

L M D A

INSTITUTE OF
CONTEMPORARY ART,
DESIGN & ARCHITECTURE

NOV 10-11, 2022



International symposium

**(BUILDING)
NEW PERSPECTIVES**
through Practice-led Research
in Art, Design and Architecture



**Art Academy
of Latvia**

The symposium gathers a multifaceted mix of interdisciplinary contributions in research that investigate how distinct perspectives can undermine traditional binary divides – be it the ones established between scientific and designerly methods, building and assemblage, spatial practices in times of urgency, landscape and identities, architecture and users, algorithmic governmentality and its ethical dimensions or the other binaries we are accustomed to.

The symposium provides a platform for established or alternative practice-based methodologies in research and asks how research can address the need for criticality to ultimately result in a more differentiated discursive landscape, especially in the face of actual emergencies. Among other things, the symposium raises several questions. Adopting a self-reflective stance – what are the (post)digital and the (post)human frameworks from which we can conduct our research? What strategies could support the mindset change needed for critical practice redirection, speculating on perspectival changes urgently required? Finally, how do the constellations envisioned by practice-based research in the context of a crisis construct meaning and even become political actors through spatial activism?

Two days and four sessions:

Day 1, November 10

1. Building Assemblies: (Post)digital and (Post)human Frameworks
2. (Re)Building the Practice: New Mindsets and Tools

Day 2, November 11

3. Building on Crisis: Emerging Spatial Practices in Times of Urgency
4. Debates on Landscapes and Identities: Landscape as a Resource

Three keynote speakers:

Liss Christine Werner | Julijonas Urbonas | Michelle Teran

25 international presenters and opening of the installation “Vessels for New Digital Landscapes”

Symposium chairs:
Dr Eva Sommeregger, Dr Dietmar Köring

Symposium scientific and organisational committee:
PhD Liene Jākobsone, Māra Traumane, Dina Suhanova

9:00 Registration
9:30 Welcome address and introduction

SESSION 1: Building Assemblies: (Post)digital and (Post)human Frameworks

10:00 – 10:45 Keynote: **Liss Christine Werner**
Why Ecology Matters

10:45 – 11:00 **Coffee break**

11:00 – 13:00 **Session 1**

Alessandro Ayuso
LEAPs as Relational Catalysts:
Drawings for the Eastway Studiolo

Ramon Cordova
Signe Pärkone
SPATIAL IMMANENCE:
The Morphogenetic Capacities
of Territorial Assemblages and
Speculative Design

Breg Horemans
Building Assemblies through Walking,
Breathing and Reading-writing

Cenk Güzelis
Bodies without Organs: Tactility,
the Internet of Spaces & Apis
as Worlding Agents

Mara Trübenbach
Associations, Memories and Trust:
Dramaturgy as Constructive Criticism
for Future Compositions in Architecture

Panel discussion
Moderators **Eva Sommeregger**,
Dietmar Köring (LMDA)

13:00 – 14:00 **Lunch**

SESSION 2: (Re)Building the Practice:
New Mindsets and Tools

14:00 – 14:45 Keynote: **Julijonas Urbonas**
Thingly Philosophy, Transtextuality and
Material Hermeneutics in Art and Design

14:45 – 15:00 **Coffee break**

15:00 – 17:00 **Session 2**

Nesli Hazal Oktay
Starting with Values: A Framework
for Design Fiction Creation

Tina Alise Drupa
Exploring Entanglements
of Plural Ecologies

Austeja Platukyte
Design for Symbiocene. Hybrid
Materials and Symbiotic Objects –
in Between the Grown and Made

Adriaan Odendaal
Costanza Tagliaferri
Reflecting on AI through Art:
A Review of Artistic Practice
as Critical Enquiry

Büro Bietenhader Moroder
Dumb Emancipatory Housing.
Dumb Copyness

Panel discussion
Moderator **Liene Jäkobsone** (LMDA)

17:30 Opening of installation "Vessels for New
Digital Landscapes" (K2 building)

9:30 Registration

SESSION 3: Building on Crisis: Emerging Spatial Practices in Times of Urgency

10:00 – 10:45 Keynote: **Michelle Teran**
On the Art of Noticing

10:45 – 11:00 Coffee break

11:00 – 13:00 Session 3

Barbara Prezelj
Practicing Amid/Upon/With Urgency

Anastasiya Ponomaryova
CO-HATY. From the Rapid Housing for Internally Displaced People (IDP) to the New Housing Model

Katarina Andjelkovic
The Role of Digital Media and User Participation in Designing Public Spaces for Health

Ieva Melgalve
Re-tracing Memory of Ukraine: The Work of Laimdota Malle

Deniss Hanovs
"Where the Former Lenin Monument Stands...": Reshaping Sites of Memories in Divided Urban Space

Panel discussion
Moderators **Māra Traumane**,
Dina Suhanova (LMDA)

13:00 – 14:00 Lunch

SESSION 4: Debates on Landscapes and Identities: Landscape as a Resource*

14:00 – 16:00 Session 4

Susanne Kriemann
Pechblende

Rita Broka
The Magical Place: Exploring the Artist's Embodied Experience of Place and Landscape Reflected in the Textile Medium

