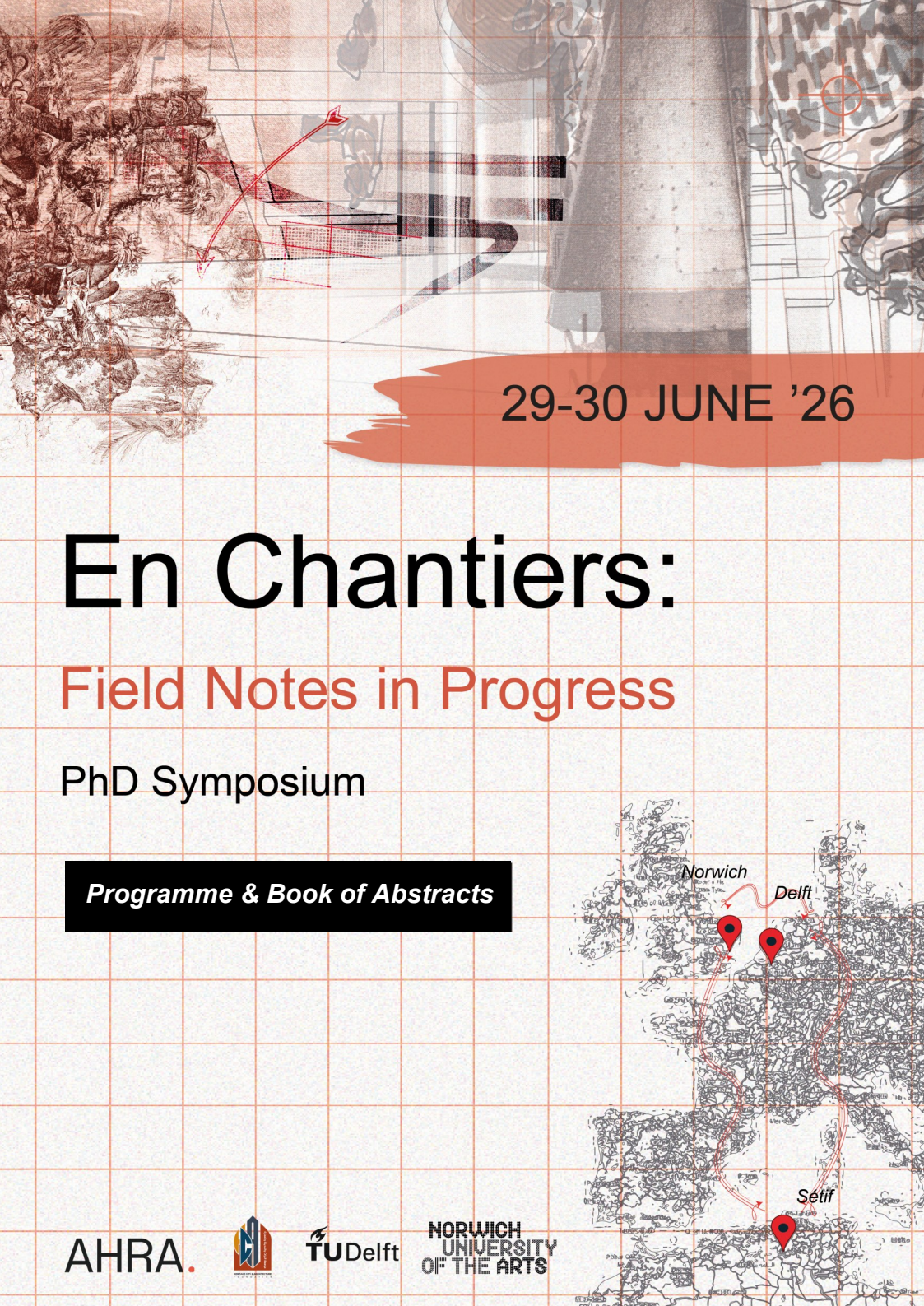




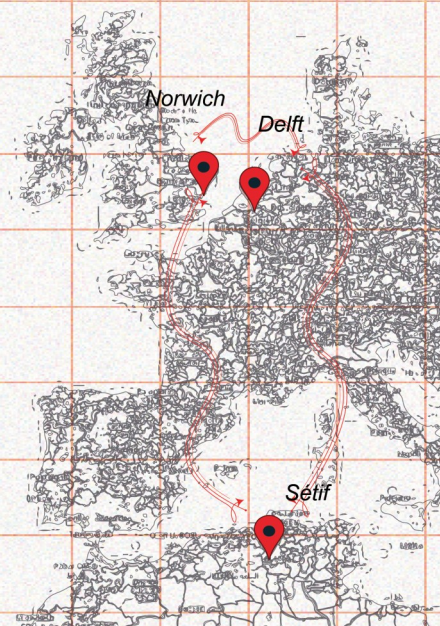
29-30 JUNE '26

En Chantiers:

Field Notes in Progress

PhD Symposium

Programme & Book of Abstracts



AHRA.

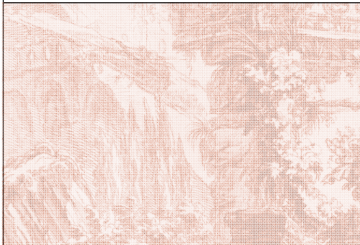
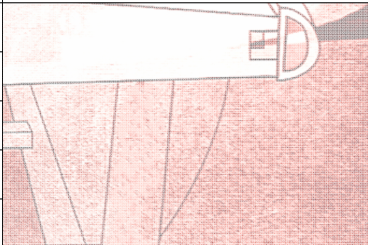
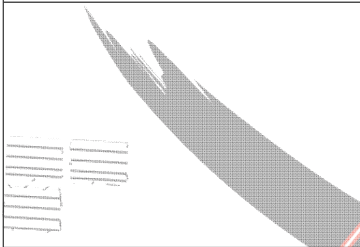
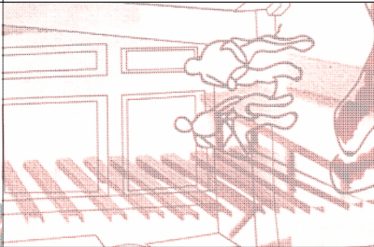
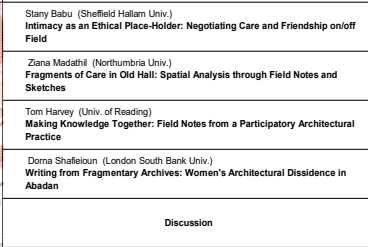
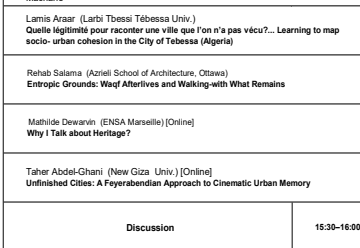
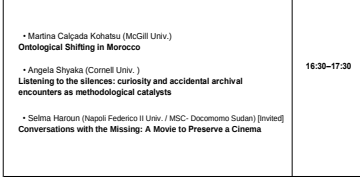
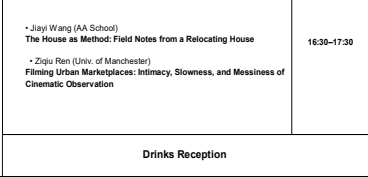
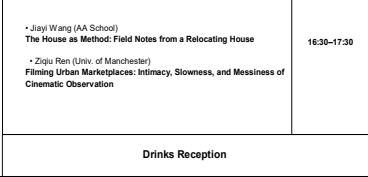


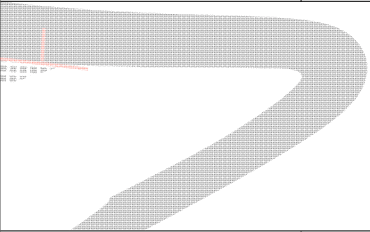
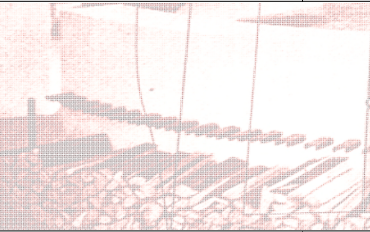
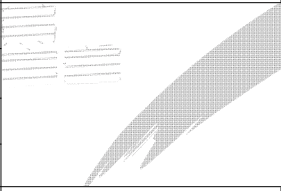
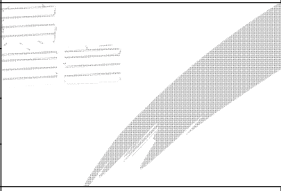
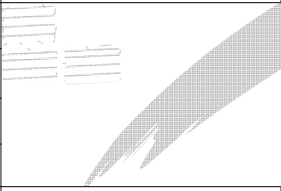
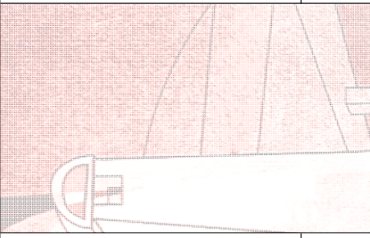
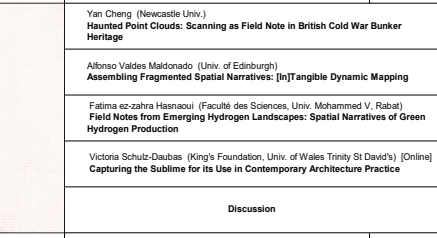
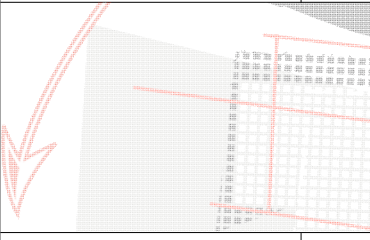
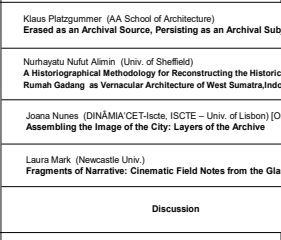
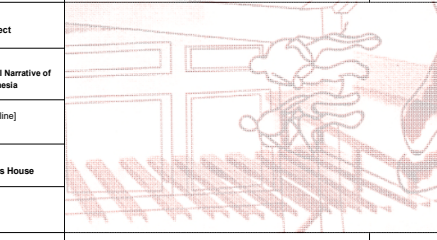
TU Delft

NORWICH
UNIVERSITY
OF THE ARTS

Research in the architectural humanities rarely moves in a straight line. It develops through fragments of observation, incomplete archives, tentative sketches, unexpected encounters, and reflections that may never make their way into a finished thesis or publication. This symposium, En Chantiers: Field Notes in Progress, foregrounds the provisional and the unfinished as productive spaces of inquiry. By placing emphasis on field notes; broadly understood as the marks, traces, and records of ongoing research, this symposium invites doctoral students to reflect on how knowledge is gathered, tested, and re-shaped in practice.

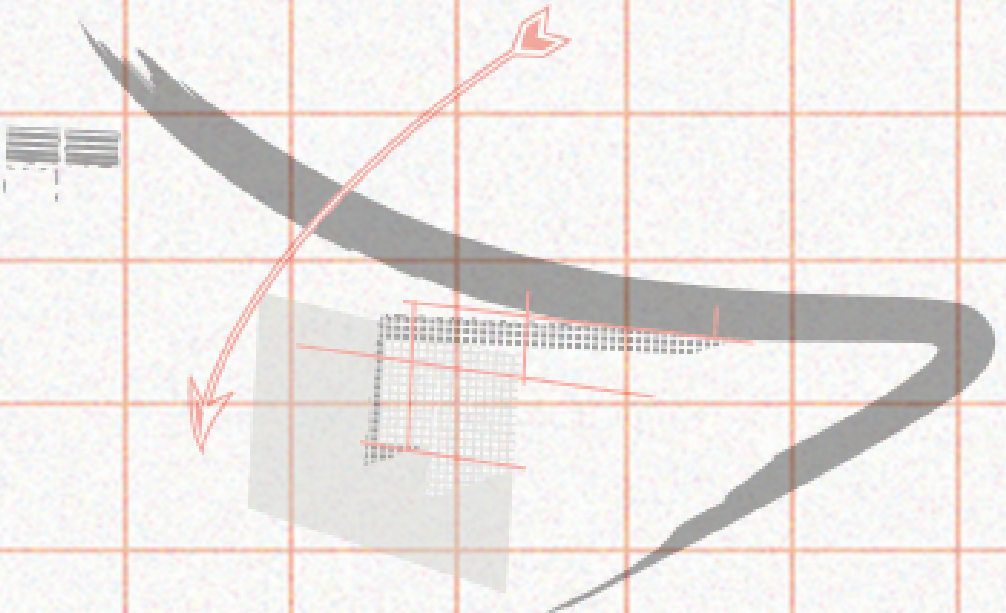
La recherche en humanités architecturales évolue rarement de manière linéaire. Elle se développe à partir de fragments d'observation, d'archives lacunaires, d'esquisses provisoires, de rencontres inattendues et de réflexions qui ne trouveront peut-être jamais leur place dans une thèse ou une publication achevée. Ce symposium, intitulé « En Chantiers : Field Notes in Progress », met en avant le provisoire et l'inachevé comme des espaces productifs d'investigation. En mettant l'accent sur les notes de terrain, entendues au sens large comme les marques, les traces et les registres des recherches en cours, ce symposium invite les doctorants à réfléchir à la manière dont la connaissance est recueillie, mise à l'épreuve et remodelée dans la pratique.

