

CO- LABORATIONS

Sharing authorship and space in architectural and urban research
Abstract Reader

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School of Architecture, LTH

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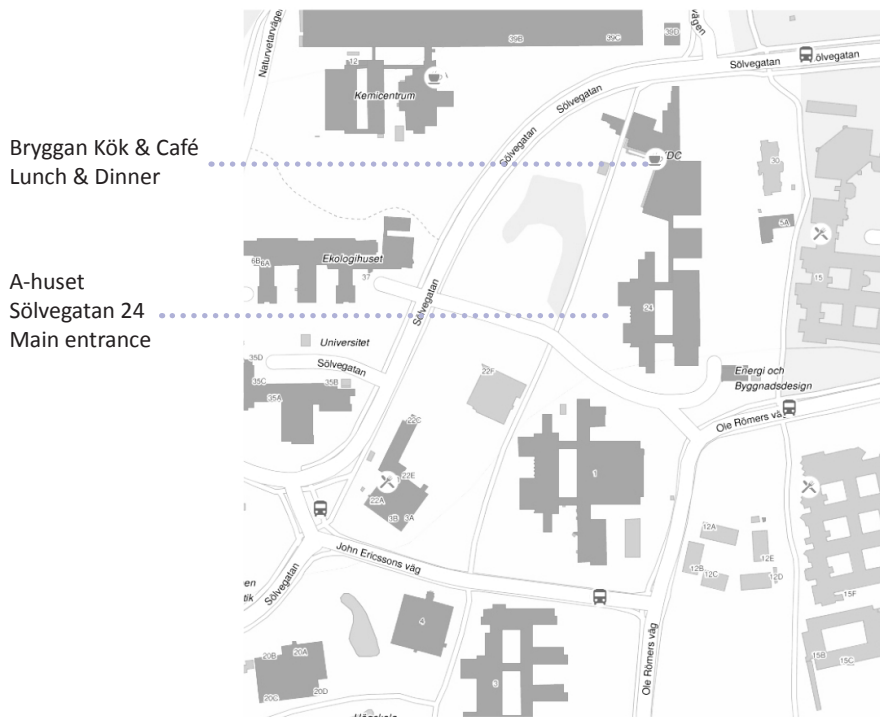
Co-laborations: Sharing authorship and space in architectural and urban research

The architect, as well as the innovative researcher, has been commonly viewed as a single, autonomous creator. This view has become obsolete in an increasingly complex society where most things are accomplished in some sort of collaboration. Planning and architectural design as well as the corresponding practices of academic research has increasingly become collaborative projects that include actors of different expertise, agendas and fields. Furthermore, no creative subject acts in 'splendid isolation'; all practices are entangled and embedded in cultures, power relations and material constellations.

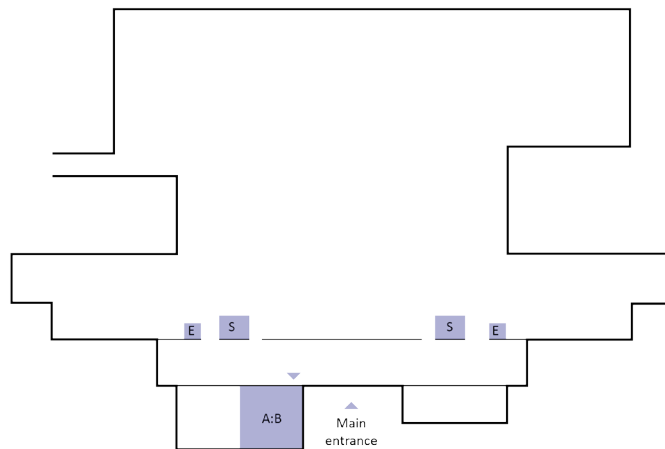
This conference is labeled co-laborations. By this term, problematizing the notion of collaboration, we seek on the one hand associations to the domain of division of labor – between authors, between researchers and writers, between architects and clients. On the other hand the term also arouses questions related to “laboratory” approaches to design, in the sense testing and communicating design (or design research) ideas in direct contact with the public. Hence, we would like to address the motivations and mechanisms of co-creation, co-making and co-writing, and how they form part of participatory practices. We would specifically like to encourage contributions where the writing format itself is collaborative. In some academic fields co-authorship, for instance, is widely recognized – even considered to be the normal state –, but for some reason is less often pursued in architectural research. Apart from actualising various practices in planning and proposal-making, the theme of co-laboration may also address the fact that researchers take part in, hence influence, not only each other, but the matter being investigated. The notion of co-laboration may also, in a more general sense, include aspects and theories of the interplay between human beings and matter, of distributed agencies, of boundary objects, etc. Possible themes for the conference include (but is not restricted to):