Kristaps Epnors
We are Just Borrowing Landscape for a While. Latgale Notes

Andris Eglītis
Jaundūķi. Ode to an Apple Orchard Amphitheater

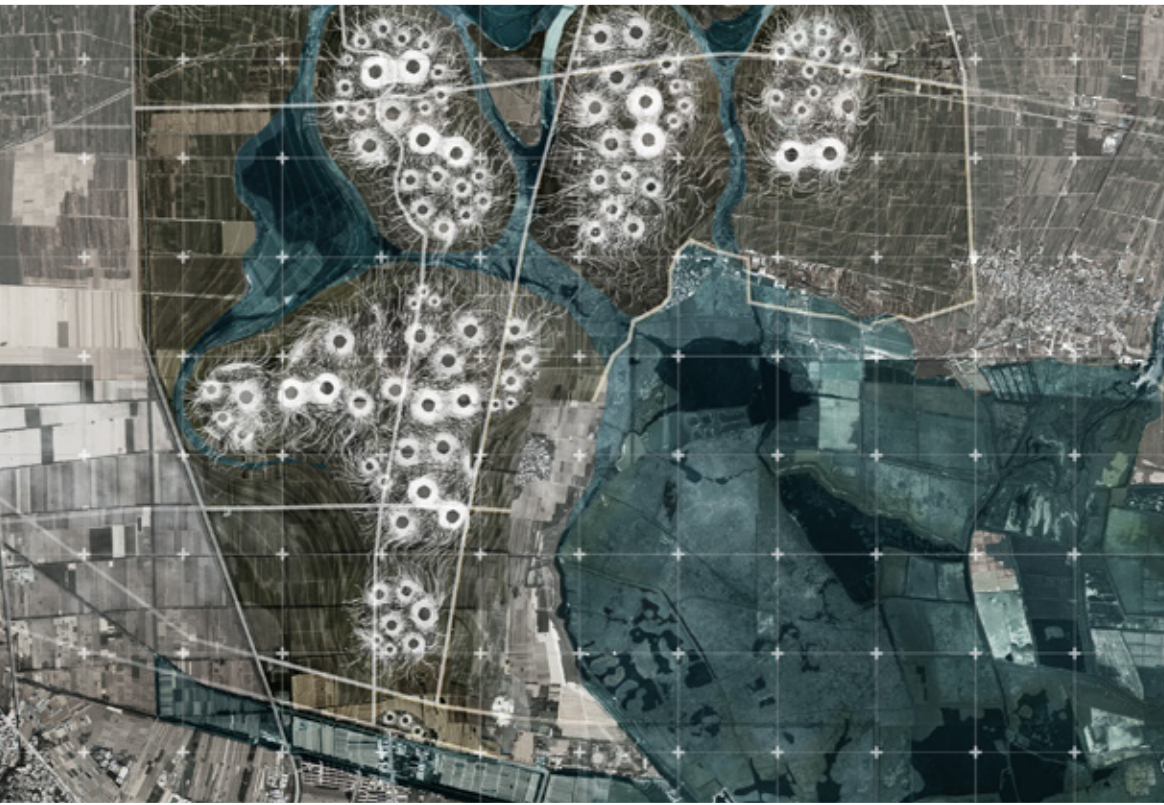
Anita Zariņa
Landscape as a Tension of Presence

Debates moderated by **Māra Traumane**,
Dina Suhanova (LMDA, IDEUM)

16:00 – 16:30 Coffee break

16:30 Closing remarks by symposium organisers **Eva Sommeregger**,
Dietmar Köring, **Liene Jākobsone**,
Māra Traumane, **Dina Suhanova**

Collection of Abstracts



Building Assemblies: (Post)digital and (Post)human Frameworks

Wim Wenders' *If Buildings could talk* is a cinematic installation that portrays Sanaa's Rolex Learning Center. The work examines how buildings communicate with the humans who inhabit them: in the installation's film, Wenders gives the Rolex Learning Center its own voice in the form of a female voice-over that narrates from the building's perspective.

Similar to Wenders' work, we will look at changes in perspective. 'Building', understood both as a noun and as a verb, thus standing for the building, and for the practice of building, represents one research matter that will be in focus. 'Buildings', understood in this sense, thus go way beyond what may be reduced to the built environment. We depart from the assumption that 'buildings' are not only extensions of the human body, following Sigmund Freud's prosthesis theory, but non-hierarchical constellations that involve inert, online and living matters – in sync with assemblage theory after Gilles Deleuze/Félix Guattari and Manuel DeLanda. This conference track will discuss works embracing a variety of phenomena dealing with this change of perspective.

Dr Eva Sommeregger, Dr Dietmar Köring

KEYNOTE: Liss Christine Werner

Why Ecology Matters

One month ago, the French philosopher Bruno Latour died. Throughout the 75 years of his life, he shaped the terminology and the debate around ecology. In his last interview series with ARTE, a French TV channel focusing on culture and open discussion, Latour discussed "the emergence of a new ecological class which is putting the planet's habitability at the center of the political debate." Latour's statement is clearly visible; certainly, in the recent trend of coloring geographic maps in weather-forecasts hot red to indicate formerly average temperatures, or allowing and encouraging greenwashing through extremely smart regulations. I agree with Latour. *Why Ecology Matters* engages with a systemic approach to create habitation outside of politicized architecture and design. Its story is deeply embedded in cybernetics as a way of structuring behavior and action. An essential prerequisite of *Why Ecology Matters* is applying common sense over the mainstream of politeness, shortcuts of actions over regulations, and happiness and joy in design over bureaucracy. What may sound like political actionism is one result of a 25-year-long journey with deep respect to architecture as a medium which can ecologize an intricate network of natural systems

Biography:

Liss Christine Werner is a German architect. She draws from cybernetics in the discourse of architecture as socio-ecological systems between technology, human, and nature. The topic describes the foundations for her doctorate. Werner was educated in the UK and Australia and ran her own company *Tactile Architecture* for 10 years. She founded the *CyPhyLab* for Cyberphysical Systems in Architecture and Urban Design at TU Berlin before acting as Professor of Bio-Inspired Architecture and Sensoric until 2021. Werner has published widely and lectured internationally for 20 years at e.g. MIT, Nottingham University and Innsbruck University, and held several guest professorships. She is a member of the American Society of Cybernetics, an Independent Expert Evaluator for the European Commission, and a certified Professional Agile Leader. In September 2021 Liss Christine Werner transferred from academia to industry, serving the architecture, construction, and engineering sector as a Senior Consultant for Smart Buildings and Sustainability.

Alessandro Ayuso

LEAPs As Relational Catalysts: Drawings for the Eastway Studiolo

Through traditional design practices, the conception of the human body in architects' work plays a crucial role in imparting ontologies into architecture. Could a rethinking of bodily presence in design enable a more radical relationality, where agency is a modality of forming contingent alliances with humans, non-humans, and Others? Posthuman visions of *anthropos* acknowledge the body as an original prosthetic; this condition opens corporeality to encounters with alterity, at times profoundly deepening entwinement with the world and others, but in other instances, intensifying the body's propensity to manifest as an uncanny stranger.

Enter Leaky Embodiment Alter-ego Personas: alien, yet possibly endearing, LEAPs are visions of bodies as assemblages, tragicomic actors with unwieldy bodies comprised of bulbous, mismatched, ever-changing parts. The LEAPs interact with process and place, reflecting the circumstances of their becoming, where contexts contaminate and at other times clash with their bodies.

