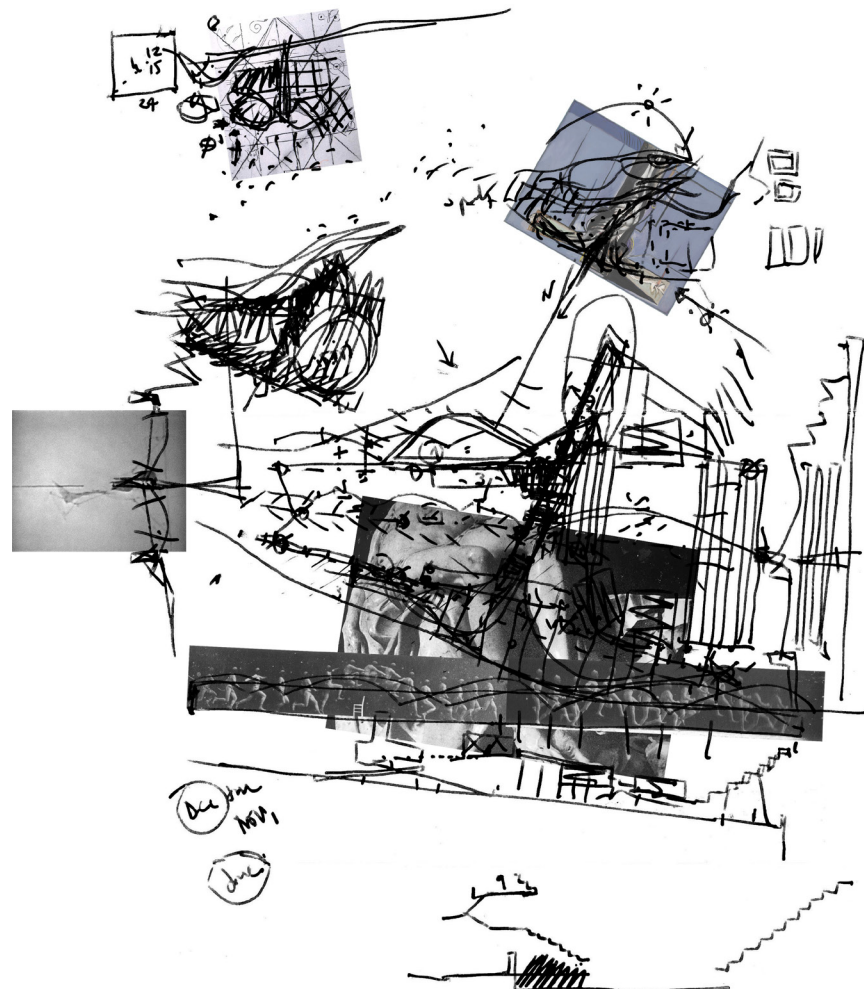
Biographies

Lida Badafareh is an architect and a founding partner of the architecture and urban design practice mershandlee. She is currently a PhD candidate and teaching assistant at the Institute of Urban Design, ioud at the University of Innsbruck. Her research deals with architectural representation as a design apparatus. She holds a Master of Arts in Architecture and Urban Design from Städelschule, where she received the AIV Master Thesis Award of the year 2017.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc.

Mehrshad Atashi is an architect and a founding partner of the architecture and urban design practice mershandlee. He is currently a PhD candidate and external lecturer in the Institute of Urban Design, ioud at the University of Innsbruck. His research deals with the formal qualities of architectural objects. He holds his Master of Arts in Architecture and Urban Design from Städelschule in 2015 and his bachelor from Università degli Studi di Firenze in 2013.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc.

Simeon Brugger is the co-founder of formerlynotknown, a design and researchcollaborative. He studied at SCI-Arc and the University of Innsbruck where he iscurrently a Doctoral Candidate and an Assistant Professor at the Institute of UrbanDesign. His research investigates the morphological configurations of Los Angeles. Simeon also manages the contemporary art gallery, Galerie Johann Widauer, where hecurates exhibitions and works with artists to realize their projects since 2011.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc.