- Inter- and transdisciplinary research collaborations
- Dialogical practices in architecture, planning and design
- Participatory planning, research and design
- Collective spaces and actions in urban life
- Cosmopolitics and the co-existence of knowledge forms

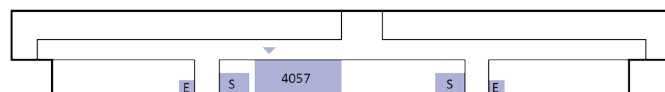
The aim of this conference is to discuss the various thematic facets and effects of co-laboration, and to encourage co-writing in architectural research. The conference is organized by ResArc, The Swedish Research School of Architecture.



Ground floor
Lecture hall A:B
Keynotes



Level 4
Room 4057
Paper sessions



ResArc

Swedish Research School in Architecture

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The Swedish research school ResArc is a collaboration between the schools of Architecture at KTH, Chalmers, LTH, and Umeå University with the aim of strengthening architectural research, education and collaborative projects at national and international levels. ResArc was launched in February 2012 and is coordinated and administered by the Department of Architecture and Built Environment at Lund University. ResArc received funding from the Swedish Research council FORMAS 2011 in a total effort that also includes the two strong research environments Architecture in Effect and Architecture in the Making.

Keynote speakers

Apolonija Sustersic is a practicing artist and architect with a longstanding interest in collaborative projects related to urban planning, architecture and democracy. She is Professor and Head of Department at Art & Public space, Oslo National Academy of the Arts, since 2014, and presented a PhD in 2013 at Fine and Performing Arts, Malmö Art Academy, Lund University, Sweden, with the title: *Hustadt, Inshallah: Learning from a participatory art project in a trans-local neighbourhood.*

Erling Björgvinsson is a Parse Professor of Design at the School of Design and Craft, Faculty of Fine Arts, Gothenburg University. A central topic of his research is participatory politics in design and art, in particular in relation to urban spaces and the interaction between public institutions and citizens. Among his publications can be mentioned the chapter "Public Controversies and Controversial Publics" in the MIT Press book *Making Futures: Marginal Notes on Innovation, Design and Democracy.*

Karen Franck is Professor in the College of Architecture and Design at the New Jersey Institute of Technology, USA. She is a social scientists who writes about the social aspects of architectural design and urban public space. Her most recent works include *Design through Dialogue* (co-written with Teresa Von Sommaruga Howard), and *Memorials as Spaces of Engagement* (co-written with Quentin Stevens). She has also written on designing for human needs, in *Architecture from the Inside Out*, with Bianca Lepori, and on possibility and diversity in urban life, in *Loose Space.*

Program

February 11

- 12.30 Registration, Coffee & sandwich
Lecture hall A:B, ground floor
- 12.50 Welcome adress
- 13.00 ERLING BJÖRGVINSSON: *Narrating Co-laboration and critique in post-Fordism*
Lecture hall A:B, ground floor
- 14.15 Paper session 1
Room 4057, level 4. Moderated by Mattias Kärrholm and Karen Franck.
15 minutes per presentation, 5 minutes discussion.
- Julie Crawshaw & Malin Lindmark Vrijman
The Stable: A story of collaborative work (p. 13)
- Xiang Ren
Collaborative Architecture and Absent Architect -- Emerging Cases in Chinese Villages from 2005 to 2015 (p. 22)
- Misagh Mottaghi & Catharina Sternudd
Collaboration between Urban Design and Urban Water Management (p. 20)
- Guilherme Ferreira de Arruda
CANI - an urban interface to the autonomy of citizens in the production of urban space (p. 9)
- 15.35 Coffee break
- 15.55 Marwa Al Khalidi
A mobile application for collaborative participatory practice in Irbid, Jordan (p. 8)
- Sandra Kopljar, Gunnar Sandin & Cecilia Wendt
Uttered Expectations (p. 18)
- Ragnhild Claesson
Doing heritage: Elaborations with narrating together (p. 12)
- Jane Hall & Rachel Hall
SOLTA A VOZ MORADOR! : Emergent Alternative Social and Urban Practices in Rio de Janeiro (p. 16)
- 17.30 APOLONIJA SUSTERSIC: *Hustadt, Inshallah; Performativity and Urban Action*
Lecture hall A:B, ground floor
- 19.00 Dinner at Bryggan Kök & Café

February 12

9.00 Paper session 2

Room 4057, level 4. Moderated by Apolonija Sustersic and Gunnar Sandin.
15 minutes per presentation, 5 minutes discussion.