The Eastway Studiolo project explores how LEAPs can aid in catalysing the presence of realms of relationality not accessible through the inclusion of normative scale figures in design. In drawings for the Studiolo, LEAPs become actants with the potential to transgress assumed boundaries between people, nature, and things. This is in part because, much like Odradek, whom Jane Bennet notes in Kafka's short story defies ontological categorisation by the story's narrator, LEAPs always remain *other than*. Through design with LEAPs, what Ian Bogost would call 'unit operations', or interactions between sets of things, where 'something is always also something else, too' begin to reveal themselves. Latour-esque litanies, compendiums of things and their aliases, can be compiled. And yet the LEAPs suggest worlds beyond themselves which do not align precisely with our own; in this slippage they are not only diagnostic but also speculative devices, interjecting possibility. In my talk, I explore the capabilities of LEAPs to complicate the binaries of architect/inhabitant, human/non-human and self/other in the design process.

Keywords: [#body](#) [#drawing](#) [#alien](#) [#alterity](#) [#relationality](#)

Biography:

Dr Alessandro Ayuso is a Senior Lecturer at the University of Westminster in London. His studio-based practice focuses on the intersection of representation, architecture, and the body. His research is the subject of his book *Experiments with Body Agent Architecture: The 586-year-old Spiritello in Il Regno Digitale*, published by UCL Press.

Ramon Cordova and Signe Pērkone

SPATIAL IMMANENCE: The Morphogenetic Capacities of Territorial Assemblages and Speculative Design

Through the prism of two distinctive case studies from opposite sides of the globe this paper traces the unique morphogenetic capacities of territorial assemblages, which lie outside the focus of normative development forces, and discusses how conscious design can meet these types of territories half-way, instead of enforcing homogenising solutions. In an era of ever more specialization and compartmentalisation of knowledge, architects tend to engage with a very narrow range of aspects which constitute any given site and design task, ignoring complexity, and often leading to *carte blanche* approaches and, thus, the expansion of existing dominant power structures. One case study is a teeming landfill on the southern border of Mexico on the outskirts of the city of Tapachula, while the other is an abandoned post-military territory on Ķīšezers lakeshore in Riga, Latvia. Drawing on DeLanda's concept of morphogenesis, these case studies illustrate the capacities of complex territorial assemblages of both human and non-human actors to produce spatial manifestations, whose full meaning and further affordances are only intelligible by engaging with them at various levels and in an interdisciplinary way. This paper further expands on the concepts of affordances and spatial agency, arguing for experimentation as a material-discursive tool to not only create physical design but also question its applications, implications and transformations over time. To achieve this, designers need to enter into a mutually affective relationship with the territorial assemblage, accepting that while impacting the site, it will also have an impact on oneself, rendering objectivity and impartiality impossible. This is a more tentative way of working, accepting that there is no one ultimate way to engage the site through design but, instead, moving in a non-linear way through material speculation, experimentation, revision, and adjustment.

Keywords: [#morphogenesis](#) [#assemblage](#) [#territorial Thinking](#) [#affordances](#) [#spatial agency](#) [#speculative practice](#)

Biographies:

Ramón Córdoba González is a Mexican architect and researcher, who graduated from the Faculty of Architecture of the TU Delft in the Netherlands with a *cum laude* distinction. He has taught in Mexico and currently teaches at the RISEBA Faculty of Architecture and Design in Latvia. He has received recognitions and several awards for his academic achievements and has held scholarships for excellence since 2009. Parallel to his work in various architectural practices, he has developed numerous architecture, research and art projects and has presented and published his work in forums in Mexico, Greece, the Netherlands, the United Kingdom and Latvia.

Signe Pērkone received a Bachelor's degree in Architecture from the Manchester School of Architecture in the UK, and later gained a Master of Science in Architecture, Urbanism and Building Sciences from the Faculty of Architecture in TU Delft, graduating from the Design as Politics Studio. She has practiced in the Netherlands, Mexico and Latvia, working in the fields of architecture, urbanism and publishing. For several years she has been an active member of the NGO *Urban Institute Riga*, taking part in various projects related to urban issues and processes. She currently works in the Riga City Architect's Office as a project leader, primarily in projects dealing with urban public space processes.

Breg Horemans

Building Assemblies through Walking, Breathing and Reading-writing

In 2019, the art collective TAAT developed HALL07, a silent experience in a heavily run-down school building in Riga. Every 20 minutes, two participants – that had never met before – were invited to explore the building's spatial narrative together. An exercise in co-presencing, where potential encounters with another human and with the *dying building's ecosystem* were staged. The project was developed as a 'spatial dramaturgy' (Lotker) in practice. For the development a group of international artists and performers were invited to collaborate: to discuss the performance design and to shift the participants' attention to the building's environmental properties. But also to be present together, walk together in silence, breathe together.

TAAT's recent projects focus on architecture as ephemeral constructions that are self-aware of their own decay. The ephemerality of architectural experience and the agency of the here-and-now are closely connected to performance practices and therefore also to the challenge of performance archiving. Through the development of the Live Archive (www.taata-project.com) TAAT acknowledges its installations' (artefacts) life-cycle through exploring the memory of place and consciousness of layered intra-actions. In preparation for the conference, a group of former HALL07 collaborators will gather in the building's former 'ballroom' for a reading-writing exercise (1), inspired by Jane Rendell's site-writing. The score will be introduced through the post-human lens of 'the building as an assembly', offering a frame for writing to incorporate the embodiment of multiple entities in the building's ecosystem. During the conference I will read out parts of these edited reading-writing texts, focussing on the reconstruction of the building's narrative (2). In the final part, I will share the methodological outcomes of previous reading-writing exercises and their potential as post-scripts (3), that I see as tools for crafting 'Regenerative Spatial Dramaturgies', the title and field of my PhD Research.

Keywords: [#spatial dramaturgy](#) [#regeneration](#) [#co-presencing](#) [#co-constitution](#) [#decay](#)

Biography:

Breg Horemans is a PhD Candidate at KU Leuven Faculty of Architecture, and a member of the Regenerative Architecture, Arts & Design (RAAD) research group. As an artistic researcher, he co-founded the TAAT collective (2012), which works on the boundaries of performance, research and installation art. The projects initiated by TAAT generate spaces for co-existence and instigate fluid prototyping processes as "becoming spaces". The desire of Horemans' research-based practice lies in shaping the spatial conditions for "sites of encounter" that invite human and non-human entities to co-constitute each other.