Sétif GMT+1		Delft CEST		Norwich GMT+1	
Session / Presenter	Time (local)	Session / Presenter	Time (local)	Session / Presenter	Time (local)
Welcome and Coffee	08:30–09:00	Welcome and Coffee	09:30–10:00	Welcome and Coffee	08:30–09:00
Streaming Delft – Panel 1-D: Landscapes and Materials	09:00–10:30	Panel 1-D · Landscapes and Materials Chair: Like Bijlma	10:00–11:30 (CEST)	Streaming Delft – Panel 1-D: Landscapes and Materials	09:00–10:30
		Vahit Türlü (Istanbul Technical Univ.) Stony Entanglements: Field Notes on Lithological Flows of Istanbul's Extractive Landscape			
		Akshar Gajjar (EPFL Lausanne) Drawing Itineraries: Fieldnotes on Brickmaking in Central Gujarat			
		Peter Williams (Univ. of Liverpool) Examining Atomic Territories and Nuclear Futures through Photographic Analysis			
		Alejandro Jaramillo Quintero (Univ. of Applied Arts Vienna) Architecture in Overlooked Territories: Territorial Transformations in Rural Colombia			
		Discussion			
Streaming Norwich – Panel 2-N: Care and Situated Practice	10:30–12:00	Streaming Norwich – Panel 2-N: Care and Situated Practice	11:30–13:00 (CEST)	Panel 2-N · Care and Situated Practice Chair: Candice Allison	10:30–12:00
				Stany Babu (Sheffield Hallam Univ.) Intimacy as an Ethical Place-Holder: Negotiating Care and Friendship on/off Field	
				Ziana Madathil (Northumbria Univ.) Fragments of Care in Old Hall: Spatial Analysis through Field Notes and Sketches	
				Tom Harvey (Univ. of Reading) Making Knowledge Together: Field Notes from a Participatory Architectural Practice	
				Dorna Shafieoun (London South Bank Univ.) Writing from Fragmentary Archives: Women's Architectural Dissidence in Abadan	
				Discussion	
Lunch Break	12:00–13:00	Lunch Break	13:00–14:00	Lunch Break	12:00–13:00
Streaming Delft – Panel 3-D: Industry, Labour and Resistance	13:00–14:30	Panel 3-D · Industry, Labour and Resistance Chair: Soescha Monteiro	14:00–15:30 (CEST)	Streaming Delft – Panel 3-D: Industry, Labour and Resistance	13:00–14:30
		Beata Hemer (Royal Danish Academy) Field notes in moments of maintenance			
		Gjilina Isufi (KU Leuven) Sketch from the Underground: Labour and Resistance at Treпча Mine, Kosovo			
		Boyang Shen (National Univ. of Singapore) [Online] Missing Puzzles in the Script of Technology: The Intercontinental Polyphonic Flow Clue of Prefabricated Cast Iron and The Material Prehistory of Sino-Southeast Asian Hybrid Architecture			
		Sameeah Ahmed-Arai (Princeton Univ.) [Online] On Post-Apartheid Water Infrastructure: Aesthetics of Violence and Democratization			
		Discussion	15:00–15:30		
Panel 4-S · Materialising Memory Chairs: Dr. Assia Samal-Boudjadja & Mohamed Amine Machane	14:30–16:00	Streaming Sétif – Panel 4-S: Materialising Memory	15:30–17:00 (CEST)	Streaming Sétif – Panel 4-S: Materialising Memory	14:30–16:00
Lamis Araar (Larbi Tbesli Tébéssa Univ.) Quelle légitimité pour raconter une ville que l'on n'a pas vécu?... Learning to map socio-urban cohesion in the City of Tébessa (Algeria)					
Rehab Salama (Azrieli School of Architecture, Ottawa) Entropic Grounds: Waqf Afterlives and Walking-with What Remains					
Mashide Dewarwin (ENSA Marseille) [Online] Why I Talk about Heritage?					
Taher Abdel-Ghani (New Giza Univ.) [Online] Unfinished Cities: A Feyerabendian Approach to Cinematic Urban Memory					
Discussion	15:30–16:00				
Tea Break	16:00–16:30	Tea Break	17:00–17:30	Tea Break	16:00–16:30
Workshop 5-S · Archives as Encounters [Bilingual/ Online] Chair: Pr. Amina Foula-Abdessemed		Workshop 6-D · Territorial Transformations Chair: Ran Pan and Like Bijlma		Workshop 7-N · Media and Place Chair: Dr Roter Su	
• Martina Calçada Kohatsu (McGill Univ.) Ontological Shifting in Morocco		• Elvin Baskenli (KU Leuven) Field Notes from the Divided City: Walking, Drawing, and Atlas-Making in Nicosia		• Jiyul Wang (AA School) The House as Method: Field Notes from a Relocating House	
• Angela Shyaka (Cornell Univ.) Listening to the silences: curiosity and accidental archival encounters as methodological catalysts		• Alice Emma Mariani (Roma Tre) In-Between Spaces: Traces of Industrial Heritage along the Douro Waterfront and Digital Visualisation		• Ziqiu Ren (Univ. of Manchester) Filming Urban Marketplaces: Intimacy, Slowness, and Messiness of Cinematic Observation	
• Selma Haroun (Napoli Federico II Univ. / MSC- Docomomo Sudan) [Invited] Conversations with the Missing: A Movie to Preserve a Cinema		• Nastare Novik (HOK-Vaaland) Matters of Maintenance: Spatial Translation as a Method for Tracing Organisational Practices of Degrowth			
		• Abdullah Yasin Dündar (TU Delft) Playful Rhythms of a PhD on Architectural Generativity			
		• Agne Gabonieniene (Vilnius Tech) An Unfinished Place: Failures, Gaps, and Uncertainties as Productive Aspects in the Construction of Methodology			
Drinks Reception					

Sétif GMT+1		Deift CEST		Norwich GMT+1	
Session / Presenter	Time (local)	Session / Presenter	Time (local)	Session / Presenter	Time (local)
Walk-in	08:00-08:30	Walk-in	09:00-09:30	Walk-in	08:00-08:30
Streaming Deift – Panel 8-D: Communities and Divagations	08:30-10:00	Panel 8-D · Communities and Divagations Chair: Isadora Aubel Olivares	09:30-11:00 (CEST)	Streaming Deift – Panel 8-D: Communities and Divagations	08:30-10:00
		Li Lin (Technische Universität Berlin) Tracing the Untraceable: Objects, Field Notes, and Spatial Negotiation in Ancestral Halls of Longmen			
		Gregory Biais Siou (TU Deift) May I Come In? My Ongoing Meander to the Inqoualan Longhouse Entrance			
		Anastasia Dourida (ETH Zurich) The Ethics of Letting Go: Navigating Non-Linear Methodologies in Situated Action Research			
		Discussion			
Workshop 9-S · Gaps in the Model: Methodological Uncertainties in Research [Bilingual] Chair: Dr. Ali Rahmane	10:00-11:00	Workshop 10-D · More-than-Human Sensing Chairs: Ran Pan and Soscha Monteiro	11:00-12:00 (CEST)	Workshop 11-N · Intimacy and Space Chair: Jason Wigin	10:00-11:00
• Ouahiba Guerboub (Univ. Abderrahmane Mira Bèjaïa) Simulation digitale et campus universitaires durables: défis éthiques de la représentation de la transition écologique • Thana-Allah Krittler (Univ. Salah Boubnider Constantine 3) Methodological Drift: Field notes from an unstable method in the study of urban mental images • Ermoni Anastasiadi (Univ. of Cyprus) [Online] Suspended Narratives: AI, Digital Voices, and the Intangible Historiography of Varosha		• Mariza Daouti (Univ. of Manchester) Walking-with the Landscape • Justus Schäfer Intension, Invention and the Forever Incomplete – Domestic Comfort and the Dissipation of Diverse Futurity • Anieli Goldinger (Berlin University of Technology) Remote sensing, Ground truthing and Forecasting: Three investigative spatial approaches to so-called remotenes • Anna Tudos (Free Univ. Bozen-Bolzano) I'm bursting with noise - agricultural field notes with the asparagus		• Michael Liang (Univ. of Sydney) [Online] Cruising Sydney Park: Recording Sexual Folds in the Built Environment • Daniel Tollady (Leeds Beckett University) Queer Field Notes from Faversham: Tracing and Documenting a Queer Everyday in Kent's Historic Market Town • Riccardo Bela (Leeds Beckett University) Queering the Framework	
Panel 12-S · Situated Encounters: Positionality, Participation, and Socio-Spatial Practices in North African Architecture [Fr] Chairs: Dr. Asala Semat-Boudjedja & Dr. Mohamed Bouchalbi	11:00-12:30	Streaming Sétif – Panel 12-S: Situated Encounters [French]	12:00-13:30	Streaming Sétif – Panel 12-S: Situated Encounters [French]	11:00-12:30
Nedjia Belkis Hamidi (Univ. Alger 1 BenYoucef BenKhedda) Chantiers participatifs et production de savoirs : notes de terrain des ksour du Sud-Ouest algérien (cas de Tamentit)					
Amel Kentache (Univ. Ferhat Abbas Sétif 1, IAST LAB LHE) L'appropriation et la qualité de l'architecture du logement des années 70 en Algérie: le chercheur à l'épreuve de la recherche entre subjectivité et objectivité					
Meryem Karim (National School of Architecture of Rabat) [Online from Deift] Du patio à la loggia : espaces intermédiaires et dynamiques d'appropriation dans le logement de masse à Casablanca (1947-2025)					
Discussion					
Lunch Break	12:30-13:30	Lunch Break	13:30-14:30	Lunch Break	12:30-13:30
Streaming Norwich – Panel 13-N: Imaging and Knowing	13:30-15:00	Streaming Norwich – Panel 13-N: Imaging and Knowing	14:30-16:00 (CEST)	Panel 13-N · Imaging and Knowing Chair: Sarah de Villiers	13:30-15:00
				Yan Cheng (Newcastle Univ.) Haunted Point Clouds: Scanning as Field Note in British Cold War Bunker Heritage	
				Alfonso Valdes Maldonado (Univ. of Edinburgh) Assembling Fragmented Spatial Narratives: [In]Tangible Dynamic Mapping	
				Fatima ez-zahra Hanaoui (Faculté des Sciences, Univ. Mohammed V, Rabat) Field Notes from Emerging Hydrogen Landscapes: Spatial Narratives of Green Hydrogen Production	
				Victoria Schulz-Daubas (King's Foundation, Univ. of Wales Trinity St David's) [Online] Capturing the Sublime for its Use in Contemporary Architecture Practice	
Discussion					
Tea Break	15:00-15:30	Tea Break	16:00-16:30	Tea Break	15:00-15:30
Streaming Deift – Panel 14-D: Remaking the Archive	15:30-17:00	Panel 14-D · Remaking the Archive Chair: Soscha Monteiro and Isadora Aubel Olivares	16:30-18:00 (CEST)	Streaming Deift – Panel 14-D: Remaking the Archive	15:30-17:00
		Klaus Platzgummer (AA School of Architecture) Erased as an Archival Source, Persisting as an Archival Subject			
		Nurhayati Nufut Alimin (Univ. of Sheffield) A Historiographical Methodology for Reconstructing the Historical Narrative of Rumah Gadang as Vernacular Architecture of West Sumatra, Indonesia			
		Joana Nunes (DINÂMIA'CET-Iscite, ISCTE – Univ. of Lisbon) [Online] Assembling the Image of the City: Layers of the Archive			
		Laura Mark (Newcastle Univ.) Fragments of Narrative: Cinematic Field Notes from the Glass House			
Discussion					
Concluding remarks	17:00-17:30	Concluding remarks	18:00-18:30	Concluding remarks	17:00-17:30
		Drinks Reception			

Day 1

29 JUNE 2026



Panel 1-D ·

Landscape and Materials [Delft]

Stony Entanglements: Field Notes on Lithological Flows of Istanbul's Extractive Landscape

Vahit Türot · Istanbul Technical University

This research unfolds the geo-architectural entanglements emerging from field observations within Istanbul's extractive landscapes, shifting the architectural focus from finished buildings to the fields of their material origins: quarries. It delves into the role of architecture within the extractivist operations of late capitalism, approaching it as a practice intricately interwoven with geological processes and planetary transformations. Extractivist tactics and strategies permeate architectural discourse, becoming embedded within the production of spatial organization. By examining the historical articulations between architectural and geological discourses since the 18th century, this research investigates how these relations are currently projected through extractive processes and topographical transformations within Istanbul's periphery.

This paper departs from the observation that architectural production increasingly relies on large-scale ground operations, such as quarries, mining zones, excavation sites, and demolition fields, which operate as hidden infrastructures of urbanization. It problematizes the 'lithological flows' of stone, considering them not only as circuits of extraction but also as a metamorphic process in which geological deep time is abruptly integrated into the accelerated temporality of finance capital, logistics, social, and seismic urgency. By documenting specific sites such as the Silicium quarries (41°16'43"N, 29°21'57.71"E), the study uses 'field notes' as a critical tool to bridge the gap between architecture critical role and planetary scales of peripheral intervention.

The paper outlines a methodology-in-progress, tracing the scars of extraction, the management of stone-derived waste and the informal settlements that inhabit these discarded spaces. Despite being invisible, it argues that these "peripheral operations" are integral to architecture. It highlights the instability of the quarry face and the incompleteness of the archive as urban areas for reconsidering architecture's ecological and ethical responsibilities. Ultimately, it invites reflection on how "thinking through stone networks" enables us to perceive the urban not as a collection of buildings, but as a continuous entropic displacement of the Earth's crust.

Drawing Itineraries: Fieldnotes on Brickmaking in Central Gujarat

Akshar Gajjar · EPFL Lausanne

Brickmaking in India might be one of the last construction materials whose production is intrinsically linked with the temporalities of seasons. The open-air process of laying bricks by hand from nearby farm soil comes to a halt during the monsoonal months, whereas the harsh summer sun moves the brickmaking to the cooler hours of the night. The story of brick production and use — intersected by diverse, at times unexpected actors and elements. Their movements do not fit in a sequential journey but are intersecting trails, weaving into one another. In this talk I will present fragments from ongoing fieldwork in Central Gujarat —sketches, notes, maps— that follow soil, cows, shepherds, water, brick makers, across brick kilns, farmlands and construction sites. I am interested in unpacking how these trails, when mapped together, reveal larger land relations, caste dynamics and ecological change.

I use sketching and drawing as ethnographic tools for their capacity to sit with unresolved complexity — bringing disparate actors into proximity without forcing them into a single narrative. How can drawing shift attention towards the actions (what do they do) and knowledge (how do they do) of communities rather than just their identities (who they are)? Working amongst marginalized communities such as brick kiln and construction workers raise urgent questions about representation — questions that drawing is better equipped to navigate than the camera or the written transcript.

Examining Atomic Territories and Nuclear Futures through Photographic Analysis

Peter Williams · University of Liverpool

How do you address landscape research when the narrative of the landscape's design and the buildings within it has been largely erased from the record, a history purposefully obscured?

This paper examines the methods used in my ongoing PhD research into three 'Atomic Landscapes' by the celebrated landscape architect Dame Sylvia Crowe, why they are important examples of 20th-century landscape design and industrial heritage, the threats they face, and their influence on new infrastructural energy developments today.

These projects were born in the Atomic Optimism of the 1950s, based on novel technologies developed after WWII to produce plutonium for the atomic arms race, which has led to a series of fragmented and incomplete archives. After examining more than twenty-four archives to date, it has become clear that the omissions may not be accidental but rather a concerted effort to manage information that could have been seen as controversial, as much today as it was seventy years ago.

The landscapes themselves are a dynamic archive of historical sedimentation, and the nature of landscape is temporal; therefore, a variety of 'slow and reflective' methods have been combined to develop a research methodology that seeks to harness photography as an agent of diversification and field notes as the basis for creative writing in order to critically reflect on the landscape's development. These methods are repeated over several years and through different seasons to provide a longitudinal study that goes beyond historical reflection and offers a deeper biography of the landscapes.

As well as the opportunities offered by this creative methodology, the paper will also examine the ongoing challenges of visual and interpretive bias and how the research might be situated within a historical understanding of industrial and landscape photography.