Lena TH Berglin & Kajsa G. Eriksson

Hiding-shouting: Co-listening through sounding as living experiments (p. 11)

Kajsa Lawaczeck Körner

Walking in Darkness: Encounters and Companions (p. 19)

Peter Parker & Staffan Schmidt

Commons-based park governance: exploring user participation and inclusion in urban public space (p. 21)

Nakisa Azizibabae

Promote of participatory approach via capacity building instruments (Verification of the semi-collaborative approach of regeneration process in Tehran) (p. 10)

10.20 Coffee break

10.40 Craig Douglas & Rosalea Monacella

Productive Disturbance (p. 14)

Francisco Portugal e Gomes

Trás-os-Montes: collaboration in the second half of the XX century (p. 15)

Helen Runting, Erik Sigge & Fredrik Torisson

Why architecture needs a lo-res critique: co-authorship and co-option in semicapitalism (p. 23)

Eli Hatleskog & Anna Holder

Epistemic conversation as co-laboration in creative practice research (p. 17)

12.00 KAREN FRANCK: *In Dialogue: Listening, Learning, Staying Open*

Lecture hall A:B, ground floor

13.00 Questions and conclusion

13:30 Lunch at Bryggan Kök & Café

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A mobile application for collaborative participatory practice in Irbid, Jordan

A mobile application for collaborative participatory practice in Irbid, Jordan Irbid has been generally subjected to many rapid changes in its city planning aspects. These changes have drawn participatory planning approaches more toward the complexity that recent Jordanian reality has provided, especially within the last political changes in the surrounding Arab countries. So as an example from recent participatory practices in Irbid that corresponds with the new complex reality this paper discusses a mobile application called "Inform your municipality". It was launched in 2014 to Irbid community, and has mainly been aimed to improve municipal services, and enhance cooperation, accountability, and efficiency between the official Irbid municipality and its community. This application has added a new discursive setting for a direct interaction between main stakeholders. Additionally, its existence adds a new association to the domain of participatory planning. In this conference I will discuss, generally, recent utilizations of technological practices, and its contribution in various policy making and participatory planning aspects in Jordan. And more specifically, I will explain this particular application's mechanism, and how it involves actors with different interests as human actors, matters, and intermediate entities. I will also discuss the application's effect on their associations and networks, and how this type of initiative works as part of a sociological and technological approach translating community members' voices, their needs, and pre-classified complaints into possible instant actions for the municipality, by shortcutting distance and time in opinion-tracing and decision-making processes. This application has, with varying success, influenced a community perception about approaching their municipality, and shows potential for allowing community members to take lead actions in participation, thus influencing the policy making process. In the end I discuss the possibility for this type of collaboration to influence the formation of new geographies and boundaries between different localities.

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CANI - an urban interface to the autonomy of citizens in the production of urban space

This paper presents the urban interface Catas Altas Network of Ideas (CANI), conceived for Catas Altas, a town in Minas Gerais - Brazil. CANI aims to engage citizens to critically discuss their socio-spatial issues and empower them to make decisions autonomously in the production of urban space. Usually, interventions in urban spaces are proposed by external agents - such as architects or politicians - deeply impacting the daily lives of residents without dealing with the social complexities and real demands of the community. In contrast, CANI intends to be an alternative instrument to such interventions.

Thus, the architect is seen as a designer of interfaces that catalyzes social changes brought about by the citizens themselves. Nevertheless, to give voice to people is not enough. In order to democratically transform socio-spatial relations, it is important to provide a structure that enables a consistent discussion of public interests instead of private ones. In order to design such an interface, we propose to ally the professional expertise with the residents' knowledge about their everyday lives. To this end, over a period of 10 months, interviews, questionnaires, a participatory method and different actions were applied in Catas Altas.