Cenk Güzelis

Bodies without Organs: Tactility, the Internet of Spaces & Apis as Worlding Agents

Spaces and bodies are not what they used to be. They are no longer merely isolated and static in their physicality but extended, plastic, virtual, augmented, mixed, and networked. When physical spaces lost their accessibility during recent critical times, spatial computing technologies and SocialVR platforms have not only entered and transformed our built environments into places of remote socialization with their ability to stimulate telepresence, but also afforded new online modes of experiencing spatiality and spatial production strategies which build upon the notions of telepresence, and sociability. Consequently, the socio-spatial impacts of Social VR platforms are fundamentally redefining the spaces we inhabit. Following this, the multi-user and fully-bodied mixed reality experience of *Bodies Without Organs* investigates online modes of spatial production that include objects of physical and digital materialities inside the physical/virtual overlap. The project examines the notion of embodied telepresence, tactility, avatars and sociability through assembling a series of intelligent API (*Application Programming Interface*) such as Pose Estimation, Hand-Tracking, and Passthrough as building blocks that constitute a spatiotemporal and tactile mixed reality experience allowing for a shared and embodied socio-spatial practice rendering itself onto the dwelled physical space with the participation of users' telepresence from both local and remote places. Arguably, here, the built environment turns into a medium of telecommunication where proprioceptive bodies and spaces are streamed across a spatial network. Thus, the project seeks to extend the disciplinary boundaries of architecture by assimilating new media practices that can open up seamless communication between physical and virtual architecture.

Keywords: [#architecture and new media](#) [#vr/ar changing physical architecture](#)
[#here and there](#) [#vr/ar influence gaming as designing tool](#) [#avatars as posthuman bodies](#)

Biography:

Cenk Güzelis is an Innsbruck-based architect, researcher and new media artist who is currently a PhD fellow and a University Assistant at the Institute for Experimental Architecture / studio3 at Innsbruck University. His thesis, *Departing from Serious Games, Avatars, Social VR & Posthuman Theory*, explores new online modes of spatial production by examining humans' technologically mediated corporeality with a series of embodied XR Installations and seeks to extend the disciplinary boundaries of architecture by practicing the assimilation of new media technologies.

Mara Trübenbach

Associations, Memories and Trust: Dramaturgy as Constructive Criticism for Future Compositions in Architecture

This paper explores an alternative methodological approach to architectural practice by reflecting on an artistic collective of eight people from different creative professional backgrounds who experiment with contemporary dance, cineastics and fashion design. Memories are highlighted by asserting that emotions are triggered through material engagement, thus setting in motion social interactions in the process of making and researching architecture. According to Ahmed, “emotions are not “in” either the individual or the social, but produce the very surfaces and boundaries”.^[1] The potential of materiality is seen not only in the material itself but also in the materiality of the architect and researcher that this paper would like to address: himself/herself, his/her body, his/her voice, his/her gesture and movement: “Viewing theatre in terms of the tectonic might remind us that while it is sometimes text-ile, it is always technical and tactile, since it is centered on the tangible materiality of performing bodies and/or objects”.^[2] Performing artists begin by intuitively brainstorming about what they remember, what they have experienced, and what they associate with a subject in order to transfer this collective knowledge to the creative process of telling a story. Through this way of working, memories are not reproduced but bridged to more easily access the imagination level and find answers that we would not recognize if we did not connect with ourselves and those around us. This leads to a tandem of actively engaging both the embodiment and the interaction of the (non-)human actors involved, challenging the architecture in its functioning, i.e., what buildings do and could reveal, rather than what they are. How can associations, memories and trust, just like rational decision-making, become an equally important framework and decisive aspects for architectural practice and research? How can material help architecture to change perspective and (re)build practice – provided that one trusts in what material conveys and what it tells, what cannot and must not be destroyed?

Keywords: [#empathy](#) [#material](#) [#making](#) [#narration](#) [#performingarts](#)

Biography:

Mara Trübenbach is an architect and PhD fellow at the Oslo School of Architecture and Design, strongly interested in the intersection of design methods, materials and the performing arts in architecture. In 2019 she was selected to join the Marie Skłodowska-Curie Actions funded international PhD training network TACK / Communities of Tacit Knowledge: Architecture and its Ways of Knowing. Mara graduated from the Bauhaus-University Weimar with an MSc in Architecture in 2018, having studied previously at the Peter Behrens School of Arts in Dusseldorf and at the Technical University in Vienna.

^[1] Ahmed, Sara. 2014. “Introduction: Feel Your Way”. In *The Cultural Politics of Emotion: Second Edition*, 1–20. Edinburgh University Press.

^[2] Rufford, Juliet. 2015. *Theatre & Architecture*. Springer Verlag.

(Re)Building the Practice: New mindsets and Tools

Historically, design – both expert and diffuse – has been complicit in causing and perpetuating the unsustainable. According to the concept of ontological designing, theorized by Anne-Marie Willis, we have designed ourselves into this condition, and change, as stated by Tony Fry, is only possible through the redirection of the entire practice. Anthony Dunne and Fiona Raby claim that design can only be either critical or affirmative of the existing, hence the redirection requires being deliberately critical toward the current status-quo. But what is the new direction? How can we design, discuss and agree on the future? Whose future are we considering and what values is it based on? This track aims at exploring ways of visioning and interrogating future options through various design and artistic practices. It welcomes constructive future plans as well as radical speculations that are aimed at challenging the indifferent mainstream mindset.

PhD Liene Jākobsone

KEYNOTE: Julijonas Urbonas

Thingly Philosophy, Transtextuality and Material Hermeneutics in Art and Design

What would happen to philosophy if its turn to things hypertrophied, and philosophical thought models turned to things? What would a philosopher-engineer, philosopher-cook or philosopher-artist look like? What effect would it have on the human condition and material environment?

By discussing these questions, I will speculate upon the idea of thingly philosophy, namely, its methodology. The latter will involve various methods, thought models, and approaches borrowed from science fiction, speculative design, futurology and my own practice. Special attention will be devoted to nonlinguistic approaches and their artistic manifestations.

Biography:

Julijonas Urbonas is a Lithuanian artist, designer, researcher and engineer, a founder of the *Lithuanian Space Agency* and an associate professor at the Vilnius Academy of Arts. Former Prorector at the Vilnius Academy of Arts. Former Director of a Soviet-era amusement park in Klaipeda. Working between critical design, amusement park engineering, performative architecture, choreography, kinetic art and sci-fi, he has been developing various critical tools for negotiating gravity: from a killer roller coaster to an artificial asteroid made up entirely of human bodies. In these projects he coined the term gravitational aesthetics, an artistic approach exploiting the means of manipulating gravity to create experiences that push the body and imagination to their extremes. His work has received many awards, including the Award of Distinction in Interactive Art, and Prix Ars Electronica 2010. His projects can be found in private and museum collections such as the Lithuanian Art Museum, the X Museum, Beijing and the Centre for Art and Media, Karlsruhe (ZKM).