Uwe Brunner is an architect and researcher. He received his Master's Degree in architecture from the Academy of Fine Arts in Vienna. His work has been exhibited and screened in multiple locations including MAK Museum for Applied Arts Vienna, SCI-Arc Los Angeles, Animation Nights New York, etc. In 2017 he got awarded with the TISCH-Scholarship from the Federal Chancellery of Austria. Between 2017-2018 he was working with Mark Foster Gage in New York and since 2019 he is a Faculty Member and PhD Candidate at the ./studio3, Institute of Experimental Architecture at the University of Innsbruck. He is currently researching in the field of XR environments and digital counter-aesthetics.
Supervisor: Univ.-Prof. Kathrin Aste, Dipl.-Ing.

Zeynep Çınar is the co-founder of formerlynotknown , a design and researchcollaborative. She received her Master of Architecture from SCI-Arc, where her graduatethesis was awarded a Merit Award. Zeynep has worked in various firms in Istanbul, LosAngeles, and Innsbruck. She is currently a Doctoral Candidate and an AssistantProfessor at the Institute of Urban Design, University of Innsbruck. Her research focuseson subjects of appropriation, authorship, copying and originality in Architecture.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc.

Tiziano Derme is an architect, artist and the director and co-founder of MAEID Büro für Architektur und transmediale Kunst, an interdisciplinary practice based in Vienna with a specific focus on the relationship between human, space a performativity. In 2019 Tiziano was selected as emergent media artist within the Creative Europe framework and previously had the chance to teach at several international graduate and postgraduate programs, amongst others at University of Melbourne, University of Tokyo. Currently Tiziano is also a researcher at the University of Applied Arts Angewandte, co-leading an FWF PEEK project from the title "Co-corporeality" and Assistant Professor and PhD fellow at the University of Innsbruck with the chair of Marjan Colletti at the Institute für experimentelle architectkur, with a research into Bio-Fabrication, Robotics and material performativity.
Supervisor: Univ.-Prof. Marjan Colletti, Dipl.-Ing., MArch, PhD.

Anirudhan Iyengar is an Architect and an experimental industrial Designer based in Austria. He is enthusiastic about experimenting with space and technology to create more possibilities. His interest lies in speculative architecture, human-machine collaboration & interaction design. He is currently working as a researcher and assistant professor at The Faculty of Architecture, University of Innsbruck. He has a master's degree in architecture from The Bartlett School of Architecture, UCL, London under the Interactive Architecture Lab and has an undergraduate degree from NMIMS Balwant Sheth School of Architecture, Mumbai, India.
Supervisor: Univ.-Prof. Gabriela Seifert-Kavan, Dipl.-Ing.

Daniel Koehler is an Assistant Professor at UT Austin. Before, Daniel researched at the Bartlett in London and Innsbruck University, where he wrote his Ph.D., published as "The Mereological City," a study on part-design in modernism. His work has been exhibited in Prague, Milan, Graz, Vilnius, London, and is part of the permanent collection of the Centre Pompidou. His current work focuses on the urban implications of distributive

technologies, their sets, data, interfaces, and architectures.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc.

Andreas Körner graduated from TU Wien and the Bartlett School of Architecture. He has been teaching in Oxford, Innsbruck, Tallinn, and London. His work was shown at the London Festival of Architecture, London Design Week, the Tallinn Architecture Biennale and the Copenhagen Art Fair. Andreas' PhD research lies in the overlap of the fields of ornament, computational design, fluid dynamics, meteorological landscapes, and activematerials.
Supervisor: Univ.-Prof. Marjan Colletti, Dipl.-Ing., MArch, PhD.

Alexandra Moisi is an architectural designer and researcher based in Austria. She graduated from the University of Applied Arts Vienna - Master Studio Lynn. Her interests lie at the intersection between humans, nature and technology, with the latter integrated as a creative medium for expression in the process of conceptual design. She has been involved in multiple artistic collaborative projects that include installations and workshops with the AA and die Angewandte. Alexandra is currently a PhD Research Fellow and Assistant Professor at the i.sd at the University of Innsbruck.
Supervisor: Univ.-Prof. Kristina Schinegger, Mag.arch and Univ.-Prof. Stefan Rutzinger, Mag. arch.