With a growing network of people involved in the process and with information about the urban everyday life it was possible to propose a contextual interface. CANI is an itinerant interactive map in which people are asked, via a LED panel, about their socio-spatial relations with the city. Participants can mark the map (punctually or regionally) and send the responses to a website. Every day a map synthesis is published, overlapping the responses, revealing different opinions and relations in the city, triggering a collective socio-spatial awareness. This paper concludes by discussing the results of the use of CANI by Catas Altas' citizens showing to which extent it was able to articulate the ideas of plurality, dialogue and public sphere.

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Promote of participatory approach via capacity building instruments (Verification of the semi-collaborative approach of regeneration process in Tehran)

Key words: Regeneration, tools approach, capacity building instruments

According to latest Tehran master plan, about 3200 Hectares (150 neighborhoods) of city have been approved as deteriorated (less protected, dilapidated) arenas and their regeneration plans have launched in 2008. But Most of the plans couldn't achieve the main aims of regeneration in implementation stage. Old buildings have been reconstructed regardless to plans' regulation, also physical, environmental, social and economic problems have increased.

The study aims to outline Tehran's current regeneration status, which has been called Semi-Collaborative approach, and issues rising from it. Most importantly, it introduces capacity building instruments (regarding to Tiesdell, Adams theory), translate them into Tehran regeneration approach, toward a more collaborative process. According to Tiesdel and Adams, Tools approach in public policy means to focus on the variety of instruments, mechanisms, tools and actions that actors can deploy in response to particular problems and challenges.

Supplementary target of this research is to mention, capacity building instruments' important role to promote collaboration attitude in different aspects of Architecture and Urban planning-design. Tiesdell and Adams, highlight the importance of personal attributes such as: "the enthusiasm and the ability of key actors to create ideas and visions that inspire others; the ability to promote, sell, manipulate, persuade and seduce others" (Steve Tiesdell and David Adams, 2011).

This paper has been started with analyzing semi-collaborative approach of regeneration process in Tehran, continues with abstracts of interviews with specialists who engaged in different phases of Tehran planning system. Finally, introduce some guidelines in the framework of capacity building instruments to achieve more collaborative approach to make more effective regeneration programs and plans in Tehran city.

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Hiding-shouting: Co-listening through sounding as living experiments

Vague Research Studios (VRS) is an artistic research studio combining collective methods and trans-disciplinary approaches. In our experiments, the entanglement of software, hardware and body-matter are important part of our methodology. The experiments are mainly “living experiments” carried out in urban spaces (Lury & Wakeford, 2014). Performed and enacted through a “materialist account of performativity” as part of a material-discursive practice (Barad, 2003). We base this on the post-humanist non-division between technology and living creatures where agency is seen to be specific, undetermined and created through reciprocal relations (Barad, 2007).

The Hidden project is an inquiry into everyday activities with a particular interest in the listening/sounding habits in public spaces. Our vaguing methodology is based on “performing explorations”, (exploring situations in public space without dividing the knower from the known), and “vague technology” (enabling a fluid relation between people and technology) (Eriksson, 2010) (Berglin, 2008). During our experiments we have invited people of all ages to engage in the production of polyphonic mesh-up sound using our vague methodology. This method of performing explorations and vague technology has been proven to be an effective way to organize encounters with strangers.

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Berglin, Lena TH. (2008). *Interactive Textile Structures – Creating Multifunctional Textiles based on Smart Materials*. PhD Thesis Chalmers University of Technology.

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Marres, N. (2014), Experiment: the experiment in living in Lury, Celia & Wakeford, Nina (ed.) *Inventive methods: the happening of the social*. London & NY: Routledge.

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Doing heritage: Elaborations with narrating together

In 2012-2014 I conducted in Rosengård, Malmö, a series of narrative workshops together with a women association and an artist. The aim was to elaborate on doing heritage as a performative act (Butler 1993), and of narrating urban space otherwise than as a cultural heritage/planning/architectural expert practice. In three workshops, focusing on past, present and future respectively, we shared and merged our memories of pasts with investigations of local environments in the present, and with images and hopes for the future. Many in the group had experiences of migration, thus our memories included places of both near and far. Through handicraft with textile, screen print and photography we reworked our memories, investigations and hopes together. This was thought of as a way of situating knowledge (Haraway 1988) and making knowledge together (Minnich 2005). We made a temporal alliance across our potential differences (Harding 2004) and temporal identities as planners, sharing a sense of responsibility over the local environment. Our investigations identified problems with overcrowded households and a need for warm outdoor meeting places. Connecting this situation with memories of families and friends drinking tea and eating in the open around warm tables, we developed a design proposal for three meeting places in Malmö. These would be public places where to meet, drink tea, make bread and tell stories together, for example about the past. We claimed this as a cultural heritage. The proposal was presented to municipal planners who responded positively and contributed with further suggestions, however they would not agree with making a heritage claim in the present, but maybe in the future. In my presentation I will describe the workshop process, explain how concepts as performativity, situating knowledge and feminist standpoint were applied, and share some ethical problems I as researcher struggled with.