Nesli Hazal Oktay

Starting with Values: A Framework for Design Fiction Creation

Often design is understood as problem-solving, but speculative design challenges this perception by proposing that design could enable problem-finding rather than offering solutions to today's problems. This paper puts forward an embodied approach to introduce design students to speculative approaches to design, leaning on the rethinking of existing methods. The framework proposed in this paper aims to help design fictions gain a reputation by linking creative choices to qualitative data generation through a participatory approach to design. Exploring ways of visioning and interrogating possible futures through various design research practices, the framework was created, developed, and adapted over the course of three academic years at the Estonian Academy of Arts (EKA), Tallinn, Estonia. The creation and the ongoing development of the framework are informed by the following question: How to make possible future(s) more richly accessible, tangible, and embodied for design students?

Keywords: *#speculative design* *#design framework* *#embodied design* *#participatory design*
#design fiction

Biography:

Nesli Hazal Oktay is a designer-researcher and educator focusing on the impacts and interactions emerging technologies could deliver. She holds an MA in Interaction Design from the Estonian Academy of Arts in Tallinn and BA in Communications from Galatasaray University in Istanbul. Currently, she is a doctoral student and a lecturer at the Estonian Academy of Arts. As an educator, she has led several industry collaborations, and her subjects are shaped around interaction design and speculative design.

Tina Alise Drupa

Exploring Entanglements of Plural Ecologies

The interdisciplinary inquiry 'Exploring Entanglements of Plural Ecologies', which has been developed as a Final Project at the College of the Atlantic, explores a garden as a learning place for rethinking existing and emerging relationships between culture and nature in contemporary society amidst a time characterized by socio-ecological crises. This paper explores multispecies storytelling as a tool to cultivate imagination for change. In order to imagine pathways forward, we first must closely untangle and engage with the harmful ideas that we, modern society, have inherited, and perpetuate through further destruction of our shared worlds driven by linear, universal progress, and modernity. I gather voices of scholars and practitioners that think through post-dualist entanglements with more-than-humans, such as soil and mycelium. Multispecies storying unveils presumptions that have been widely inherited and naturalized in modern societies, such as human superiority, exceptionalism, and competition. The exploration suggests that localized multispecies pedagogy holds the possibility to quilt the binary separation of humans and nature that produces a fragmented perception of relationality and dependence on other beings. My ongoing practice-led inquiry centers on questions of ethics and methodologies that cultivate unlearning harmful ways of thinking, feeling, doing, relating, knowing, and being, in order to open space beyond anthropocentric imagination and reground human experience so it is always nested in the wider planetary metabolism.

Keywords: [#multispecies ethnography](#) [#critical pedagogy](#) [#practice-led research](#)
[#environmental philosophy](#) [#human ecology](#)

Biography:

Tina Alise Drupa recently completed a bachelor's degree in Human Ecology as a Davis UWC Scholar at the College of the Atlantic, ME USA. Her academic interests and practice currently explore the intersections of political ecology, ontological design, multispecies storytelling, and critical pedagogy. Currently, she is interested in exploring diverse forms and methods that contribute to the dialogue of multispecies relations. Tina is one of the co-founders of an experimental research and design project *Cēsis Plurivesity*. This learning community explores conditions of unlearning in order to relearn ways of living in times shaped by increasing uncertainty.

Austeja Platukyte

Design for the Symbiocene. Hybrid Materials and Symbiotic Objects – in Between the Grown and Made

This paper is a part of ongoing experimental design research aimed at examining the conditions under which living materials combine with human-made materials, potentially creating hybrid materials and symbiotic objects. The research combines biology, microbiology and mycology knowledge into experimental design practice. The research results contribute to the application of existing scientific knowledge to design practice, eventually making it possible to create a novel chapter of symbiotic design. Rapid technological progress and the culture of 'materiality' drive a growing demand for materials. Plastics synonymous with materiality symbolize our anthropocentric civilization, where the biological habitat (including the human body) is gradually becoming a hybrid of living and synthetic materials (i.e., hybrid materials). There is a variety of bacteria, fungi, algae, and other microorganisms on our planet with which we might co-design new hybrid materials and symbiotic objects. The research proposes a new idea of 'materiality.' It opens symbiotic design opportunities, i.e., design with-in nature, that eventually might contribute to the transition from the *Anthropocene*, where human activity has a dominant influence on climate and the environment, to the *Symbiocene*, where human action is exemplified by mutual interdependence and benefit for all living beings, species and the health of ecosystems.

To explore the opportunity, design experiments are carried out by selecting three types of living materials: wheatgrass, mycelium, and bacteria. The following materials are tested in terms of two growing condition types: 1) growing mediums – learning from natural sciences and adopting scientific methods for artistic research practice by transferring the laboratory to a designer's studio; 2) designed structures – trying to expand the scientific research on growing specific living materials by searching for different application methods in the design environment and observing how different surfaces and structures influence living materials to grow into symbiotic objects.

The research provides insights on enabling and limiting conditions for the design of hybrid materials and symbiotic objects, which can have practical implications for developing more circular products and public spaces. The results might also be explored in further theoretical research on material and circular design.

Keywords: [#symbiotic design](#) [#symbiotic products](#) [#material design](#) [#hybrid materials](#)
[#design for circular economy](#)

Biography:

Austeja Platukyte is a creative researcher working between the disciplines of material design and science, technology, and craft. Her creative solutions are systematically linked to the theme of material transformation into other forms of matter. Austeja explores the fundamental ecological problems, emphasizing subjective emotional involvement, and questioning values of an anthropocentric society. Departing from aesthetic, formal, and functional definitions, Austeja seeks to discover alternative design methods that will resist the logic of universality, functionality, and overall beauty dictated by large-scale industry.

Adriaan Odendaal and Costanza Tagliaferri

Reflecting on AI through Art: A Review of Artistic Practice as Critical Enquiry

Artistic practice and artificial intelligence (AI) technologies have been interlinked through various modalities since the advent of AI in the 1970s as a niche technological field. Following the growing tendency to digitalize and automatize human labour and decision-making over the last decade, a critical viewpoints have arisen from humanities and artistic practices. In recent years, artistic and cultural research has intertwined, offering a wider range of approaches to explore creative practices as a site for critical enquiry. This systematic review thus started with the questions: What contributions to the understanding of the social and cultural impact of AI can artistic practice and academic reflection on these practices provide?