Rasa Navasaityte is an architect and the co-founder of the design practice lab-eds. She is teaching architecture design at the Bartlett School of Architecture in London. She has taught workshops, seminars and design studios at the University Innsbruck, Vilnius Academy of Arts and the University of East London. Rasa holds a Master

in Architecture, which she received with distinction at the Angewandte in Vienna supervised by Prof. Zaha Hadid. Her project contributes to an architectural framework of ecological form and is acknowledged through several Publications, Awards and Exhibitions.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc

Nicole Lilly Nikonenko is a PhD candidate currently researching at the Institute of Urban Design (IOUD) supervised by Peter Trummer at the University of Innsbruck, Austria.
Furthermore, she pursues a Business Administration degree at the Management Center Innsbruck (MCI). Currently she runs her own creative agency and works as a design-consults in real estate development.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc

Theresa Uitz is a young designer and researcher based in Innsbruck. She studied architecture as well as art history at the Universität Innsbruck and is now a doctoral candidate at the department for experimental architecture AB Hochbau supervised by Prof. Marjan Colletti. Her current research focus lies on the impact of digital tools of representation on the architectural surface. With a special interest in modern-day spectacles and figurative entertainment events.
Supervisor: Univ.-Prof. Marjan Colletti, Dipl.-Ing., MArch, PhD

Giacomo Pala is at the moment an independent architect and Research Assistant at the Intsitute of Architectural Theory of Innsbruck University under the direction of Bart Lootsma. PhD student under the guidance of Peter Trummer at the same faculty.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc

Jörg Stanzel is an architect, designer and researcher living and practicing in Innsbruck. His architectural research deals with the idea of the real and the fake in the architectural world. He graduated in 2019 with Prof. Peter Trummer, with whom he is now teaching design studios. As a person with keen interests in digital design, he has collaborated with various design- and architecture-studios.
Supervisor: Univ.-Prof. Peter Trummer, Dipl.-Ing., MSc

Gonzalo Vaillo is a registered architect in Spain, founder and principal of the Vienna-based practice MORPHtopia, Assistant Professor at the Institute for Experimental Architecture. Hochbau at the University of Innsbruck and Spring 2020 Visiting Professor of Architecture at Texas A&M University. At the present time, he also develops a Ph.D. Thesis on the problem of the unknown as design material at the University of Innsbruck and the Polytechnic University of Madrid.
Supervisor: Univ.-Prof. Karolin Schmidbaur-Volk, Dipl.-Ing.

The Architecture Research Colloquia is initiated and organized by the PhD candidates and young researchers of the Faculty of Architecture, University of Innsbruck. It is an independent platform that gives current researchers the possibility to invite guest lecturers of their own interest. In the context of the Colloquia current PhD students and faculty presenting and share thoughts on developing work within a conversation format. IARC is currently coordinated by Gonazlo Vaillo and Andreas Körner.

https://www.uibk.ac.at/foko-architektur/

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Davide Tommaso Ferrando, Cenk Güzelis & Bettina Siegele

Creative Director:
Eleni Palles

The IARC SHOW was generously supported financially by the Dean's Office of the Faculty of Architecture Innsbruck.

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Works by:
**Lida Badafareh &
Mehrshad Atashi
Simeon Brugger
Uwe Brunner
Zeynep Çınar
Tiziano Derme
Anirudhan Iyengar
Daniel Köhler
Andreas Körner
Alexandra Moisi
Rasa Navasaityte
Nicole Lilly Nikonenko
Giacomo Pala & Jörg Stanzel
Theresa Uitz
Gonzalo Vaillo**

Curated by:
**Davide Tommaso Ferrando
Cenk Güzeliş
Bettina Siegele**

Creative direction:
Eleni Palles

Opening:
11.03.2020 — 8 pm
Finissage:
13.03.2020 — 9 pm

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