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The Stable: A story of collaborative work

In rural planning art is most often discussed in relation to the production of artworks as 'objects'. That artists also make what we might call 'organisation works' (living spaces, studios and 'exhibitionary' projects) is discussed in art practice as 'self-organisation', but not accounted for in the planning field. Through tracing the day-to-day of the art-farming collaboration Kultivator, we aim to better describe the multiple contributions of the practice of artists beyond making *an* artwork. Kultivator is an internationally recognised art-farming collaboration situated in Dyestad, Öland. Founded in 2005 by organic farmers – Maria Lindmark and Henric Stigeborn and artists – Malin Lindmark Vrijman and Mathieu Vrijman, Kultivator's 'activities' encompass: exhibitions and events; an artist-in-residence programme; a dairy farm of thirty mix-breed cows, chickens, ducks and sheep; and three horses. As Kultivator, Malin and Mathieu also lead the integration course and art and film programmes at Öland's Folkhögskola.

Approximately eighty artists, researchers and farmers have visited and worked at the 'art-farm'. Arising from Julie Crawshaw's one-week residency (as a planner-anthropologist) during October 2015, this paper is developed as a writing collaboration between the authors. To explore the nature of this expanded field of 'art work', our paper tells a textual story of the making of a stable. As coinciding with Julie's residency, we think with and through the relational associations of the stable building process as a way to explore the collaborative nature of making 'art-farm work' and how this field of work might enter the participatory art-architecture-planning discourse as dialogical practice. From a pragmatist perspective we draw on an ethnographic diary, wide-angle photographs, video footage and memories of the event to evoke and explore episodes of the stable building and the writing-research collaboration itself.

Acknowledgement

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Productive Disturbance

This paper will explore the generation of knowledge as a product of creative disturbance through the collaborative practice of the OUTR Research Laboratory.

The Oulipo group of writers, including such notable members as Queneau, Perec, and Calvino, sought to define constraints to enable new forms of writing. In essence they were attempting to actively disrupt their own writing practice in order to challenge themselves, move beyond the known, and create new works that they could not have conceived prior to the making process. In the 'Incomplete Manifesto for Growth' Bruce Mau suggests that 'process is more important than outcome. When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there'.¹

OUTR's '*laboratory*' approach to design seeks to establish interplay between a diverse range of authors from experts (including architects) to public participants – as a framework of a distributed agency to promote difference through which new knowledge might be generated. Projects such as '*Get Sunflowered*' test, communicate, and develop design ideas with the public. Participatory design enables the users (public) to participate in the authorship of a project, develop a sense of ownership, and also catalyse success beyond the measures of a brief. The project illustrates how each agent (author) acts through defined constraints of practice and knowledge to generate productive difference across the collaborative field.

The translation and transformation of ideas is further challenged, and therefore enabled, through processes of material fabrication and the laws of reality that are part of becoming, 'a rhythm of unfolding that delivers the geometries of matter to the senses in the form of properties, qualities, or affects in real time'.²

Deployed across a Regional scale this project exemplifies collective actions in the urban fabric that offers short term solutions, and in so doing begins to not only give authorship, but also define the authors of long term solutions for change.