This paper presents the findings from a systematic qualitative review of research on the use of artistic practice as a critical inquiry into the social and cultural impact of AI technologies. As part of our analysis, we argue that artistic practice and reflections on these practices enable more diverse disciplinary perspectives to enter a discussion dominated by technical expertise. This allows an understanding of AI that unveils its socio-technical constituency, explores its computational performativity, and creates new connections for the audience. Furthermore, this can contribute to a more transparent way of understanding and building AI.

Systems foster more socially responsible development. On the basis of this review, we will consider the prescient new body of literature that is emerging; the disciplinary fluidity in which the artists operate and collaborate with researchers; and the impactful practices generated by artists and researchers employing various methodologies. We will also reflect on the opportunities for researchers and artists to collaborate and find new practical and reflective tools to produce crucial understandings of, and actionable research on, the socio-technical dimensions of emerging AI technologies.

Keywords: [#art](#) [#artistic research](#) [#artificial intelligence](#) [#critical enquiry](#) [#media art](#)

Biographies:

Adriaan Odendaal is a PhD candidate at Erasmus University Rotterdam where he is part of the Societal Impact of AI (AiPact) research team, focusing on the impact creative practice can have in facilitating more inclusive AI design practices. Adriaan is also co-founder of the internet teapot design and research studio, a collaboration that focuses on speculative and critical design projects.

Costanza Tagliaferri is also a PhD candidate of the Societal Impact of AI (AiPact) at Erasmus Rotterdam University. Her research departs from a philosophical and materialist perspective to expand on the active role of new technologies in creating individual thoughts and building collective habits.

Büro Bietenhader Moroder

Dumb Emancipatory Housing. Dumb Copyness

An emancipatory future lies only beyond the minimalist incentive nudging of neoliberal management; it is only achievable through a reinstatement of what has been ideologically out of favour in the last four decades: methodical public planning.

In architecture, the power of public planning has also been forgotten. Our current urbanism is piecemeal meddling; it lacks ambitious bigger-picture schemes. Yet the main domain that we find lacking is that of public housing. The constraints are obvious, mainly the loss of agency that follows asset price inflation. Yet even when cities are builder-owners, we find a lack of understanding of public architecture. Historical formal and aesthetic distinctions between public and free-market housing are forgotten: all housing is or mimics bourgeois luxury housing.

In search of intrinsically public housing architecture, Büro Bietenhader Moroder seeks to reclaim the historical forms and aesthetics of pre-WWII public housing, such as Russian revolutionary architecture and that built by Red Vienna from 1919 to 1934. In this period, we find specific formal articulations of a non-functionalist public housing architecture that gives shape to a collective life that is affordable and emancipatory. Through this critical historical re-reading, we are developing an emancipatory housing that is so directly public, so clear and basic that it is dumb.

A totally overlooked formal quality of architecture was discovered in this search: maximalist intentional sameness termed *Dumb Copyness*. Dumb Copyness is fundamentally different than mere serial repetition. Instead, it relies on formal qualities that enhance the maximum sameness of rooms, flats or entire housing blocks far beyond mere industrial or functionalist seriality. Hereby methodological rigour is central. Through a rejection of creative ad-hoc-subversion, deviation on every level – the ubiquitous demand for 'smartness' – we can re-establish methodical planning that achieves a directness that is greatly and blatantly dumb.

Keywords: [#public planning](#) [#dumb copyness](#) [#emancipatory futures](#) [#red Vienna rereading](#)
[#dumb emancipatory housing](#)

Biographies:

Sebastian Bietenhader studied architecture at ETH Zurich (BSc.) and at Harvard GSD, as well as history and philosophy of knowledge, also at ETH Zurich (MSc.). He has taught architecture at various institutions.

Matthias Moroder studied architecture (AA Dipl.) at the Architectural Association School of Architecture in London, art history (BA) and philosophy (BA) at the University of Vienna and history and the theory of architecture (MAS) at ETH Zurich. He has taught architecture and architectural history at various institutions.

Building on Crisis: Emerging Spatial Practices in Times of Urgency

Space is always political. Spatial activism, temporary interventions and socially engaged approaches have the capacity to influence or affect the 'social' or the 'political' – Melanie Dodd (*Spatial Practices. Modes of Action and Engagement with the City*) opened her editorial on spatial practices with these statements. Recent geopolitical events have shattered our fundamentals, requiring civil society to take swift collective and individual actions. Various kinds of social activities have emerged as a reaction – the public space has become a platform where change is encouraged, but it is also a place of solidarity where people strive to mitigate the crisis and solve urgent human needs. As a result, the urban space has electrified and charged through despair, entailing new rules and the carrying out of unprecedented spatial interferences. Thus, within this track, we are looking to collect spatial and social practices (provocative, contingent, purposeful, temporary or planned) that have emerged as an urgent response to crises and collective disasters.

Māra Traumane, Dina Suhanova

KEYNOTE: Michelle Teran

On the Art of Noticing

People often come together in times of urgency, offering solidarity and support to immediate human needs. Practices of mutual aid, such as food banks, solidarity kitchens, emergency clinics and temporary shelters, eviction blockades and other forms of direct action, are some examples. These are valuable and necessary actions. Yet beyond these quick-fix solutions, that demand an immediate response, what are other relations to urgency and urgent matters? Can urgency be slow, unfold at the pace of the relational, and invite one to engage with the complexity of systemic harm? Can it help nurture agency, accountability and other calls to action? By committing to systemic change and collective action, how can we also develop a stamina and commitment to practices and relations beyond the urgency to move forward, to practice what Anne Tsing refers to as 'the art of noticing' in a damaged world? In the lecture, Michelle Teran will speak about urgencies and their temporalities.