Architecture in Overlooked Territories: Territorial Transformations in Rural Colombia

Alejandro Jaramillo Quintero · University of Applied Arts Vienna

Today, many rural territories remain insufficiently studied within architectural research on territorial transformation. Yet these territories are increasingly central to global transformations related to climate adaptation, decarbonization, and the reorganization of food, water, and energy systems. In regions where governance structures are limited, resources scarce, and infrastructure fragile, access to opportunities remains uneven. These conditions create environments in which overlapping pressures related to extraction, accumulation, and territorial control shape how benefits, risks, and opportunities are distributed.

This paper presents research in progress emerging from more than six years of engagement with rural territories in the Oriente Antioqueño region of Colombia, an area deeply shaped by armed conflict, displacement, and processes of return. These territories reveal how uneven territorial conditions influence the capacity of communities to engage with broader socio-economic and environmental transformations.

The research asks how architectural practices and design strategies can operate within territories where opportunities and challenges are unevenly distributed. Rather than approaching rural territories as passive recipients of development, the project examines how local spatial practices, territorial knowledge, and collective forms of organization shape everyday environments and future possibilities.

Methodologically, the research combines action research and assemblage ethnography to work directly with territorial dynamics as they unfold. Action research enables iterative collaboration with local actors through participatory mapping, workshops, and design explorations that translate situated practices into shared knowledge. Assemblage ethnography supports the interpretation of the relations, actors, and socio-ecological processes that shape territorial transformation.

By reflecting on these ongoing engagements, the paper explores how architectural research grounded in long-term territorial engagement can translate overlooked rural dynamics into design knowledge capable of supporting more inclusive territorial futures within broader global transformations.

Panel 2-N ·

Care and Situated Practice [Norwich]

Intimacy as an Ethical Place-Holder: Negotiating Care and Friendship on/off Field

Stany Babu · Sheffield Hallam University

This paper evolved from my PhD fieldwork, exploring the intimate practices of resistance that emerged from the coastal fishing community of Thiruvananthapuram. Guided by feminist and decolonial geographies, the research centres on the lived experiences of the women through an engagement with storytelling. Engaging with stories is a politics of negotiation of relationships (Nagar, 2015) and an “awkwardly intimate experience” (Smith, 2016). These negotiations of relationships are dynamic, existing within and against the institutional and geopolitical discourses that affect and regulate intimate lives, identities and their performance. Understanding intimacy as affective care encounters (Oswin and Olund, 2010), I employ intimacy as an ethical placeholder to help navigate questions of reciprocity, care and friendships on and off the field. This provides the flexibility to reflect on feelings, emotions and personal actions on field without being curtailed within rigid hierarchical structures. Beyond the binaries of insider/outsider, researcher/participant, intimacy provides the linkages across “scales, realms and bodies” (Wilson, 2012). In the field notes I was recording, intimate relationships evolved rooted in relational care and responsibility developed through repeated informal interactions outside of a research objective. These relationships were central to emplacing the community’s narratives as well as shaped my research journey (gaining entry to the contact-list of my interlocutors and their homes, sharing tea and snacks on the roadside, discussing plans for the fish workers’ union’s building, and the concern for my health, education, marital status and success). Drawing on intimacy, this paper reflexively examines my positionalities and roles (Madam, Mol, Perakutty, comrade, student researcher), which were relationally and situationally negotiated. Intimacy as an ethical place-holder helps centre the practice of ethics in situ, and the reflection on it post-fieldwork, questioning ‘how to navigate intimacy on field and translate to a written page?’

Fragments of Care in Old Hall: Spatial Analysis through Field Notes and Sketches

Ziana Madathil · Northumbria University

Architectural research is often built on the foundation of well-developed archives and clearly established authorship, yet spatial practices unfold through fragmented and unfinished processes. This paper reflects on the methodological approach used to analyse a British intentional community, whose social, spatial, and ecological elements form a vital part of its ongoing documentation. The intentional community, Old Hall, located in Colchester, U.K., is home to 50 human members and several non-human members. Due to limited archival information available about the community, this study employs ethnographic and auto-ethnographic methods to explore the evolving spatial practices that enable architecture to be expressed through care, maintenance, and daily life. This paper questions how architecture can effectively reflect care practices in shared living arrangements, even when only partial knowledge and spatial practices requiring continual upkeep are accessible.

The research methods employed heavily rely on the community's existing practices and systems, aiding in the ongoing study of the Old Hall. Drawing on the care theories of Joan Tronto, Carol Gilligan, and Nel Noddings, the research identifies acts of attentiveness and maintenance through fieldwork journaling, mapping, conversations, interviews with members, and analytical sketches. It operates across fragmented archives and documents the lifestyle and spatial practices within the community, thereby positioning architecture as an ongoing process of social and ecological engagement. This methodological approach offers insights and cultivates a deeper understanding, fostering new knowledge (Verdinelli & Scagnoli, 2013).

Instead of providing a complete record, the materials collected illustrate collective maintenance, consider the influence of care-based spatial arrangements, and analyse informal adaptations within Old Hall. This paper thus proposes that spatial analysis does not necessarily have to stem from a comprehensive analysis but can be achieved through tentative, unfinished, and open-ended processes.

Making Knowledge Together: Field Notes from a Participatory Architectural Practice

Tom Harvey · University of Reading

This paper reflects on a practice-based PhD in Architecture at the point where methodological formation prepares to encounter the contingencies of early fieldwork. Emerging from over a decade of architectural practice, it approaches participation not as a consultative technique but as a situated practice of making knowledge together under conditions of inequality, conflict, and care. Architecture is understood not primarily as object or outcome, but as an epistemic infrastructure: a set of spatial arrangements, material artefacts, and facilitation protocols through which participation may be shaped, tested, and contested.

Situated on a housing estate in southeast London, the work develops participatory artefacts – affective maps, heuristic tables, and micro-models – as working surfaces rather than design proposals. These artefacts support a low-risk pilot encounter in which inclusion and exclusion, agreement and refusal, attentiveness and discomfort can become spatially and materially negotiable. The current phase is framed explicitly as the design of a methodological testbed.

Rather than presenting stabilised findings, the paper foregrounds research-in-progress through an assemblage of preparatory field notes: artefact configurations, facilitation protocols, ethical staging, site observations, anticipated moments of difficulty, and the design of a living archive. These partial and provisional traces are treated as indications of how the method is being prepared for use, and where it may need to change through encounter. Incompleteness becomes a critical resource, revealing how participatory arrangements might redistribute authority, where they may resist appropriation, and where ethical commitments require further adjustment.

The paper tentatively develops three methodological propositions: that disagreement may become analytically productive when held materially rather than resolved discursively; that tacit and affective signals – silence, humour, hesitation, avoidance – may operate as forms of democratic knowledge; and that ethics can function as method through staged consent and an archive that keeps knowledge revisitable, unsettled, and collectively stewarded over time.

Writing from Fragmentary Archives: Women's Architectural Dissidence in Abadan

Dorna Shafieioun London South Bank University

Iran was never formally colonised; however, its modernisation in the first half of the 20th century was deeply tied to colonial oil encounters. The site of my enquiry is Abadan between 1925 and 1951, where the Anglo-Iranian Oil Company developed one of Iran's first modern industrial cities through planning interventions informed by imperial urban models. Abadan's planning history has often been narrated through top-down, masculinised frames, describing it as a major oil city, a company town and a site of colonial modernisation. In such accounts, women are either excluded or portrayed as confined subjects of a planned domesticity rather than active spatial agents.

At the same time, reading Abadan's modernisation through the everyday spatial practices of Abadani women against colonial domestic order is methodologically challenging. The city has undergone significant changes through major political shifts, war, and reconstruction, while the available archive, produced by colonial and corporate institutions, is inevitably uneven. Women are rarely the explicit subject of such textual and visual archives; instead, they appear indirectly across photographs, films, memoirs, travelogues and oral histories. These sources fleetingly show domestic adaptations to company houses, including informal economic activities such as hair salons, as well as persistence of tents and locally built huts on the city's outskirts.

This study approaches women's partial visibility in archives not as a failure of evidence, but as a methodological condition. It asks how official and unofficial materials can be read both with and against the grain in order to approach forms of women's architectural dissidence in the practices of everyday life. To do so, I use postcolonial feminist situated knowledge and methods developed for working with fragmentary archives. Framing writing as a spatial and situated practice, this research reflects on how positionality, archival instability, and silence shape not only what can be known, but also the forms through which such histories are written.

Panel 3-D ·

Industry, Labour and Resistance [Delft]

Field notes in moments of maintenance

Beata Hemer · The Royal Danish Academy

My research is concerned with “moments of maintenance” – situations where repair work, social relations, and institutional rules intersect – in Danish non-profit housing, focusing on the estate Høje Gladsaxe on the outskirts of Copenhagen. Here, maintenance is a complex and sometimes conflictual field, consisting of formal professional practices as well as informal everyday “doings” by tenants—both understood as ongoing spatial production that extends beyond technical repair.

Høje Gladsaxe comprises approximately 2,000 households. It is an area of homes, criss-crossed by everyday routes, memories, and neighbour-relations. At the same time, from the perspective of the seventeen janitors working here daily, it is a workplace filled with tasks to be solved and completed. Through fieldwork, I have observed how these perspectives frequently overlap. The institutional procedures that steer the work of janitors—directives of “how things should be done”— are often translated into relational, affective, and situated maintenance practices. Conversely, within the tenant-democratic structure of Danish non-profit housing, tenants formally participate in maintenance decisions and play a key role in identifying repair needs in their immediate surroundings.

Within this complex “dance of maintenance”, I have come across several moments of tension and conflict. For the AHRA symposium, I’ll discuss two of these, from which I have taken extensive field notes. The first concerns a field walk with a tenants’ board, where I ask: what ethical considerations arise when witnessing and “noting down” conflict? What kinds of field notes emerge in situations where note-taking itself becomes problematic? The second focuses on a telephone conversation with a maintenance manager, where I reflect on how to negotiate my positionality as a researcher when drawn into conflict. How can incorporating the researcher’s own feelings and emotions into field notes be mobilised as a critical analytical tool?

By examining these moments of tension, I’ll argue that field notes as reflexive documentation allows researchers to better understand the relational and affective dimensions through which maintenance practices unfold.

Sketch from the Underground: Labour and Resistance at Trepça Mine, Kosovo

Gjiltine Isufi · KU Leuven

In architectural research, the drawing has traditionally been associated with representational precision. Yet, in subterranean environments where space cannot easily be seen or measured, such representational certainty becomes difficult to sustain. Histories of mining, however, have shown that maps and models have gradually helped engineers assert authority over subterranean space. At the same time, the underground is apprehended differently by miners whose knowledge is acquired through embodied engagement rather than formalized measurements. This contribution focuses on a sketch produced during fieldwork at the Trepça Mine in Kosovo, 850 meters underground. While the drawing primarily foregrounds experiential forms of spatial knowledge, it also raises critical questions on the historical 1989 Miners' Strike.

The drawing begins with the elevator shaft, from which the main corridors of Horizon 11 extend north and south, forming a loose horseshoe across the underground network. Lines trace the deposit bunker, the rails in corridors, and the storage of explosives alongside numbered ore bodies. Other marks register changes in temperature, the flow of water, and the direction of underground wind. As the drawing develops along the walk, the accompanying miner intervenes by correcting lines and annotations, without reference to the mine's technical plans. At this moment, observation, interpretation, and testimony enter the drawing.

It is through this drawing that overlooked spatial layers of a historical event begin to surface. In February 1989, more than 1300 miners descended 850 meters into the mine and remained underground for eight days, staging a hunger strike against the abolition of Kosovo's autonomy by the Socialist Republic of Serbia. While the strike's political significance has been widely discussed, its spatial conditions remain largely unaddressed. By tracing extreme microclimates, the presence of explosives, and the fragile dependency on the elevator, the drawing reveals how the subterranean environment amplified the strike's political resonance.

Missing Puzzles in the Script of Technology: The Intercontinental Polyphonic Flow Clue of Prefabricated Cast Iron and the Material Prehistory of Sino-Southeast Asian Hybrid Architecture**Boyang Shen** · National University of Singapore

This study reflects upon a project examining Western colonial construction's impact and its ripple effects on Sino-Southeast Asian built environment through intercontinental material and technological flows, yet proved difficult to realize by insufficient archival evidence.

The project focuses on prefabricated cast iron building components from the late 19th to early 20th century, as well as the architectures of China and Southeast Asia that are stylistically fragmented and hybrid in the application of these components. Originating in European foundries (Glasgow, Paris, the Urals, Ruhr Valley, etc), these materials embodied dual characteristics of industrial standardization and artisanal aesthetics, becoming efficient "scripted objects" of modernity that transmitted complex European aesthetic and technical information across distances. At construction sites throughout Manchuria, the Yangtze basin, southeastern China, and Indochina, local participants appropriated these materials, recombining prescribed elements and technologies, moving beyond passive replication of Western originals toward a complex hybrid configuration and a new material culture born from a process of active translation.

While employing neo-materialist ontology, Actor-Network Theory (ANT), and the "cultural biography of things" to treat cast iron as "vibrant matter" and "follow the object," reveals cast iron's life journey from different origins to its performance in Asian architecture is not merely the set of start-and-end-points. Rather, it constitutes a complex multipolar network of commodity flows comprising numerous stages, shaped by intricate negotiations among all human and non-human actors. However, cast iron components as circulating commodities were not documented in architectural archives but existed as minor constituents of vast, neglected intercontinental trade records. With colonial and economic infrastructures gone and the disappearance of Asian contractors, while foundry catalogs and clues from existing architectural remains or historical photographs offer distant hints, the dispersal of definitive archives (engineering files, shipping manifests, customs records) renders impossible these stories of how commodification and standardization paradoxically facilitated localization.

On Post-Apartheid Water Infrastructure: Aesthetics of Violence and Democratization

Sameeah Ahmed-Arai · Princeton University

The Steenbras Water Treatment Works (WTW) – boasting a distinct art décor style – is connected to one of the earliest colonial modernization projects in South Africa. In the *Engineering News* on 4 September 1947, Steenbras was headlined as a “waterworks showplace” for the country. From the outside, the landscape – the ocean and mountain – is subject to the building’s monumental display.

When I show my family the archival images of Steenbras Waterworks, located just outside Cape Town, they are familiar with the site. The Steenbras lookout was one of the only places my grandparents and their children could picnic as non-whites during the apartheid regime, and their memories are full with difficult reminders of racial violence. As places of classism and segregation, we can see how this soils their view of the art décor rooms at Steenbras. “The opposite of beauty is not ugliness,” Elaine Scarry, professor of aesthetics, says, “it’s terror.” Evoking notions of modernity and colonial ideas of civilization, infrastructural pursuits have often brought, in various forms, overt and implicit forms of violence.