¹ Mau, Bruce, *The Incomplete Manifesto for Growth*, www.brucemaudesign.com/4817/112450/work/incompletemanifestoforgrowth, 1998

² Kwinter, Sanford, *The Judo of Cold Combustion, Atlas of Novel Tectonics*, Princeton Architectural Press, 2006, p12

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Trás-os-Montes: collaboration in the second half of the XX century

In the second half of the XX century, the remote and isolated territorial space of *Trás-os-Montes [Beyond-the-Hills]* in northern Portugal, called for focusing efforts and creative collaboration. The aim of the article is to define the collaboration system that occurred there with three important architectural works accomplished between 1954/1958, and a 1982 film shot in the region, considering that there are architects who move from one work to another. The first part of the article discusses the three architectural works: “Exploratory trip” (1954?), study that preceded the “Survey on the Portuguese Regional Architecture” (1955-1958), made by a team of eighteen architects, research that justified the plan / project “Rural Habitat - New Agricultural Community”, presented by CIAM Port group at CIAM X, Dubrovnik (1956). In addition to identifying the trace that each research provides to the following work the article focuses on particular aspects of fellowship, interaction, and empathy. After a period preceding marked by a yearning for modernity generated by restrictions on freedom of architectural conception imposed by the political regime of the *New State* (1933-1974), Álvaro Siza Vieira (2012) said that carrying out the *Survey* produced a great enthusiasm and had direct influence on Portuguese architecture. The second part of the article discusses intersections between architecture and cinema that occur in the film “Ana” (1982), co-directed by António Reis and Margarida Cordeiro, a pair of filmmakers who portrayed in their work *Trás-os-Montes* region where they show traditional culture of the region and the reality of local isolation. In this part of the article is weighted the significance of the participation of Octávio Filgueiras and Arnaldo Araújo – collaborators in two of the works focused on the first part of the article – analyzing correlative interdisciplinary aspects, from which a respectful late modern view of vernacular authenticity can be extracted.

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SOLTA A VOZ MORADOR! : Emergent Alternative Social and Urban Practices in Rio de Janeiro

Next year, Rio de Janeiro will host the world's largest sporting event, the 2016 Olympic Games. In preparation, the city has undertaken both a physical and social transformation. While new sporting facilities are being built in the west of the city, an accompanying programme of 'pacification' has taken place in its numerous surrounding favelas, intended to give the illusion of established public security.

Since the implementation of the PPU's (Police Pacification Units) five years ago, there have been over 2,000 deaths annually in confrontation with police stationed in favelas. In response, groups such as the media collective Papo Reto, Alemão Morro along with individual residents, have harnessed the widespread use of smart phones and social media amongst favela communities, to report on police violence by uploading photos and videos as it happens.

This development has provided an alternative tool for marginalized citizens to create a public sphere and social cohesion that provides a platform from which they can demand greater accountability. Such grass roots activism is paralleled by the work of formally established groups, including young architects and urban planners, who are developing alternative participatory design practices to engage and support long-term physical change. In doing so, they attempt to broaden the understanding and value of architectural production in the city, challenging the narrative outlined by the nearby Olympic development.

This paper investigates the dual impact of both these physical and social alternative forms of participation as they happen in parallel; conducted by both resident communities and architects involved in shaping strategies for the urban fabric. Combining research conducted at the Institute of the Americas, University College London, and The Department of Architecture at The Royal College of Art, the study analyses emerging methods of collaboration between residents and professionals, offering a new voice for Rio's contested Olympic legacy; Solta a Voz Morador (let the resident's voice be heard!).

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Epistemic conversation as co-laboration in creative practice research

In 2014, we joined a European doctoral research network to conduct research with creative practitioners (for the most part, architects) into creative practice research. Through our time with the network, we developed a method of group interviews, which took influence from how we observed practitioners testing and sharing knowledge through research conversations.

We joined a network where certain values and language use had already been established. This network challenged us in many ways, not least since some of those values and words were unfamiliar to us. In order to collaborate, we had to adjust to the way these different actants influenced us, and we in turn influenced the research. In our paper we would like to discuss the dialogical methods that we developed and some of the actions and choices we made along the way.

As we developed and refined a methodology, we noticed that the role we played evolved as we built relationships with those we were researching and collaborating with. There were many internal conflicts that we had to negotiate. The practitioners opened up to us, but, to begin with at least, our role was more passive; it was to support and encourage conversation. However, over time, we became more interested in an epistemic interview style, whereby knowledge was developed through talking.

We tested and enacted different roles in order to collaborate successfully in this enterprise of knowledge production. We did not necessarily share the values those we collaborated with. We were academics and they were entrepreneurs. We thought knowledge was to be shared and disseminated, whereas they were used to seeing it as something to give them an edge in the marketplace of the construction industry. As such, we made compromises. We would like to reflect upon these compromises, values and roles, to draw out an expanded understanding of epistemic methods of co-laboration and testing practice together.