Keywords: [#noticing](#) [#urgencies](#) [#care](#) [#social justice](#) [#entanglement](#)

Biography:

Michelle Teran (born in Canada) is an artist, researcher, and educator. She is a practice-oriented Research Professor of Social Practices at the Research Centre Willem de Kooning Academy (WdKA) in Rotterdam. She received her Philosophiae doctor (PhD) in Artistic Research from the Faculty of Fine Art, Music and Design, University of Bergen. Her current and ongoing research areas are socially engaged practices, counter-cartographies, social movements, eco-social and critical pedagogy. Her multidisciplinary artistic works span film, text, book works, performance, installation, public readings, online works, participatory events, pedagogic experimentation, and interventions in public space. She lives and works between Rotterdam and Berlin. <http://www.ubermatic.org> / <https://research.wdka.nl/>

Barbara Prezelj

Practicing Amid / Upon / With Urgency

This paper attends to the notion of 'urgency' (more specifically 'environmental urgency') and examines what it means to practice amid, upon and with it. Underpinned by non-representational theoretical perspectives, the paper approaches urgency as a felt quality that operates as a collective affective atmosphere. Focusing on spatial design practices that are mobilized in response to a sense of urgency and on their urgent responses, I aim to problematize the prevailing technocratic orientations of contemporary reactions to crises which continue to be ruled by the thinking/feeling divide. Turning attention to urgency's affective dimension and its susceptibility to modulation, the paper asks: How might spatial practices engage in purposely modulating surfaces of experience in order to encourage the move from urgency as an affectively limiting collective atmosphere to urgency as an affectively empowering and socially and politically mobilizing one? By arguing that an appeal to urgency is effective only when it is affective, my intention is to situate sensation in unfolding contemporary crises and to demonstrate that responses to times of urgency should be involved in knowledge as much as in experience, in thinking as much as in feeling. The paper, therefore, seeks to reinstate the importance of *practicing* aesthetics as a fundamental part of spatial design that requires situated experimentation and skill.

Keywords: **#urgency** **#affect** **#atmosphere** **#experience** **#aesthetics**

Biography:

Barbara Prezelj is a landscape architect, designer, and researcher. She is currently in the third year of her PhD in Landscape Architecture at ESALA, Edinburgh College of Art, working on her thesis entitled *Urgency Felt: Landscape Practices of the Event*. Barbara holds a MSc in Landscape Architecture from TU Delft, the Netherlands (2016) and a BSc in Landscape Architecture from the University of Ljubljana, Slovenia (2013). She has previously worked professionally as a landscape architect in London, Amsterdam and Ljubljana.

Anastasiya Ponomaryova

CO-HATY. From the Rapid Housing for Internally Displaced People (IDP) to the New Housing Model

CO-HATY is a co-housing project for people who lost homes in the time of war. CO-HATY contributes to today's challenges in Ukraine with the refurbishment of vacant buildings into collective centres. CO-HATY also works with social and economic integration for those who are forced to leave their homes but want to stay in Ukraine. CO-HATY is an urgent response initiated in March of 2022 and helps to normalise people's lives. It also has a potential to change the status quo in housing policy. CO-HATY is a project that provokes an integrated multi-stakeholder approach and has been implemented in a challenging context where this kind of initiative is not a norm and where there is significant resistance to changes. co-haty.org

HATA: Hut/house in Ukrainian
COHATY: "to love" in Ukrainian

Biography:

Anastasiya Ponomaryova works on the edge of architecture, art, community development, practice and research. She is co-founder of NGO *Urban Curators* and CO-HATY housing initiative. Since 2015 she has worked in the Eastern part of Ukraine, enhancing local communities to work with city landscapes. Anastasiya's academic background includes fellowship in Levental Center for Advanced Urbanism at MIT (Cambridge) and Department of Architecture at ETH Zurich. Her current project focuses on integrated, sustainable and rapid housing for internally displaced people in Ukraine.

Katarina Andjelkovic

The Role of Digital Media and User Participation in Designing Public Spaces for Health

Architecture has, for centuries, been understood to foster individual health, public health, physical and mental health, as well as regimes of hygiene, illness, contagion, cleanliness, and contamination. And yet, in the face of a major public health crisis, architecture is entwined in the complex mechanisms of medical extremes that progressively destabilize its operational autonomy and further challenge the traditional binary divide between architecture and user.

Digital media are seen not only as a vessel for information but as the very conditions that shape the political, cultural and economic footprint of the city. As digital media have become even more important for testing new urban design models based on collective intelligence, we ask what is their potential to grow into models for thinking user participation that can offer meaningful responses to emergent pandemics. I argue that digital media have the potential to grow into a constitutive framework creating models for thinking public space in times of urgency.

By using digital applications to operate as social and material agents in public space, it is believed this can not only help in reprogramming functions in a particular location, but also respond to the citizens' most pertinent needs and risk situations in real-time, and, ideally, orchestrate movements by providing alternative solutions. Then, can we say that digital applications have the potential of collective urban intelligence to enrol diverse communities into a co-created public space, and respond resiliently to its continuous transformation?

I deal with the case of the penetration of digital media into the public space of Belgrade as a response to the changing living conditions with the COVID-19 outbreak. The focus is on how the democratization of digital media provided an urban force, structuring new spatial and temporal contingencies in the city, altering social subjectivities, and reprogramming activities in temporal regimes by identifying the risk level of the conflicting zones.

Keywords: [#digital media](#) [#user participation](#) [#public space](#) [#health](#) [#urban intelligence](#)

Biography:

Katarina Andjelkovic, Ph.D., M.Arch.Eng., is a theorist, practicing architect, researcher and a painter, with teaching and research experience at the University of Oklahoma, U.S.A., the Institute of Form Theory and History (Oslo), the Institute of Urbanism and Landscape (Oslo) and the University of Belgrade. She guest lectures at TU Delft, FAUP Porto, DIA Anhalt Dessau, SMT New York, ITU Istanbul, etc. Katarina has published her research widely in international journals (Web of Science); in two monographs, in several book chapters, and in journal articles with *Intellect UK*.

Ieva Melgalve

Re-tracing the Memory of Ukraine: The Work of Laimdota Malle

The war in Ukraine is a striking example of what Alison Landsberg calls *a prosthetic memory*: a technologically mediated experience of others that is nevertheless viscerally experienced as personal. The photographic images seen on social networks and news become a part of our memory, even though it is experienced as an augmentation: something that requires us to empathize and to act, while realizing that our affects regarding the war are vicarious and thus not fully integrated. This feeling of vicariousness and yet viscosity, affectiveness yet distance, is a phenomenon that Latvian artist Laimdota Malle is acutely aware of. In her latest work, she continues her practice of retracing personal and found photographs, seen also in her previous exhibitions: a practice that reinterprets the original photograph through artistic gesture, emphasis, omissions, and minute changes in the image. Currently, she is exploring not only graphite on paper but also other mediums, working on the series *(..) because the animal is incorrigible*, reflecting not only on the war and violence in Ukraine but the division and likeness of human and animal violence and kindness. Her large-scale prints on canvas can already be seen in *Savaļa (Savage, 2022)*. The work in the series can be seen as a gesture of solidarity, compassion and raising of awareness, but it is also a reflection of the limits of our agency and understanding. In my presentation, I draw upon in-depth interviews with the artist reflecting on her work in progress, as well as current research on memory and photography, taking a posthumanist approach to these issues: an approach that allows for awareness of the affect, the agency of materials and the unique outlooks of technological mediums, keeping in mind the precariousness of both human life and memory as it meets the – just as human – violence of war.