How do architects reimagine the classist, racialized system inherited by the apartheid regime? This paper tests the realms of research inquiry by utilizing an assemblage of sources: archival photographs, archival newspapers, family memoir, interviews with operators, engineers and architects, as well as poetry and contemporary post-apartheid architectural drawings.

In the second part of this paper, I look at recent WTW projects where multidisciplinary teams of architects and engineers rethink what ‘progress’ means – and in doing so create a new aesthetic for the democratic nation: imagining the site as a blank slate, a canvas, to be owned by the operator (historically disenfranchised) as much as the engineer (historically, white). I test how this assemblage of field notes and sources allows an inquiry into narrative and aesthetics to gain a better understanding of how water infrastructure operates as a socio-cultural network, not just a pragmatic one.

Panel 4-S ·

Materialising Memory [Sétif · English]

Quelle légitimité pour raconter une ville que l'on n'a pas vécu? Learning to Map Socio-Urban Cohesion in the City of Tébessa (Algeria)

Lamis Araar · Larbi Tbessi Tébessa University

Dealing with urban entities confronts us with the complex multidimensional nature of their being. Algerian cities are no different, condensing the social and the morphological, and reflecting the Lefebvrian triad of space, with its gaps and connections between the perceived, conceived and lived.

Faced with the enduring need to (re)think the design of cohesive spaces/cities, this research seeks a better theoretical understanding of the realities of space, mitigating the normative/rigid imaginaries, through reflective bottom-up approaches.

My thesis landed me in a city to which I am an outsider in many senses. Tibest, Theveste, Tébessa, its urban being unfolds in many strata, a crossroad of historical and cultural identities, echoing M. Côte's image of the Algerian returned space.

As I start to iterate between various fields and concepts, trying to grasp social cohesion and its morphological counterparts, I confront the first doubt, how dare the outsider, experiencing a city for the first time, approach the intimacy of the situated social take?

To address this, and as an adept of the Peripatetic school (grounded in the idea that the synergy of walking and dialogue generates insights), I took wandering strolls through the city armed with a recording device and a camera to make a dynamic hybrid-map with my own spatial narrative

I placed myself in the mesh of a path woven in the very heart of the urban network of the city following its unique Byzantine/Roman/Colonial-French/post-independence stratification. Examining the ingenious adaptation/appropriation of public spaces for various social practices, set against a rich architectonic backdrop that tells the story of the site, the city, and most importantly the people. From this a network of public spaces, linking the different historical strata to the various usage of space -habitus- in each one, reminds us that, in Heidegger's words, "we dwell as we are".

In this contribution, as I grapple with the doubt of subjectivity and situatedness, I rely on this patchwork of fieldnotes to attempt to reconstruct and reflect on a possible narrative of the city, conveyed through both an introspective and extrospective process, transcribed through a play with experiments of hybrid mapping and media.

Why I Talk About Heritage?

Mathilde Dewarvin · ENSA de Marseille

Artist-architect based in Marseille, I am exploring our relationship to heritage through site-specific projects. For AHRA Symposium in the “Récits” category, I would like to share reflections on my project “ROC·HES”.

Colonisation has created gaps in archives, with some knowledge retained in France and some keys to understanding left in Algeria, Morocco, Tunisia,... While reflecting on my positionality within this gathering, I aim to interrogate the resonances between countries and cultures regarding our collective relationship to heritage.

I began my research with six-months of fieldwork at “La Citadelle de Marseille”, an ancient military fort that has been undergoing rehabilitation for ten years. The fort resonates strongly with French history. During the revolution, many stones were plundered to build houses. Later on, Habib Bourguiba, a figure of the Tunisian separatist movement was incarcerated there. Nowadays, the construction, employing workers in reintegration-schemes, many of whom come from former French colonies, reflects postcolonial France. Engaging with these layered histories pushed me to find a thread through which I could address the site’s complexity, while also considering others who don’t have a voice in conservation dynamics, the more-than-humans. I focused on stones themselves, through which I could explore notions of extractivism, ownership, traces, ruins,... I developed a methodology of accumulating field notes and connecting elements that might initially appear unrelated. This research material transformed into a map and later a creative writing process for a theatre play. Questioning what to save, what to touch, where to stop, I merged pasts and potential futures of the site.

I am currently expanding this work to other territories by looking for traces of artistic works across the Mediterranean that embrace similar questions. I am also exploring possible echoes with dry stone walling crafts in Scotland, who may disappear in favour of large-scale industrial and globalized farming.

Entropic Grounds: Waqf Afterlives and Walking-with What Remains

Rehab Salama · Azrieli School of Architecture, Ottawa

This paper materially traces Mamluk-era waqfs as entropic grounds, sites where overlapping temporalities, shifting legalities, and ruination unravel the logics of property in post-revolutionary Cairo. At first glance Cairo seems frozen mid-construction: a city perpetually under construction and demolition, suspended between states of making and unmaking. These processes of unmaking have been propelled by the State's initiative to 'free' Cairo from informality, clearing the way for commercial megaprojects. Within this condition, the remains of Mamluk-era waqfs emerge as curious gaps, leftover and discarded spaces where the logics of property falter. They are the active fallout of policies, colonial violences, and systemic abandonments. Existing in a sort of temporal drag, they are spaces of waiting, spaces of accumulation, and degradation, unruly, unsettled, provisional, and unspecific.

What remains behind are thickly configured affective fields, pulsating with tensions and unsettled forces, holding disparate forms, functions, and ways of doing things. These gaps mark the frayed edges where megaprojects fail, where excess and remainder slip out of control, and where otherwise modes of living briefly become imaginable. The work traces the queer, improvised, and minor uses through which inhabitants animate these grounds beyond state sanction.

The paper will be presented through a series of speculative walks through the streets of El-Gamaleya, El-Darb El-Ahmar, and El Khalifa in Historic Cairo. Here fieldwork extends the research into an embodied walking practice, engaging in processes of attunement, material entanglement, and intra-connected touchings, as "walking-with" (Springgay and Truman 2017, 142) becomes a practice that attends to transmaterial knottings between all matter. Moving through spaces of arrested capital, vibrant matter, and infrastructural breakage, walking becomes a speculative method that registers the frictions, residues, and provisional arrangements that emerge where dissonant temporalities and materials collide without fully resolving.

Unfinished Cities: A Feyerabendian Approach to Cinematic Urban Memory

Taher Abdel-Ghani · New Giza University

This research examines film scenes that reveal selective perceptions of the city shaped by existing unstructured archived material. Drawing on the philosophy of Paul Feyerabend to frame incompleteness and ambiguity as productive conditions of research, the author highlights the fragmentary nature of archival practices shaping how value and heritage are preserved across both tangible and intangible domains, as well as assessing the extent to which archives are accessible to the public within today's digitized infrastructure. Feyerabend's critique of rigid scientific method, stemming from his book *Against Method*, is applied in the author's posing of the term 'unfinished cities', which is an ongoing doctoral research project mapping locations of Egyptian film scenes shot in Downtown Cairo between 1941 and 1992. Within this framework, film scenes are perceived as archival traces that document urban spaces at specific historical moments. Yet, these traces are inherently unstable: unidentifiable filming locations, the disappearance of certain urban elements, and the distortion of spatial continuity.

Here, the study poses some critical questions: What do we do when we do not have the full picture of the city? Is a cinematic city reliable for architecture and urban research? What is the language of the archival material being collected on the city? To have a broad picture of the problem, this research adopts a Feyerabendian notion of the anarchy of knowledge that frees it from a one single prescriptive scientific method.

PARALLEL WORKSHOPS · DAY 1

Workshop 5-S ·

Unfinished Methods and Archival Encounters

[Sétif]

Ontological Shifting in Morocco

Martina Calçada Kohatsu · McGill University

This work-in-progress emerges from a three-month internship with the cultural association "The Minority Globe" in Morocco, during the summer of 2025. During this period, I documented encounters with the city's socio-ecological landscape: its built environment, foodways, cultural practices, and everyday interpersonal relations. The material gathered through photographs, sketches, audio-recorded museum visits, filmed interviews, and informal footage forms a heterogeneous archive of field notes. Two short art residencies in Tiznit and Casablanca provided the context for this exploratory practice.

Within these settings, field notes blur the boundaries between personal experience and collective history, observation and interpretation. These "organic knowledges" emerge through fragmented reflections: a philosophical question answered with a sketch of a building, the description of a smell followed by a quoted phrase of an interviewee. When apprehended in their incompleteness, these notes expand the conceptual frame of the project. They function not only as documentation, but as a method for thinking with place. Beyond recording the work of architects and artists, the field archives trace processes of being and becoming within unfamiliar environments.

A central thread in this archive is the experience of being-in-place and the speculative exercise of imagining the origins of a place and self through its architecture and social life. Writing and filming in situ becomes a way of asking how environments shape subjectivity: "Who would I be had I grown up here?"; "Why is the mosque designed this way?" emerge as methodological prompts rather than conclusions. Moving through Casablanca's Art Deco districts in search of architects to interview, discussions about buildings often expanded into broader reflections on life, work, and social norms.

By presenting fragments from this evolving archive, the project explores how incompleteness - partial conversations, unresolved taboos, and raw footage - can function as a productive mode of inquiry to understand self and place.

Listening to the Silences: Curiosity and Accidental Archival Encounters as Methodological Catalysts

Angela Shyaka · Cornell University

Three accidental archival encounters transformed my doctoral research this past year: two White Father Missionaries photographic albums (1903-1924), British–Belgian–German colonial correspondence regarding claims of sovereignty over the Mfumbiro Mountains (northwestern Rwanda) from the 1890s, and German and British cartographic maps of Eastern Africa between the 1880s and the 1920s.

My doctoral research started as questions about the physical manifestations through typologies of transcultural exchange in Rwanda between the 1890s and the 1930s. In the scarcity of “canonical” architectural archives within my spatio-temporal context, these sources enabled not only to read them against the grain through a postcolonial lens and identify archival silences, but in doing so, engendered an expansion of lines of inquiry and methodology for architectural history. My research scaled up from typologies to the epistemological and spatial imaginaries that drove and underlaid their implementation while moving further back in time. Reading the photographs spatially and the albums as architectural constructions revealed missionaries as non-colonial actors attempting to claim sovereignty over land. The colonial correspondence revealed, through reading them against their intended purpose, the agency of local guides as well as the use of explorer travel accounts in defending state claims over land. Cartographic maps became visual evidence of imperial spatial imaginaries and territorial conflicts. More surprisingly, in addition to expanding the scale and scope of my work, these sources reveal to be constructed by and constructing the larger story of the “project of modernization” in which Europe self-actualization as “civilized” was reinforced through the “primitivization” of African (and non-western) environments. Epistemologies circulate and manifest physically and visually, with lasting impact spanning centuries—as contemporary Rwandan borders show. While this broadened consideration is promising for my work, I am interested in discussing ways to effectively balance between trans-imperial and localized scales without losing clarity.

Conversations with the Missing: A Movie to Preserve a Cinema

Selma Haroun · ArcHer, Università degli Studi di Napoli Federico II
MSC Modern Sudan Collective / Docomomo Sudan

The Modern Sudan Collective (MSC)/Docomomo Sudan, founded in 2019, is a grassroots initiative that works to document and advocate for the preservation of modern Sudanese architecture. As ongoing war and challenges threaten buildings and memory, the collective has adopted digital solutions that adapt and respond to the current situation: Among its current projects, the conservation of cinemas, as true cultural and social witnesses of the country.

This paper reflects on my own positionality as a participating member from outside Sudan, examining how struggles and inaccessibility shaped the collective development of this digital preservation methodology.

Al Thawra Cinema in Oum Durman will be presented, to illustrate a three-step digital preservation approach, proposed by Omer Gorashi (MSC), using photogrammetry for 3D restitution in a complicated acquisition context.

Due to socio-political constraints, direct data acquisition was prevented, while online resources were limited, and the available images were often subject to copyright restrictions or marked with watermarks. A mesh was nevertheless generated from these images, corrected, and scaled using satellite imagery to achieve a realistic approximation of the building's proportions. However, the distorted perspectives of the images resulted in anomalies within the point cloud.

To overcome this, the documentary film *Talking About Trees*, shot inside the cinema, provided a better spatial understanding of the building and provided an alternative source for refining the building's proportions.

This contribution presents an ongoing digital preservation process shaped by war, fragmented archives, and restricted access. It demonstrates how inventiveness and use of alternative resources can support the MSC's efforts to contribute to the preservation of Sudan's endangered architectural heritage and collective memory.

PARALLEL WORKSHOPS · DAY 1

Workshop 6-D ·

Territorial Transformations [Delft]

Field Notes from the Divided City: Walking, Drawing, and Atlas-Making in Nicosia

Ekin Baskentli · KU Leuven

This contribution draws from fieldwork conducted along the UN Buffer Zone in Nicosia, the last divided capital in Europe. The border is commonly represented in official cartographies as a fixed rupture separating two territories. Existing representations continue to frame the 'other' as living in a different spatial and temporal reality, reinforcing polarized narratives. Fieldwork along the Buffer Zone revealed a different spatial condition. What appears on maps as a single, fixed line of division unfolds, in lived reality, as something far less stable. The border does not remain where it is mapped; it shifts, extends, and infiltrates the spaces and routines of everyday life. This reveals the spatial dissonance embedded within contested heritage. Dissonance, in this sense, is not only a conflict of narratives or memories, but a condition that is spatially and materially lived.

The research presented here emerges from the first year of ongoing doctoral research, at a moment when its methodology is still being tested in practice. Rather than following a linear research sequence, the process unfolds through a recursive interplay between observational walking, drawing, spontaneous encounters, mapping, counter-mapping, and returning to the site: a feedback loop in which each practice reframes the questions raised by the others. In this research, the drawings are the field notes registering the spatial conditions that official accounts leave unspoken. They are working documents, redrawn as new observations emerge, tested in participatory settings where they act as objects of speech, never conceived as final images.

What remains unresolved is the Atlas itself. Conceived as a machine à penser, it assembles fragments of architectural artefacts, but its form is still taking shape. The making of the Atlas is as important as the making of its elements. The central question therefore becomes: How can these fragments be assembled without the Atlas becoming the very fixed image it works against?

In-Between Spaces: Traces of Industrial Heritage along the Douro Waterfront and Digital Visualisation

Alice Emma Mariani · Università degli Studi Roma Tre

Along the Douro waterfront, the imprints left by former ceramic industries persist, silent ruins, adrift in time, woven into a cultural landscape. The city advanced around them, reshaping its urban life, these places absorbed the transformations in silence, accumulating new strata: the spontaneous, the unplanned, the slow work of vegetation and weather. Reading the territory as a palimpsest means accounting for both its historical depth and the stratigraphy of abandonment as a phase that does not merely interrupt meaning, but transforms it. It holds it in tension, making what evolved from incompleteness part of the argument. Precisely because of their ambiguity, these sites can generate new languages for places and architectures, and may be read as potential activators for collective space.