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Uttered Expectations

Uttered Expectations was a reading event performed 27 June 2013, as part of a PhD project at the Department of Architecture, Lund University. Within the frame of the PhD project a series of research interventions were pursued about the establishing of a large-scale science park in an agrarian area just outside the city of Lund, Sweden. In *Uttered Expectations* written comments from participants that had participated in interview interventions in this area were read by the researcher Sandra Kopljar at the site of the future Science Village and broadcasted to the City Centre of Lund as a symbolic return of voices to the city, operating in parallel to official planning procedures. *Uttered Expectations* was realized through several cooperative and collaborative steps. In an initial request to the artist group *Learning Site* the research project leaders asked if it could be of interest for *Learning Site* to share this kind of situation by having a sound-emitting building unit placed at the site of the future Science Village, at the same time as they had an exhibition going on at a gallery in the City of Lund. *Learning Site* agreed to the idea of making a transmission. This decision in turn started a negotiation with the City Planning Office in Lund about placing the sound-emitting module in this exploitation site, which at the time had only scarcely begun its life as a construction site. This three-fold co-operation – between researchers at Lund University, artists and Lund Municipality generated further necessary collaboration with other actors, such as persons within the Science Village leadership, the art gallery in the City Centre, people active at the construction site, archaeologists, and agencies handling transport, insurance and building permit, etc. In this presentation we tell the story of this co-operation, and some of the societal and organisational issues it addressed. We also reflect on the fact that the mode of research and the methods in the PhD project as a whole was formed partly as a consequence of the co-operative efforts.

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Walking in Darkness: Encounters and Companions

Walking evokes questions regarding intersubjectivity both when walking together with others and on one's own. Both walk companions and in-/voluntary encounters with other people will affect our walk behavior and simultaneously we will have an impact on other people's behavior. In regard to the conference theme: collaboration, and here specifically framed as collective spaces and actions in urban life, I will address questions of intersubjectivity that are raised when walking in darkness, and how that might affect our experiences of darkness itself. This is done through an autoethnographic method, i.e. by way of a self-experienced walk perspective. By keeping a *walk diary* I have collected data about my everyday walk experiences in Malmö, Sweden, and I will here focus on the empirical material that touches upon impressions of walking in darkness. This will partly be done in regard to Judith Butler's (2011a) performative perspective and Sara Ahmed's (2006) queer phenomenological interpretation of orientation, which brings forth darkness as having situational as well as temporal qualities. This way darkness can be seen as a form element that can be designed and assigned with properties in regard to how we want it to perform.

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Collaboration between Urban Design and Urban Water Management

The negative impacts of the rapidly changing climate are becoming increasingly tangible. Scientific predictions suggest that extreme weather events will occur at higher frequency in the future, imposing recurring water related hazards on urban areas in terms of heat waves, flooding, water scarcity and droughts. Rapid urban densification adds to the negative impact on urban hydrology and water quality. Current urban storm water systems rely mainly on combined underground solutions, where storm water and wastewater from industries and households is collected in the same pipe system. When these systems reach their maximum, excess water will run towards private and public domains and cause severe damage. Such solutions are limited, inflexible and expensive. Adaptation strategies to mitigate these risks and achieve flood-proof cities will include the introduction of new environmental features in terms of water retention ponds, open swales, canals, permeable surfaces, roof vegetation and even constructed wetlands in public urban areas.

Dealing with these new water challenges is hence not only the task for water engineers. Water solutions need to be situated, planned and designed with careful consideration of the functional and experiential quality of the urban environment, which will inevitably require close collaboration between architects, urban designers and water management technicians. This project categorizes planning strategies and design principles for developing surface solutions as part of an urban blue-green infrastructure. It reveals the need for transdisciplinary research on urban flooding and emphasizes the changing roles of city planners and architects.

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Commons-based park governance: exploring user participation and inclusion in urban public space

Participatory forms of park governance have been seen as means of empowering users, as well as improve adaptation to local needs and harnesses local resources. However, participatory governance has also been critiqued for benefiting only select groups. The situation is thus ambiguous with participation held to be both empowering in the sense of developing use-values in locally relevant ways and exclusionary in representing select interests.

This research addresses the question of if and how a particular form of participatory governance, park commons may be compatible with inclusive public space. To do so the research explores boundary work of user groups and public sector enabling in two park commons using a multiple case study approach.