The research has developed through an effort to systematise what resists systematisation: archival fieldwork in historical repositories, tracing original drawings that revealed not only what was built, but the shape of institutional memory itself. Historical cartographic analysis, a territorial model, a physical scale model of the topography of Porto and Vila Nova de Gaia. Each instrument produces its own partial image; none is sufficient alone. From this fragmentation, a question has emerged: how to visualise the research itself? The work generates heterogeneous material spatial data, archival documents, photographs, heritage classifications. The response has been to develop an interactive digital archive, map, and catalogue: an experiment in structuring, navigating through data collection. The artificial intelligence tools have been used in the development as technical supports enabling the visualisation and structuring of material, this could lay the groundwork for an open accessible public database on the ceramic heritage of the Douro waterfront.

Matters of Maintenance: Spatial Translation as a Method for Tracing Organisational Practices of Degrowth

Natalie Novik · HDK-Valand Academy, University of Gothenburg

Exploring abandoned industrial heritage means engaging with sites once defined by extraction, heat, and sweat—places that cooled down in the second half of the 20th century as labor was relocated and industries shifted. In the absence of maintenance, these spaces were left vacant, gradually falling into decay. Across diverse contexts, self-organized cultural initiatives boldly assert their presence in eco-social transformation by reclaiming unwanted architectures. However, their contributions remain largely unacknowledged within architectural historiography. This study investigates members of Trans European Halles, a network for independent cultural centres, which originated in Belgium in 1983 to connect cultural venues housed within abandoned industrial sites throughout Europe.

Positioned at the intersection of artistic research and urban studies, this research project aims to contribute to composing new ethical perspectives on design professions in the emerging era of post-extractivist thinking using maintenance as a theoretical lens. Recognizing maintenance as an assemblage of infrastructural and organizational systems – a network composed of objects, tools, relationships, practices, scores, and effects – challenges the rigid dichotomy between order and disorder, revealing the nuanced realities of how urban systems function and are sustained.

My practice combines urban curating with ficto-critical methods, games, speculative narratives, and cartographic techniques. Through participatory and socially engaged processes, I develop a methodology of spatial translation that investigates how alternative economies are imagined and sustained, how labour and maintenance are distributed, and how collective practices operate beyond formal institutions. The process is documented both as a participatory method and as a research outcome, contributing to broader discussions on knowledge production in artistic research and spatial practice. In doing so, it draws attention to often overlooked aspects of spatial work and explores alternative ways of living and organising grounded in ethics of care, collaboration, and resistance to extractive capitalism, engaging with a framework of diverse economies and degrowth.

Playful Rhythms of a PhD on Architectural Generativity

Abdullah Yasin Dündar · Delft University of Technology

I started my PhD studies focusing on how playfulness cannot be restricted to playgrounds and shiny, coloured surfaces, but is an operational tendency toward tinkering and the discovery of alternative ways. These new approaches can be about thinking, living, experimenting, and even constraining, since games are defined by their rules. In the initial plan for my PhD, each chapter and section was supposed to cover three steps of analysis of playfulness. First, how can we learn playfulness from animals who enacted it in a more operational way, without limiting themselves to categories and predetermined plans, as Gregory Bateson argued? Second, what do the rules of play tell us about architectural generativity? Finally, how can students experiment with these frameworks I have developed?

As I investigate generativity without limiting it to an abstract mind, I realised that I need to spend more time on what constraints mean in the creation of complex systems. If games constrain what can be done through their physical and behavioural limitations, the same novelty can also be investigated in other dynamic systems that produce something more when their parts come together. I started with a playful perspective on architectural generativity; then I moved toward a focus on the relationship between wholes and parts, as in a game with rules that are neither too loose nor too restrictive, or as a city that neither dictates nor abandons its actors.

If I want to resonate more with readers in a playful way, I want to go beyond biased, readily given accounts of concepts with heavy connotations. In other words, I cannot playfully write about playfulness by using the word play. Thus, I find the concept of sympathy meaningful throughout my PhD story, rhythmically shifted over the years.

An Unfinished Place: Failures, Gaps, and Uncertainties as Productive Aspects in the Construction of Methodology

Agne Gabreniene · Vilnius Gediminas Technical University

Šnipiškės, a suburb of Vilnius designated for New City Centre development in the late twentieth century, remains an unfinished place: architecturally fragmented, lacking spatial coherence, and shaped by competing narratives that generate social tensions and interdisciplinary interest. Situated near the Old Town, across the river, the area developed around sixteenth-century roads and was historically characterised by ethnic diversity and traditions of ceramic production. Successive political regimes – from nineteenth-century Russian Imperial planning to Soviet-era transformations – have left overlapping and unresolved spatial visions, making Šnipiškės a compelling site for inquiry into how place is constructed, recognised, and contested.

Initial fieldwork suggested that urban fragmentation may be better understood as a consequence of placelessness – the non-recognition of place – opening further questions: what kind of place is Šnipiškės, who holds the authority to define it, and what processes sustain or undermine the relationship between inhabitants and their environment? To address these, the study adopts a phenomenologically oriented hermeneutic approach, drawing on phenomenological philosophy (Heidegger, Merleau-Ponty), humanistic geography (Relph, Tuan), and assemblage theory (Deleuze and Guattari).

Fieldwork began with theoretically informed observation of the built environment, followed by field notes, historical research, semi-structured interviews to explore how residents' lived experiences confirm or challenge external interpretations. As the research progressed, a series of productive gaps became apparent: inconsistent municipal policies, the neglect of lived experience, the marginalisation of qualitative inquiry.

Phenomenological research also carries inherent methodological uncertainties – subjectivity, indeterminacy, and the difficulty of stabilising interpretation. Rather than treating these as obstacles, this contribution reflects on how failures, gaps, and uncertainties actively shape both the understanding of Šnipiškės and the construction of the methodology itself. It opens the question of whether placeness can ever be fully stabilised theoretically, or whether such openness might instead constitute a legitimate outcome of phenomenological inquiry and an adaptive methodological stance.

PARALLEL WORKSHOPS · DAY 1

Workshop 7-N ·

Media and Place [Norwich]

The House as Method: Field Notes from a Relocating House

Jiayi Wang · Architectural Association School of Architecture

This study explores how field research practices contribute to the historiography of everyday life through a continuous investigation of Shen's House in Suzhou, Jiangsu Province, China, conducted from 2021 onwards (with a gap in 2023). The house has served as a residence for over 170 years and underwent a relocation project in early 2025. Three states of the house are captured: lived-in, moving out, and empty. Research methods condense into four interrelated practices: Identity, Photograph, Delineate, and Archive. The question of "Identity" emerged during the field research when I was variously recognized as a traditional Suzhou architecture enthusiast, a government officer, a journalist, a PhD student studying architecture in the UK, and a kid who grew up in Suzhou. These shifting recognitions shaped different forms of access and interaction with the residents. "Photograph" carries a double meaning throughout both the field research and the writing process. It contributes to assembling an understanding of the house through the lens and bodily movement, while printed photographs become gifts that mediate relationships between residents and myself.

The inherited discourse of photography unfolds an epistemic space to reconsider subject-object relations. "Delineate" refers to written notes from informal interviews and the mapping of household boundaries onto archival floor plans. After the relocation, full access to the empty house enabled a foot-by-foot delineation of the interior organization based on the exposed building structure, revealing spatial arrangements continually reshaped through residents' everyday practices but absent from official documents. From these practices, an alternative form of "Archive" emerges in which personal notes, online resources, and official documents intersect. It opens the possibility of reconsidering how the history of everyday life in the house, and more broadly in the city, might be written.

Filming Urban Marketplaces: Intimacy, Slowness, and Messiness of Cinematic Observation

Ziqiu Ren · University of Manchester

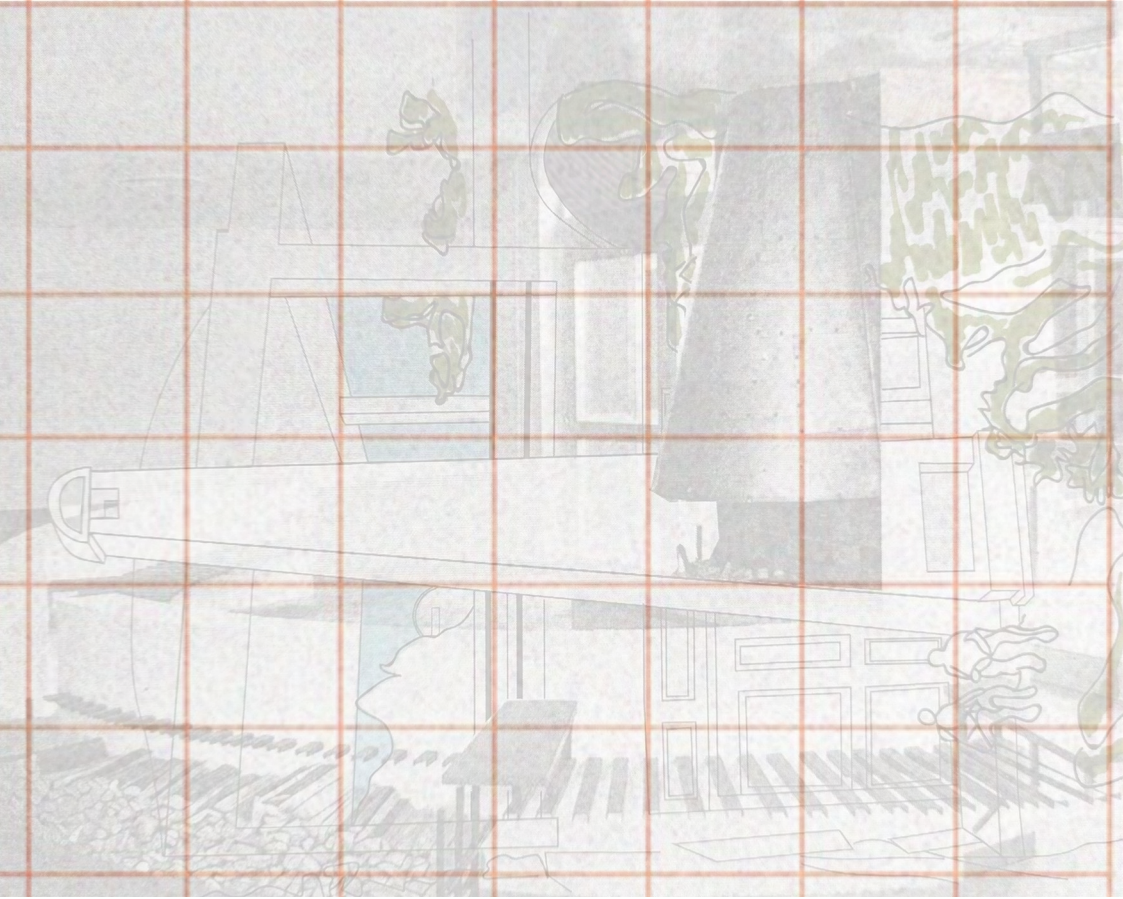
I propose to share my fieldwork experience of conducting ethnographic filmmaking. Drawing on an ongoing investigation into China's food markets, I reflect on three features of this methodological framework: intimacy, slowness, and messiness. They apparently look like obstacles yet simultaneously provide analytical affordances to the research of urban everydayness. The proposal is based on an article currently under major revision at *Journal of Architecture*.

In architectural/urban research, observation is often instrumentalised as a data-collection procedure and subordinated to predefined research questions. This study instead proposes what I call "intimate cinematic observation": an embodied, camera-mediated mode of spatial inquiry that foregrounds the entanglement of filming, bodily movement, and situated decision-making. Theoretically, the method draws on two intertwined cinematic lineages: ethnographic filmmaking which emphasises prolonged, close observation of everyday life, and urban filmmaking (from city symphonies to slow cinema) which offers formal strategies for rendering urban complexity. Rather than prescribing fixed procedures, the method treats observation as iterative and experimental, structured around three observational modes (random, focused, and improvised) and three cinematic strategies (prolonged static shots, deep space composition, and dislocated viewpoints).

The contribution centres on the productive tensions within this process. Intimacy — the physical closeness and sensory immersion within the field — often means losing analytical distance. Slowness — the patient, durational attention drawn from slow cinema — resists the efficiency expected of academic research. Messiness — the contingent, overlapping, and sometimes failed encounters in the field — defies systematic codification. Yet these apparent shortcomings are precisely what enable the method to capture the elusive, infra-ordinary spatiality of marketplace life: the subtle negotiations, fleeting improvisations, and contingent choreographies that conventional methods tend to overlook or flatten. By sharing field notes, footage stills, and methodological reflections, I hope to open a discussion on how uncertainty and contingency can be mobilised as critical resources within architectural spatial observation.

Day 2

30 JUNE 2026



Panel 8-D ·

Communities and Divagations [Delft]

Tracing the Untraceable: Objects, Field Notes, and Spatial Negotiation in the Ancestral Halls of Longmen

Li Lin · Technische Universität Berlin

This paper reflects on methodological difficulties encountered during ethnographic fieldwork in Longmen Ancient Town (Zhejiang, China), where ancestral halls—historically associated with lineage ritual, governance, and collective memory—have undergone significant transformation. Many halls today exist in deteriorated architectural conditions: some have collapsed, while others have been informally repurposed into shared spaces for everyday activities such as storage, domestic labor, and family gatherings including weddings and funerals.

Traditionally, these halls were collectively owned by members of a lineage. Following the land reforms of the 1950s, however, the residential compounds associated with the halls were gradually allocated to households outside the lineage, expanding the group of residents who could claim partial rights to the space. As a result, the halls now function as shared environments with ambiguous ownership structures and few formal documents defining who has the right to use them.

During fieldwork conducted in 2026, I mapped the spatial distribution of objects stored within hall compounds through photographs, architectural drawings and attempted to trace these items to specific households through interviews and name tracing. The aim was to understand how multiple families informally share and negotiate the hall space. Yet this process quickly encountered difficulties. While some objects could be linked to particular families, many remained impossible to attribute. Objects circulate between households, accumulate over time, or remain in place after the disappearance of former residents. In some halls, depopulation since the 1970s has left no identifiable users to interview, while oral histories often contain uncertain dates or conflicting memories.

Rather than treating this untraceability as a failure of documentation, the paper argues that it reveals the hall's underlying spatial logic. The halls operate through tacit and flexible permissions negotiated through everyday practices rather than through fixed rules of ownership. The dispersed accumulation of objects becomes a material trace of these negotiations. By reading these fragments through field notes, spatial mapping, and interviews, the paper proposes untraceability itself as a methodological lens for studying how shared spaces are continuously produced through everyday acts of placement, tolerance, and gradual spatial adaptation.

May I Come In? My Ongoing Meander to the Iroquoian Longhouse Entrance

Gregory Brais Sioui · Delft University of Technology

Growing up in Montreal and its suburbs - outside of any Iroquoian communities - kept me distant from my Indigenous culture. As a result of colonisation, my Wendat grandfather left his community, Wendake, in his teenage years, cutting most ties with his indigeneity. Through my PhD, I am re-grounding the roots of my Indigeneity and my Iroquoian culture and identity as a Wendat. Iroquoian culture was supported by their traditional architecture, namely the longhouse: a place of residence and political and ceremonial (civic and religious) gatherings. The longhouse was/is more than a building: it supports the lifestyles, ways, and worldviews of Iroquoian people. It was/is a political system and a religion. Nowadays, the longhouse is no longer used for its residential function; the few that exist are less than a century old. However, they have preserved their other functions and thus their sacredness. Since January 2025, I have made two attempts to enter a longhouse on Haudenosaunee (Iroquois Confederacy) territory, both unsuccessful. I reached out to community members, but one must admit: not just anyone can enter this space, where ancestral knowledge mixes with beliefs and politics. Neither being Indigenous nor belonging to an Iroquoian Nation is sufficient: I'm simply 'not enough from within'. I want to present my experience at the AHRA conference, not as a failure, but as an ongoing process to reflect on methodology and on challenges faced when working on sensitive topics such as decolonialism, as well as with communities that suffered and are suffering from colonialism/neocolonialism and are marked by intergenerational trauma. Despite positive intentions – preserving and developing Indigenous knowledge – approaching an Indigenous community, even as an Indigenous researcher, is perceived by that community as tainted by the academic institution that supports it. Considering that these institutions generally do not enjoy a favourable reputation among Indigenous communities, conducting academic research is challenging. This also challenged me to find other creative research methods and ways of working, which I also aim to share.

The Ethics of Letting Go: Navigating Non-Linear Methodologies in Situated Action Research

Anastasia Dourida · ETH Zurich

This proposal reflects on the profound ethical complexities of conducting Situated Action Research (SAR) within a grassroots urban commons founded by the researcher. Drawing on a decade-long project reactivating abandoned heritage buildings in Athens (Communitism), the research initially adopted an emic (insider) perspective, assuming the dual role of organizational driver and objective observer. However, this linear approach to action research—where interventions are planted and expected to yield predictable, documentable outcomes—quickly clashed with the messy, unpredictable reality of "everyday ethics" in community organizing.

This reflection exposes how the researcher's "tunnel vision" toward the project's survival, coupled with the immense burden of reproductive labor, led to severe burnout and strained interpersonal dynamics. Consequently, the essay argues for a vital methodological pivot: abandoning linear expectations in favor of non-linear research design methodologies. In highly embedded participatory contexts, organizational crises, relationship fallouts, and shifting power dynamics are not "obstacles" to the research; they are the emergent data itself.

By applying feminist ethics of care (Tronto, 1993) and critiques of standard Institutional Review Boards (Boser, 2006), the proposal wishes to demonstrate that true epistemic rigor in PAR often requires the researcher to step back from the "doer" role. Embracing non-linearity means allowing time for the unpredictable processes activated by the researcher to settle organically, recognizing that the withdrawal of the founder can be the most ethical catalyst for collective accountability. Ultimately, the paper concludes that non-linear methodologies require robust external validation through "epistemic peers" to maintain integrity while navigating the continuous, unfolding negotiations of embedded research.

PARALLEL WORKSHOPS · DAY 2

Workshop 9-S ·

**Gaps in the Model: Methodological
Uncertainties in Research [Sétif · Bilingual]**

Simulation digitale et campus universitaires durables: défis éthiques de la représentation de la transition écologique

Ouahiba Guerboub · Université Abderrahmane Mira, Béjaïa

Dans le contexte de la double transition écologique et numérique, les campus universitaires s'affirment comme des laboratoires d'expérimentation en faveur de la durabilité. Les outils de simulation, les maquettes numériques et les dispositifs d'analyse de données jouent désormais un rôle central dans la gestion et la planification des environnements bâtis. Si ces technologies permettent d'explorer divers scénarios et d'optimiser les performances environnementales, leur essor soulève des questions épistémologiques et éthiques majeures quant à la manière dont la transition est modélisée.

Cette communication interroge sur la responsabilité du chercheur dans les processus de collecte, de sélection et de modélisation des données. En effet, la simulation numérique tend parfois à standardiser des réalités sociales et spatiales complexes, au risque de marginaliser la diversité des usages qui caractérisent les espaces universitaires.

La démarche méthodologique repose sur une approche réflexive confrontant observations de terrain et modélisation. Des « notes de terrain », fragments d'expériences sensibles et d'interactions quotidiennes, sont mises en regard des processus de simulation. Parallèlement, l'usage de l'intelligence artificielle (IA) pour la structuration de la littérature scientifique fait l'objet d'un examen critique, afin de mettre en lumière les limites de systèmes algorithmiques souvent perçus comme des « boîtes noires ».

Les résultats suggèrent que l'acte de modéliser n'est jamais neutre. Certains fragments de réalité résistent aux cadres standards, révélant que l'incomplétude du modèle constitue un espace critique nécessaire pour préserver la mémoire et l'identité des lieux. L'étude soutient que la responsabilité scientifique repose sur une éthique du soin appliquée à la donnée et sur une pratique de la prudence, faisant de la modélisation un outil réflexif au service de transitions écologiques plus justes et socialement responsables.

Digital Simulation and Sustainable University Campuses: Ethical Challenges in Representing the Ecological Transition

Ouahiba Guerboub · Université Abderrahmane Mira, Béjaïa

In the context of the dual ecological and digital transition, university campuses are emerging as experimental laboratories for sustainability. Simulation tools, digital models, and data analysis systems now play a central role in the management and planning of built environments. While these technologies make it possible to explore various scenarios and optimize environmental performance, their rise raises major epistemological and ethical questions about how the transition is modeled.

This presentation examines the researcher's responsibility in the processes of data collection, selection, and modeling. Indeed, digital simulation sometimes tends to standardize complex social and spatial realities, risking the marginalization of the diverse uses that characterize university spaces.

The methodological approach is based on a reflective process that contrasts field observations with modeling. "Field notes," fragments of sensory experiences and daily interactions, are contrasted with the simulation processes. At the same time, the use of artificial intelligence (AI) for structuring scientific literature is critically examined to highlight the limitations of algorithmic systems, which are often perceived as "black boxes."

The results suggest that the act of modeling is never neutral. Some fragments of reality resist standard frameworks, demonstrating that the model's incompleteness constitutes a necessary critical space to preserve the memory and identity of places. The study argues that scientific responsibility is founded on an ethics of care applied to data and on a practice of prudence, making modeling a reflective tool in the service of more equitable and socially responsible ecological transitions. Keywords: Digital simulation; Sustainable campus; Ecological transition; Artificial intelligence; Scientific responsibility.

Methodological Drift: Field Notes from an Unstable Method in the Study of Urban Mental Images

Thana-Allah Kritter · University Boubnider Salah, Constantine 3

Architectural research often appears linear once stabilised in a thesis or journal article. In practice, however, methods rarely emerge fully formed. They evolve through adjustments, hesitations, and methodological detours. This paper reflects on such a process through field notes drawn from an ongoing doctoral research project examining the mental images of urban public spaces.

The research initially relied on cognitive mapping as its primary investigative tool. Inspired by the work of Kevin Lynch and subsequent studies on urban perception, participants were asked to externalise their spatial understanding through mental maps. While this method proved effective in revealing spatial legibility and dominant urban elements, it gradually exposed methodological limits. Mental maps captured what participants remembered and emphasised, but they did not sufficiently reveal how users evaluated or experienced these spaces.

This gap led to a gradual methodological drift. An additional evaluative instrument, the Visual Preference Survey (VPS), widely used in environmental perception studies, was introduced to complement the cognitive maps. The research thus shifted toward a multimodal framework combining cognitive representation and perceptual evaluation.

Rather than presenting this adjustment as a simple methodological refinement, the paper interprets it as a productive moment of instability. The transition from a single method to a hybrid approach reveals how uncertainties, partial failures, and discarded analytical paths contribute to the formation of architectural knowledge.

By examining the fragments, revisions, and methodological negotiations that shaped this research process, the paper argues that instability is not merely an obstacle but a critical driver of inquiry in architectural humanities. These field notes therefore document not only urban perception but also the evolving architecture of the research method itself.

Suspended Narratives: AI, Digital Voices, and the Intangible Historiography of Varosha

Ermioni Anastasiadi · University of Cyprus

The suspended state of Varosha presents a methodological paradox: how do we document an urban fabric that is spatially static yet physically inaccessible? This presentation shares field notes from an ongoing investigation into the contested zone of Famagusta, where unchecked vegetation has fundamentally altered the city's character. The core inquiry questions the role of Artificial Intelligence in preserving history. Does AI offer a genuine tool for inaccessible territories, or does it risk becoming a mere technical fix in the absence of in-situ documentation? While the computational potential of AI is significant, it entails risks, particularly in contexts of social trauma, if critical human oversight is sidelined. With recording techniques such as photogrammetry and 3D scanning prohibited, this study turns to an alternative methodology: reconceptualizing the voices and memories of displaced populations as a primary dataset. By processing this intangible repository to generate a digital 3D reconstruction, the research does not aim for a definitive restoration. Instead, these tentative digital assemblages serve to visualize the friction between algorithmic prediction and lived experience.

PARALLEL WORKSHOPS · DAY 2

Workshop 10-D ·

More-than-Human Sensing [Delft]

Walking-with the Landscape

Mariza Daouti · University of Manchester

How can we foreground forms of habitation, maintenance, and care that can sustain vulnerable landscapes? In my PhD research, I explore landscapes in the periphery of Greece that are at risk of wildfires. For my fieldwork, I am focusing on the region of Amani, a remote mountainous area in the northern part of the island of Chios. To explore and understand this territory, I use walking as a research method in combination with writing and sketching. My early walks were modest, short, predefined routes to test out access to unknown sites, while I relied on my architectural skills for the means of documentation. Through further readings and experimentation, and by keeping in mind that to walk is to be 'open to the unexpected and the unintended', I have been reviewing my method, almost after every return to the starting point. For instance, having noticed that in my sketches, I tended to focus on the built environment adding the surroundings afterwards, I decided to reverse this, by starting with the topography and paying attention to the soft and elusive boundary between them. Respectively, I have been intentionally slowing down my usual pace of walking – 'defamiliarising the ordinary' according to Springgay and Truman - to be able to be more attentive to my surroundings. I am currently experimenting with how 'the view from a body, always a complex, contradictory, structuring, and structured body' that Haraway talks about, can intersect with digitally mediated views, such as satellite imagery and official forest maps. At the symposium, I would be interested to explore how remaining open-ended can refine the method through iteration and adaptation towards a spatial practice grounded in the specificities of the research and the site.

Intension, Invention and the Forever Incomplete – Domestic Comfort and the Dissipation of Diverse Futurity

Justus Schäfer

This research investigates the architectural ambition to resolve environmental intensities and complexities through comfort. In his reading of Simondon's *Imagination and Invention*, Johannes Schick notes that 'In [the] recursive interplay between anticipation and invention the virtual future, where the problem is already solved, is a force structuring the present' (2021). Anticipation (and by extension desire and action), according to Schick, equates the folding of an 'imagined complete' onto present experience. Recording dissonance between one's own needs and the constraints that an environment imposes, the individual begins to organise potential futures and their availability, in turn actualized by technical means.

This intensity, I point out, emerges from the urge for comfort, conceptualised as the alleviation of labour necessitated by environmental uncertainty – whether psychic, libidinal or kinetic. By examining domestic technologies as a technical phylum of comfort, from early mechanisation to smart technologies, from the open hearth to floor heating and smart thermostats, this research engages with how design culture has recursively attempted to resolve the (in)tensions of desire by providing technological and bodily catharsis.

Arguing that this catharsis dissipates the incentive to (re)position oneself towards a milieu and, more generally, align this position with external constraints by invention, the research departs from a paradigmatic solutionism of comfort architecture. Instead, it engages the political potential of the infinitely incomplete and unresolved as incentive for imaginative dwelling on the future by specifically denying comfort and, instead, maintaining intensive differences between the self and the world. Beyond a widely recognised malleability of the incomplete that allows it to shift its horizon, I will make the point that it is, indeed, the incomplete and uncomfortable that calls for the pursuit of such horizons in the first place.

Remote Sensing, Ground Truthing and Forecasting: Three Investigative Spatial Approaches to So-Called Remoteness

Aniella Goldinger · Berlin University of Technology

My ongoing doctoral project investigates how environmental knowledge about the polar regions is produced, spatialized, and mediated through data technologies and spatial infrastructures. Situated at the intersection of spatial research, landscape and urban studies, and science and technology studies, it explores how environing practices such as sensing, monitoring, and data collection, shape both the scientific understanding, geopolitical imaginaries and planning policies of polar oceanic space.

I explore the concept of polar “gateway territories” as a transdisciplinary oceanic framework and a spatial category through which the urban, territorial, and global scales intertwine, specifically focusing on the Fram Strait (between Kalaallit Nunaat and the Svalbard Archipelago) and the Drake Passage (between Tierra del Fuego and the Antarctic Peninsula). Fieldwork is to be conducted in Punta Arenas, Chile and Longyearbyen, Svalbard.

The research is being constructed around three operational and conceptual approaches borrowing from the natural sciences: (1) Remote sensing seeks to understand how mapping constitutes projects for knowing and territorializing the polar ocean. (2) Ground truthing investigates the spatial consequences of these scientific practices, on both an urban and oceanic scale. Forecasting (a yet to be defined future perspective) asks, how mapping further can be explored as a way of also proposing new imaginaries. Each research operation is twofold, addressing on one hand the territory itself, on another the inter- and transdisciplinary potentials of each constructed category.

At this point of my PhD, I have worked on critical remote sensing and identified three oceanic mediations as one kind of “fieldwork”. I am furthermore planning on-site fieldwork, ground truthing, to be conducted in August. Partaking in the discussions at the symposium would therefore be particular constructive as both reflection and deepening of this transition from remote mapping to grounded fieldwork.

I'm Bursting with Noise – Agricultural Field Notes with the Asparagus

Anna Tudos · Free University of Bozen-Bolzano

The cultivation of edible plants follows a circular seasonal rhythm that includes assemblages with soil, irrigation, sunlight, and many other actors. Applying a relational onto-epistemology and posthuman critical theory, this PhD research asks what is visible from these processes within agricultural landscapes. Set in the North-Italian province of South Tyrol, it aims to examine the asparagus plant, off the plate. Furthermore, it aims to draw out the processes and forms through which this plant shapes the local landscape, as a first step towards multispecies agricultural spaces.