We find that park commons may be understood to contain a mix of different types of shared resources. The specific mix explains different expressions of user-generated boundaries and particularly the extent that these boundaries are permeable. The research also identifies several forms of public sector intervention that influence the ways boundaries are constructed. The findings indicate a potential for public managers to strategically enable commons as a means to increase civic engagement and potentially increase rather than diminish inclusiveness of parks.

Key words: urban commons, park governance, public space, inclusive space, exclusion

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Collaborative Architecture and Absent Architect -- Emerging Cases in Chinese Villages from 2005 to 2015

This paper attempts to explore the emerging participative and collaborative architecture in contemporary Chinese rural villages, after the top-down guiding principle 'Construction of A New Socialist Countryside' launched in 2005. The first part of this paper will briefly readdress the clan-based collaboration which makes architectural habitus in Chinese village. The second part will explore selected architectural cases emerged in the recent decade, narrating an architecture of collaboration, of resilience, and of social transformation. The cases, including 'West River Village Community Centre' from Wei He (as a curator, lighting designer), self-built eco-houses in Jianshan village done by Weizhong Ren (environmentalist and 'barefoot architect'), 'Gao ligong Handmade Paper-making Museum' from Li Hua (as a registered architect), etc., all provide a thoughtful mediation on the fragility and progression of relationships between place, people and power, through valuing multiple narratives in process of collaboratively making architecture. The scales, approaches and effects of each case vary, but the collaboration process, the spatial meaning and the social use has demonstrated an underlying consistency. They evoke a socio-spatial heterogeneity and complex institutional setting of Chinese rural villages that are constantly pressed and consumed by urbanization in the past 40 years, with whom inner mechanisms and outer languages are surprisingly unchanged and resilient represented in architecture and the built environment. Major source materials have been collected through fieldworks to those villages and built projects in the past few years, which included observational study, photographic documentation, and intensive formal and informal interviews with practitioners, authorities, villagers etc. The analysis will emphasize on the social process and consequences of collaboration at different stages of architecture, in order to expose some hidden potentials as well as silent issues. By investigating those socially-responsive architectural versions within a broader framework combining anthropology and activism, the paper attempts to provide a more complete picture of the geographically and culturally heterogeneous Chinese villages, and a more socially resilient way of coproducing architecture in contemporary Chinese rural-urban transition.

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Why architecture needs a lo-res critique: co-authorship and co-option in semiocapitalism

The architecture of the twenty-first century operates under the hegemony of *the slick*, the *accessible*, the *legible*, the *recombinable*. Architecture, as it discussed, represented, and thought, has largely been relegated to the domain of seductive images, painfully operative diagrams, punchy catch phrases, and a cult of the personality. As Franco “Bifo” Berardi writes, within semiocapitalism, “cells of productive time can be mobilized in punctual, casual, and fragmentary forms. The recombination of these fragments is automatically realized in the network.” Work, just like its immediate products, is thus chopped up, packaged, sold, and then—importantly—*recombined*.¹

In service of a compulsively productive economy, or perhaps just as a reflection of its “spirit,” contemporary architectural discourse is also both *cellularized* and *smooth*, delivering an unbroken flow of choppy bits—juicy images, witty sound bites, academico-corporate best practice, well-crafted architectural self-promotion, discrete case studies, operative method papers, and opinion pieces. The smoothness of the mode of delivery, of the format, we argue here, works to conceal the discontinuities of the content. Producing the illusion of a *whole*, architectural media *formats discrete packets of work compatible and thus combinable*—in Catherine Shonefeld’s terminology, it plays the role of “a tolerant host.”²

As editors of the architectural journal LO-RES, we here wish to reflect on our editorial practices as a reaction against the tendencies sketched above. Here, we address the prospects and strategies for both moving beyond “tolerance” and for producing architectural critique within semiocapitalism more broadly.

¹ “From the point of view of the valorization of capital, flow is continuous, but from the point of view of the existence and time of cognitive workers, productive activity has the character of recombinant fragmentation in cellular form.” Franco (Bifo) Berardi, eds. Gary Genosko & Nicholas Thoburn, *After the Future* (Oakland: AK Press, 2011), n.p.

² Katherine Schonfeld, *Walls Have Feelings: Architecture, Film and the City* (London: Routledge, 2000), 40.

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