The study follows the rhizomatic logic that the asparagus plant's root system proposes. The plant is regarded as a line of flight agent to enter the transition processes of the local landscape (Deleuze & Guattari, 1980). Through sensory ethnography, drawing, creative writing, soundscaping, and material experimentation, asparagus is approached as a dynamic participant in shaping agricultural relations, an actor with complex socialities (Tsing, 2013). The trajectory of methods aims to attune to the plant's temporalities and agencies through observation, engagement, and reflection, and helps to understand place as a multiplicity of worlds, mediated and shaped by plants (Ogden et al. 2013).

The energy of asparagus is captured in the word “spháragos” (Greek), for “full to bursting” or “bursting with noise”, which came to characterize the research itself. Instead of a clear line of inquiry, this process is defined by moving away and returning to pieces, constant negotiation, sharing moments, and a juxtaposition between the subject and the researcher: What does asparagus really tell me? How could I speak for it? In the process, academic writing itself and the language used throughout became a method of inquiry. The question of how to narrate this bursting noise of materials, field notes, and imprints of embodied and situated experiences remains constant.

PARALLEL WORKSHOPS · DAY 2

Workshop 11-N ·

Intimacy and Space [Norwich]

Cruising Sydney Park: Recording Sexual Folds in the Built Environment

Michael Liang · University of Sydney

This paper addresses how alternative uses of urban space arise from emergent rhythms in bodies and the built environment. It uses a queer Baroque spatial theory, informed by readings of *The Fold* and *The Logic of Sense* by Gilles Deleuze, to analyse the construction of Sydney Park in Erskineville, Sydney. Its adaptive reuse as a rehabilitated industrial site has afforded the emergence of cruising (public homoeroticism) over time. It considers that Sydney Park, like other urban fringe landscapes, are densely folded by processes of human intervention, ecological regeneration, temporal and atmospheric rhythms, and changing patterns of use. This paper commences by briefly characterising the uses of any given space as affordances implied by our perception of environmental conditions, in addition to their prescribed normative use. It then ‘reads’ Sydney Park as a topological surface in which the exterior and interior, natural and manmade, tangible and ephemeral elements are co-implicated in a manner described by Deleuze in his metaphysical models of the Baroque House and the Möbius strip. The overlay of undulating topography, curvilinear circulation paths and dense vegetation cover on top of the former brickworks site, serve as spatial folds that modulate the visibility and concealment of cruising bodies. These folds are made heavier, more Baroque, by temporal rhythms, such as the change in seasons and the day/night cycle, and ephemeral atmospheric qualities, including sound, smell and temperature. Cruising becomes concentrated around areas where the folds are heaviest and where alternative senses of place emerge with its different sightlines and thresholds.

In turn, the use of Sydney Park for cruising becomes self-sustaining as new desire paths are etched into the landscape by bodies responding to these tangible and ephemeral cues and as specific sexual choreographies tailored to the conditions of the place are developed, enacted and reproduced.

Queer Field Notes from Faversham: Tracing and Documenting a Queer Everyday in Kent's Historic

Daniel Tollady · Leeds Beckett University

The Faversham Society was founded in 1962 in response to increasing modernisation and development of Kent's historic market town. Amassing a vast archive of material, their intention has been to preserve the local heritage and architecture of the town and its surrounding parishes (Faversham Society, n.d.). In response to this, my research seeks to examine the queer experience, examining how different queer identities are enacted (Butler, 1993) and experienced in relation to the town's architecture. Further to this, the research will examine how the LGBTQ+ community inhabit and create private interior domesticities and temporarily queer public space (Gorman-Murray & Cook, 2018). Oscillating across levels of technicality and subjectivity, I will use methods of autoethnography, productive archiving, mapping and architectural representation to uncover and document traces of Faversham's queer everyday. Exploring changing scales of body, interior space and public space, this will inform the eventual construction of a new, queer-spatial archive that works in conjunction with local archives.

My own autoethnographic experiences are a springboard for this activity, initially taking the form of speculative fictocritical narratives made from fragments of fiction and academic text; Collages of photographs, maps, and diagrams; walks to look for signs of life in rumoured cruising grounds; the production of many typed and handwritten textual sketches; and the harvesting of my own diaries for fragments of narrative and queerness. These field notes are an attempt at documenting and capturing ephemeral residues of queerness in the town (Muñoz, 2009), both my own and from others. The paper explores how the production of this intuitive material adapts and informs my academic reading and writing as I head towards the first annual progression. It also explores the fragility and excitement of producing such work, despite not knowing how, when or if any of this material will remain in the project.

Queering the Framework

Riccardo Bela · Leeds Beckett University

My research aims to theorize the queerness of the Roman baroque via architect Francesco Borromini's church San Carlo alle Quattro Fontane, Rome, staging the under-researched intersection of queer space theory and the baroque. In order to attend to the question underpinning the research, knowledge on the key terms of the very question is uncovered, surveyed, gathered and assessed in a rather methodical and rigorous outcome, institutionalised under the term 'literature review'. Ultimately, this forms a stable ground on which a framework is produced that structures the subsequent moments of the research. While this model appears to be teleological – or rather, it is rendered inevitably and inescapably linear by the institution of academia – what might occur when the content of this framework is so unstable as to prompt the framework to lose the structure that grants it its essential definition (of being a framework)? And likewise, what might emerge if this instability, which forms the essential value of such content, is forced into a mould to serve an institutional purpose? This is the oscillating territory I find myself navigating at present, as I look into the slippery realm of queer space. The presentation shall reflect on this site of tension between an orientating device (the framework) and a disorientating tendency (queerness) in order to assess the potential of a moment of loss (whereby the framework loses its bearings, and the content loses its instability) as a productive space for unexpected proximities.

Panel 12-S ·

**Situated Encounters: Positionality,
Participation, and Socio-Spatial Practices in
North African Architecture [Sétif · French]**

Chantiers participatifs et production de savoirs : notes de terrain des ksour du Sud-Ouest algérien (cas de Tamentit)

Nedjla Belkis Hamidi · Université d'Alger 1 Ben Youcef Ben Khedda

Les initiatives de restauration du patrimoine ksourien dans le Sud algérien donnent souvent lieu à des situations de terrain qui échappent aux cadres classiques de la recherche ou de l'intervention patrimoniale. Les chantiers participatifs organisés autour de l'architecture en terre constituent à cet égard des moments privilégiés d'observation. Ils réunissent artisans (maâlems), habitants, étudiants et professionnels du patrimoine autour d'expérimentations concrètes liées aux techniques constructives locales, notamment la fabrication de briques en terre crue ou encore de l'usage de la pierre de sel, notamment dans les pratiques d'entretien du bâti

Cette contribution s'appuie sur plusieurs de ces expériences menées dans le cadre d'une recherche doctorale consacrée à la sauvegarde des ksour du sud-ouest algérien et plus particulièrement du cas de Tamentit. Le site est un exemple frappant des enjeux contemporains de la sauvegarde des ksour en terre, confrontés à l'abandon progressif, à la fragilisation des savoir-faire constructifs et aux difficultés de mise en œuvre des politiques patrimoniales.

L'attention se porte avant tout sur les situations de travail : échanges entre artisans et participants, ajustements techniques, mobilisation de techniques parfois oubliées, ainsi que discussions autour des conditions contemporaines de la restauration.

Les observations recueillies au fil de ces chantiers mettent en évidence la fragilité de la transmission des savoir-faire et les difficultés rencontrées pour articuler pratiques locales, cadres institutionnels et attentes patrimoniales. Ces situations permettent ainsi d'interroger la place du chantier comme lieu de production et de circulation des savoirs dans la recherche sur le patrimoine architectural.

Participatory Sites and Knowledge Production: Field Notes from the Ksour of Southwestern Algeria (Case of Tamentit)

Nedjla Belkis Hamidi · Université d'Alger 1 Ben Youcef Ben Khedda

Heritage restoration initiatives for ksour in southern Algeria often give rise to field situations that fall outside the conventional frameworks of research or heritage intervention. Participatory sites organized around earthen architecture constitute particularly valuable opportunities for observation. They bring together artisans (maâlems), local residents, students, and heritage professionals around practical experiments related to local construction techniques, notably the making of sun-dried clay bricks or the use of saltstone, especially in building maintenance practices.

This contribution draws on several of these experiences conducted within the framework of doctoral research devoted to the safeguarding of ksour in southwestern Algeria, with a particular focus on the case of Tamentit. The site is a striking example of the contemporary challenges in preserving earthen ksour, facing gradual abandonment, the weakening of construction know-how, and difficulties in implementing heritage policies.

The focus is primarily on work situations: exchanges between artisans and participants, technical adjustments, the mobilization of sometimes forgotten techniques, as well as discussions around the contemporary conditions of restoration.

Observations collected during these sites highlight the fragility of skills transmission and the challenges encountered in articulating local practices, institutional frameworks, and heritage expectations. These situations thus allow us to question the role of the participatory site as a place for the production and circulation of knowledge in research on architectural heritage.

L'appropriation et la qualité de l'architecture du logement des années 70 en Algérie: le chercheur à l'épreuve de la recherche entre subjectivité et objectivité

Amel Kentache · University Ferhat Abbas Sétif 1

La recherche architecturale repose souvent sur des méthodes développées dans d'autres champs disciplinaires. Elle se heurte ainsi à des défis méthodologiques majeurs, auxquels nous nous sommes confrontées dans notre recherche doctorale, qui porte sur la dualité entre espace conçu et espace vécu, observée à travers un corpus de logements collectifs réalisés par le bureau d'étude national ETAU, dans les années 1970 à Sétif (Algérie). Bien que conçus selon une modernité « modérée », prônant un rapport entre architecture et société, ces logements ont subi des transformations des parties communes et des espaces privés tant intérieurs qu'extérieurs. Cette recherche aurait pour objet d'étude, la qualité architecturale au regard de la conception et de l'appropriation

Face à la complexité de cet objet d'étude, mêlant les attributs de la qualité de la conception architecturale, à l'usage et à la transformation, nous avons élaboré un montage méthodologique reposant sur trois approches analytiques complémentaires.

Partant de l'observation et des relevés systématiques, nous avons entrepris une lecture sémiotique des espaces appropriés, combinée à une enquête socio-spatiale, appuyée par une évaluation de la qualité suivant la méthode Hanrot (2009).

Cette triangulation méthodologique bien qu'elle favorise une compréhension globale des enjeux étudiés, se trouve sujette à la subjectivité du chercheur et à celle de l'enquête ainsi qu'à l'enjeu résultant de l'emprunt de méthodes issues de champs tiers comme la sociologie et la sémiotique.

Il s'agit en définitive, de placer l'objet architectural au centre d'une pluralité de regards, en vue d'élaborer un protocole articulant les différentes approches appliquées à un objet architectural hybride, lui-même défini au croisement des formes, uses et techniques.

Dès lors que l'on avance dans la recherche, les questions suivantes s'imposent : comment le chercheur devient-il un médiateur chargé d'ajuster ces outils à la spécificité projective et contextuelle de l'architecture ? Dans quelle mesure sa subjectivité lors de l'analyse de données visuelles, culturelles, ou expérientielles influence-t-elle son interprétation ?

Appropriation and Architectural Quality of 1970s Housing in Algeria: The Researcher Confronted with the Challenges of Subjectivity and Objectivity

Amel Kentache · University Ferhat Abbas Sétif 1

Architectural research often relies on methods developed within other disciplinary fields, leading to significant methodological challenges, which I also encountered during my doctoral research. This research explores the duality between designed space and lived space, examined through a corpus of collective housing projects designed by the national firm ETAU during the 1970s in Sétif, Algeria. The study object of this study is architectural quality, approached through the lenses of design and appropriation.

Although they were designed within the framework of a “moderate modernity”, advocating for a strong relationship between architecture and society, these dwellings have undergone extensive transformations, affecting both communal areas and private (indoor and outdoor) spaces. The core objective of this research is to examine architectural quality through the lenses of design and appropriation

Given the complexity of the subject, intertwining attributes of architectural design quality with uses and transformation, we developed a methodological framework based on three complementary analytical approaches.

Starting with observations and systematic surveys, we conducted a semiotic reading of appropriated spaces, combined with a socio-spatial investigation, supported by a quality assessment using the Hanrot method. (2009)

While this methodological triangulation fosters a comprehensive understanding of the issues at hand, it remains subject to the subjectivity of both the researcher and the interviewee, as well as the challenges associated with borrowing methods from other fields, such as sociology and semiotics.

Ultimately, the goal is to place the architectural object at the centre of multiple perspectives, in order to develop a protocol that articulates different approaches applied to a hybrid architectural object, one that is defined at the intersection of forms, uses, and techniques.

As the research progresses, several key questions emerge: How does the researcher become a mediator responsible for adapting these tools to the projective and contextual specificities of architecture? To what extent does the researcher’s subjectivity influence the interpretation of visual, cultural, or experiential data?

Du patio à la loggia: espaces intermédiaires et dynamiques d'appropriation dans le logement de masse à Casablanca (1947–2025)

Meryem Karim · National School of Architecture of Rabat

Comment la trajectoire du patio vernaculaire vers la loggia moderniste éclaire-t-elle les dynamiques d'appropriation dans l'habitat du plus grand nombre à Casablanca (1947-2025) ? Cette recherche postule que les transformations habitantes se concentrent prioritairement dans ces espaces intermédiaires, véritables zones de médiation entre les normes prescrites (espace conçu) et les pratiques ordinaires (espace vécu, Lefebvre). L'hypothèse centrale est que la loggia, en tant qu'héritière transformée du patio, cristallise par ses adaptations successives l'émergence d'une modernité architecturale "située", propre au contexte marocain.

Si la première phase du projet, fondée sur les archives, a d'ores et déjà permis d'observer ce glissement morphologique vers la périphérie du logement, la recherche se trouve aujourd'hui à un carrefour critique. L'objectif est désormais de vérifier ces hypothèses à l'épreuve du terrain.

Cependant, ce passage à l'enquête empirique soulève de profondes hésitations méthodologiques qui structurent actuellement le projet. Face à la nécessité de documenter concrètement cette "modernité située", le protocole reste à être consolidé et se heurte à trois dilemmes. Premièrement, l'échantillonnage : sur quels critères objectifs sélectionner une vingtaine de cas d'étude face à l'immensité des grands ensembles à Casablanca ? Deuxièmement, la capture du réel : par quels outils ethnographiques documenter ces traces matérielles (fermetures, extensions, occultations) qui constituent des appropriations mouvantes ? Enfin, l'incertitude analytique : comment élaborer un protocole graphique capable de superposer rigoureusement l'archive figée de l'architecte aux configurations modifiées qui seront prochainement relevées in situ ?

S'inscrivant dans l'esprit du symposium, cette contribution n'apportera pas de résultats définitifs. En exposant ouvertement ces doutes et la construction de ce protocole en devenir, l'enjeu sera de débattre collectivement des outils nécessaires pour déchiffrer ce palimpseste architectural.

From Patio to Loggia: Intermediate Spaces and Appropriation Dynamics in Mass Housing in Casablanca (1947–2025)

Meryem Karim · National School of Architecture of Rabat

How does the trajectory from the vernacular patio to the modernist loggia shed light on the dynamics of appropriation within social housing in Casablanca (1947–2025)? This research posits that inhabitants' spatial transformations are primarily concentrated in these intermediate spaces, which act as genuine zones of mediation between prescribed norms (conceived space) and everyday practices (lived space, Lefebvre). The central hypothesis is that the loggia, as the transformed heir to the patio, crystallizes through its successive adaptations the emergence of a "situated" architectural modernity specific to the Moroccan context.

While the initial, archive-based phase of the project has already allowed us to observe this morphological shift toward the periphery of the dwelling, the research now stands at a critical crossroads. The current objective is to empirically test these hypotheses through fieldwork.

However, this transition to empirical investigation raises profound methodological hesitations that are currently structuring the project. Faced with the need to concretely document this "situated modernity," the research protocol remains entirely to be constructed and confronts three main dilemmas. First, sampling: on what objective criteria should a relevant set of twenty case studies be selected given the sheer scale of Casablanca's mass housing estates? Second, capturing reality: through which ethnographic tools can we document these material traces (enclosures, extensions, visual screening devices) that constitute fluid, ongoing appropriations? Finally, analytical uncertainty: how can we develop a graphic protocol capable of rigorously superimposing the architect's static archives onto the modified configurations that will soon be surveyed in situ?

In keeping with the spirit of the symposium, this contribution will not present finalized results. By openly exposing these doubts and the construction of this protocol-in-the-making, the aim is to collectively debate the analytical tools required to decipher this architectural palimpsest.

Panel 13-N ·

Imaging and Knowing [Norwich]

Haunted Point Clouds: Scanning as Field Note in British Cold War Bunker Heritage

Yan Cheng · Newcastle University

This paper reflects on point cloud scanning as a form of field note within my ongoing research on British Cold War bunkers. Rather than treating 3D scanning as a neutral technique of documentation or a tool for producing complete digital models, I approach the scan as a provisional and situated record of encounter. It begins from a recurring difficulty in my fieldwork: the most meaningful part of the scan is often not what it captures clearly, but what it leaves unresolved.

At sites such as Kelvedon Hatch and Barnton Quarry, gaps, occlusions, broken sightlines, and uneven coverage arise through blocked routes, partial access, restricted movement, and uncertain visibility. These incomplete records do not simply point to technical limitation; they register the contingent conditions through which knowledge is gathered. The point cloud therefore becomes less a finished representation than a trace of negotiation between body, sensor, architecture, and what the site itself withholds. The paper draws on Derrida's notion of haunting to read these unresolved traces as signs of what cannot be fully brought into presence, and on Smith's critique of the Authorized Heritage Discourse to question heritage practices that privilege coherence, legibility, and closure. From this perspective, scanning can be understood as a critical heritage practice precisely when it makes gaps and fissures visible rather than smoothing them over.

By focusing on the unfinished point cloud, I ask how incompleteness might operate as a productive methodological condition within the architectural humanities. In the context of British Cold War commemoration, where secrecy, selective memory, and restricted access remain insufficiently resolved, point cloud scanning offers a way to hold uncertainty in view and to treat ambiguity not as a weakness of research, but as one of its critical forms.

Assembling Fragmented Spatial Narratives: [In]Tangible Dynamic Mapping

Alfonso Valdes Maldonado · The University of Edinburgh

Architectural representation has historically operated through cartographic systems that stabilise territory through hierarchy, geometry, and fixed spatial order. Yet landscapes shaped by colonisation, extraction, and displacement often resist such frameworks. Their histories remain fragmented across uneven archives, partial material traces, and intangible spatial memories. This research develops [In]Tangible Dynamic Mapping, an experimental design-based methodology that investigates how architectural representation might engage with these incomplete spatial narratives. Exploring how the latter can be reconstructed in such territories, the method operates as an iterative and layered framework in which heterogeneous forms of knowledge are assembled and interrogated. Archival documents, landscape observation, material traces, and spatial documentation function as distinct epistemic layers that reveal different relationships between territory, memory, and representation.

Recent fieldwork conducted across regions of northeastern Mexico provided an important catalyst for the development of this methodology. Encounters with diverse geographies, fragmented archival records, and landscapes shaped by settlement exposed tensions between material remains, historical documentation, and absent or suppressed narratives. These encounters generated a set of field notes [sketches, written observations, drone footage, photographic documentation, and texture tracings] that now operate as raw material within the evolving mapping process. These materials are not treated as static records but as generative elements that provoke new questions and spatial inquiry. Through drawing, layered analytical compositions, and experimental representational techniques, the methodology explores how architectural design can function as an investigative tool capable of assembling fragmented evidence into provisional spatial narratives.

Presented as a methodological reflection in progress, the work shows the tensions that arise when mapping territories where absence, erasure, and transformation become critical forms of evidence. Therefore, [In]Tangible Dynamic Mapping is proposed not as a closed system but as an evolving architectural method for engaging with landscapes where what remains unrecorded is as significant as what survives

Field Notes from Emerging Hydrogen Landscapes: Spatial Narratives of Green Hydrogen Production

Fatima ez-zahra Hasnaoui · Université Mohammed V à Rabat

The global transition toward low-carbon energy systems has positioned green hydrogen as a key component of future energy infrastructures. Produced through electrolysis powered by renewable energy sources, green hydrogen projects are increasingly planned at large scales, particularly in coastal, desert, and industrial territories. While discussions around hydrogen often focus on technological efficiency and energy policy, its spatial and architectural implications remain largely unexplored. My work for my thesis is no exception, I mainly focus on the technological aspects of green hydrogen production however I want to include an essential part about the social and architectural implications for the smooth integration of green hydrogen projects.

This research investigates the emerging landscapes of green hydrogen production as evolving socio-technical territories. Rather than approaching hydrogen infrastructure as a purely technical system, the study considers it as a spatial phenomenon that reshapes land use, industrial morphology, and regional imaginaries of energy transition. Through a series of “field notes” combining cartographic observation, visual documentation, and spatial analysis, the research traces how new hydrogen infrastructures; electrolysis plants, renewable energy fields, storage facilities, and logistical networks; begin to reorganize existing landscapes.

Focusing on sites currently under development in North African and Mediterranean contexts, the project documents the early stages of these infrastructures, when their spatial forms, environmental negotiations, and territorial narratives are still in formation. This moment of uncertainty provides a valuable opportunity to observe how energy transitions materialize in space before they stabilize into standardized industrial models.

By presenting fragments of an ongoing research process; maps, diagrams, and preliminary observations; this contribution reflects on the methodological challenges of studying infrastructures that are not yet fully built. In doing so, it proposes the concept of “hydrogen landscapes” as a framework to understand how emerging energy systems participate in the reconfiguration of contemporary architectural and territorial imaginaries.

Capturing the Sublime for its Use in Contemporary Architecture Practice

Victoria Schulz-Daubas · King's Foundation, University of Wales Trinity St David's

This PhD project develops an architectural understanding of the sublime through a practice-based approach. While the sublime has re-emerged in recent scholarship as a significant aesthetic category, its contemporary use in architecture often flattens the historical depth and ethical ambition the concept once carried. My research returns to key philosophical formulations — beginning in antiquity — not to stabilise one definition, but to test how their differing emphases might operate in relation to our built environment and the socio-environmental crisis.

The work advances through readings, charcoal drawings, diagrammatic “translations” of texts into drawing and architectural principles, field observations (from Roman wall paintings to mountain landscapes), and speculative design proposals. I extract operative principles on the philosophical sublime and construct an architectural manual from it.

This manual does not resolve the sublime into a unified doctrine; rather, it reveals tensions between competing understandings — terror and elevation, overwhelming awe and moral reflection, transport and connectivity. The symposium's focus on field notes resonates directly with this method. The handbook I am producing deliberately retains traces of process: field notes and sketched impressions, layered diagrams, comparative tables, and unresolved propositions sit alongside more structured argumentation. Incompleteness becomes a critical tool, exposing where philosophical language resists architectural translation and where spatial practice reshapes theory.

The project moves toward a speculative synthesis: a set of principles for “sublime architecture” responsive to contemporary environmental and cultural instability. This synthesis, however, remains open-ended — emerging from accumulated marks, revisions, and tests rather than from a fixed definition.

By foregrounding process and making the role of drawing and design experimentation explicit, the research positions architectural practice itself as a mode of philosophical inquiry in progress.

Panel 14-D ·

Remaking the Archive [Delft]

Erased as an Archival Source, Persisting as an Archival Subject

Klaus Platzgummer · Architectural Association, School of Architecture

Massive destruction of archival buildings and records during the Second World War exposed how dependent institutional memory—and thus bureaucratic and diplomatic capacities—are on container technologies such as buildings. In response, UN's specialized agency UNESCO, led efforts in the postwar period to establish guidelines for constructing archival buildings. The UN also ran global technical assistance programs to stabilize state archives and support the construction of new ones, for example, in the newly independent countries of post-colonial Africa. At the same time, as the UN promoted these guidelines and programs, it confronted its own archive building, particularly at its New York headquarters, which centralized much of its globally expansive bureaucracy.

By examining formations of archival infrastructures within, developed through, and adjacent to the United Nations in the first few decades after the Second World War, my ongoing doctoral research implies a shift in analytical attention: from archives-as-sources to archives-as-subjects. This approach is rare in architectural history, where archives are typically mined for sources rather than analyzed as material and institutional entities in their own right. This raises critical methodological questions: Where does one study archives—from within or from outside the very archive being studied? To what extent does an archive record itself? And to what extent does it silence or even erase itself? These are questions that ultimately also concern architectural historiography at large, namely how the very buildings that house sources are constitutive to the sources consulted.

In my paper, I explore these questions through a case study of the microfilming infrastructures at the UN Headquarters in New York and the documents produced with them. Both the documents and the infrastructures appear to have undergone archival erasure—at least when consulting both the archivists and the archive's search engines—and cannot be consulted as sources today. However, as I attempt to demonstrate, they can nevertheless be studied as subjects.

A Historiographical Methodology for Reconstructing the Historical Narrative of Rumah Gadang as Vernacular Architecture of West Sumatra, Indonesia

Nurhayatu Nufut Alimin · University of Sheffield

Rumah Gadang is a distinctive Indonesian cultural artifact with significant historical and symbolic value. However, comprehensive research on the Rumah Gadang remains limited. Existing literature is often fragmented and varies across authors. In contemporary architecture, the incorporation of Rumah Gadang elements is frequently criticized by academics and cultural practitioners as a superficial imposition on modern buildings. Nevertheless, transformations in the Rumah Gadang are inevitable as society, technology, and environmental conditions evolve. For this reason, a more holistic study is required to trace its early history, transformation, and hybridity over time. This research can provide a stronger foundation for determining which aspects should be preserved and which may be adapted.

This research aims to document the history, transformation, and hybridity of Rumah Gadang and identify the factors that have shaped negotiations between tradition and change throughout its development. To achieve this, the study will adopt a historiographical methodology consisting of four stages: heuristic (data collection through fieldwork and literature), source criticism (evaluating the authenticity and reliability of data resources), interpretation, and historiography (the writing of historical narratives chronologically).

The research will trace the origins of the Rumah Gadang, which may date back approximately two centuries. This long temporal span presents significant challenges, as many original structures have been lost and written documentation remains scarce. At the same time, investigating the social and environmental factors that have influenced transformations and hybridity in the Rumah Gadang requires a comprehensive understanding of multiple contexts. To address these limitations, several strategies are proposed to support the research process. This study will be written in a conjunctural historical technique that focuses on major patterns of the transformation, allowing key historical moments to be identified and analyzed. Furthermore, a multidimensional approach will be applied, integrating perspectives from cultural history, spatial history, anthropology, and sustainability studies.

Assembling the Image of the City: Layers of the Archive

Joana Nunes · DINÂMIA'CET-Iscte, University Institute of Lisbon

This abstract reflects on an ongoing moment of archival research within a doctoral project that examines how Lisbon was visually constructed through photographic publications between 1926 and 1974. The research focuses on the role of editorial practices, such as selection, sequencing and layout, in shaping visual narratives of the city in printed media. The work is at an early stage, and this paper shares a provisional encounter with one of its primary sources rather than established conclusions.

During recent archival research, a systematic photographic documentation of the illustrated periodical *O Notícias Ilustrado* (1928-1935) was initiated. This weekly publication, directed by Leitão de Barros (film director), relied essentially on photographic images and visual composition. Rather than approaching the periodical as a repository of individual images, this process foregrounded the editorial structures through which photographs were originally presented – layouts, image groupings, captions and visual hierarchies.

In this context, photographing the archive transcended mere technical documentation. The resulting images can be understood as visual field notes, capturing fragments of the publication's editorial logic. Each photograph serves as a document, not only depicting the city, but also recording the visual arrangements through which meaning was constructed in print.

This introduces a second layer, in which the researcher frames and isolates fragments of the original publication. The paper therefore reflects on how narratives of the city emerge through successive acts of editing – first within the historical periodical itself, and later through the researcher's own archival practice. This raises unresolved questions concerning the loss produced by this re-framing and whether the researcher's gaze reproduces, or resists, the editorial logic under examination.

The objective is to regard the archive as an active field site, wherein the recording and the selection fragments becomes part of the methodological process of constructing knowledge about the visual representation of the city.

Fragments of Narrative: Cinematic Field Notes from the Glass House

Laura Mark · Newcastle University

In 2024 I received funding to undergo research at a number of house museums in Sao Paolo, Brazil. Whilst on the trip I spent four days at Lina Bo Bardi's Casa de Vidro. Completed in 1951, the house was Bardi's first built project and formed a meeting point for her and her husband's network of artists, architects and intellectuals.

From the late 1980s the Bardis had been working to safeguard and preserve the house as a cultural project, and in 1990 founded the Instituto Bardi. Considered an icon of Brazilian modern architecture, the house was transformed into a museum and now forms the headquarters of the institute, where it houses the Bardi's archive and facilitates visits to the house.

Whilst there I filmed inside the house, shadowed tours led by its guides, interviewed the house's maintenance workers, and filmed artworks from the institute's archive and collection being returned from loan. These short films and interviews form fragments and field notes. They were part of my observation of the daily comings and goings of a house museum and the work of those who care for it.

While carrying out the research it became clear that they wouldn't be part of my PhD thesis which focuses on how we tell alternative stories of canonical architecture through the lens of Walmer Yard - a house museum in London. But they were formative in the development of my theoretical thinking and the research methods which went on to be used, including the use of field notes, creative writing, photography and film.

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