Keywords: [#affect](#) [#materiality](#) [#photography](#) [#posthumanism](#) [#war](#)

Biography:

Ieva Melgalve (Mg.Art.) is a doctoral student at the Art Academy of Latvia with an educational background in social and cultural anthropology. Her current research interests are linked with memory and photography from a posthumanist standpoint. She is also interested in queer and gender studies, affect and trauma theory, as well as feminist approaches. What she cannot express in research, she strives to convey through fiction and poetry.

Deniss Hanovs

“Where the Former Lenin Monument Stands...”: Reshaping Sites of Memories in Divided Urban Space

The presentation reflects on the politics of sites of memory in the urban space of the capital of Latvia, Riga. The city is divided into spaces of memory which are ethnically and linguistically shaped. These ethnic spaces are being produced in various performative forms, using festivals, commemoration acts and consumer society. There are various sites of memory in Riga, which are of great importance for the mnemonic mobilisation of the majority and the group of the so-called Russian-speaking population. Annual mnemonic rituals which take place in front of monuments produce various forms of identity based on division and hierarchies among memory communities. Remembering as a performative act in the urban space seeps into politics, shapes ethnically divided reporting and pre-election campaigns, and perpetuates ethnic gaps and memory clashes.

The monument for Soviet soldiers in Riga has been the excellence of divided past *par excellence*: in the political discourse Victory Square, the place where the monument is situated, has been a site of memory with various layers since the late 1990s: a symbol of the war against the Nazi regime and the continuation of the Soviet occupation. But the memory grammar of contemporary Latvian society knows no “and”, but rather “either or”. The memory conflict has been revitalised once again after the beginning of Russia’s aggression in Ukraine. The decision was taken to demolish the monument and a massive march of NGOs, artists and musicians “For Latvia free of Soviet inheritance” gathered a considerable number of people. The Russian-speaking party in parliament produced an answer and an alternative march. The mnemonic tension in the urban space is growing.

The presentation reflects on the possible effects of demolishing the monument for the sustainability of Latvian and European memory culture among the Russian-speaking population. Who, in what performative forms and semiotics of urban space participates in demolishing and “preserving” sites of memory in an ethnically divided society? Is a “post humorous upgrade” of a demolished monument as an identity tool possible? These are the questions which will be dealt with during the presentation.

Keywords: [#site of memory](#) [#memory resistance](#) [#mnemonic gap](#) [#ethnicity](#) [#performative turn](#)
[#spatial turn](#)

Biography:

Deniss Hanovs is a cultural scientist and professor at the Art Academy of Latvia. His academic topics are the history of Eastern European nationalism in art and media discourses, and globalisation theories. From 2003-2008 he was the Head of the Department for Ethnic Minorities at the Ministry of Integration.

Debates on Landscapes and Identities: Landscape as a Resource*

The session will engage with the idea of landscape as a material and multisensorial productive and affective force. Featuring diverse artistic and theoretical positions, this panel approaches the question of how landscapes, their materiality and cultural and ecological histories emerge as a resource for artistic practices. What forms of attachment and belonging do we experience by immersing ourselves in the environment of a particular site? How do landscapes evoke sensory experiences and affective modes within and beyond visual regimes? How do layerings of histories of land use and extractivism affect us today through the invisible effects of pollution and radiation? How are identities constructed and deconstructed by means of reading, mediating and researching landscapes?

Māra Traumane, Dina Suhanova

IDEUM

Identitāšu ainavas:
vēsture, kultūra un vide

Susanne Kriemann

Pechblende

Bringing together an assemblage of archival materials, photo documents, literature and found objects, the series of work *Pechblende* investigates the concepts of scale, proximity and distance in relation to radioactivity and the body. Centred on the mineral pitchblende or Pechblende (the German word for a type of uraninite), the work traces a history of scientific and photographic processes narrated through the interconnected sites of the laboratory, archive, museum and mine. Highly radioactive and uranium rich, pitchblende was relentlessly mined in the Ore Mountains of the former German Democratic Republic between 1946 and 1989, ultimately facilitating nuclear armament in the USSR.

Biography:

Susanne Kriemann lives in Berlin and Karlsruhe. She is an artist, professor of Fine Art Photography at the Karlsruhe University of Arts and Design (HfG) and co-founder of the artists' initiative ABA Berlin. Kriemann explores photography in the context of social history and ecology. Her practice comprises field research, archival research and experiments with technology and materials. She has exhibited internationally, e.g. at The Wattis Institute, San Francisco, Kunsthalle Wien, Townhouse Gallery, Cairo, Power Station of Art, Shanghai, Stedelijk Museum, Amsterdam, and at the Museum für Kunst und Gewerbe Hamburg. She has published seventeen artist books since 1998.

Rita Broka

The Magical Place: Exploring the Artist's Embodied Experience of Place and Landscape Reflected in the Textile Medium

It is apparent that people form bonds with a place, and this attachment may serve as an integral component of self-identity. Within a humanistic tradition, the importance of place and people's connection to place has been emphasised. Places, as *genius loci*, can be thought of as being made up of a range of factors which include the topographical, the cosmological and spiritual, the built environment and people's emotional and psychological engagement with place. Place, as distinct from space, provides a profound centre of human existence to which people have deep emotional and psychological ties and is part of the complex processes through which individuals and groups define themselves. The ways in which people experience, use and understand place, lead to a range of conceptual subsets such as 'place identity', 'place attachment', 'place dependency' and 'insiderness / insidedness'.

Historically, the weaver acted in strong interrelations with a place, characterised by a dependency on locally available fibre and plant dyes. Impressions gained in the habitat environment conveyed in the available material and colours determined the form and content of the textiles. Invented in a pre-ceramic age, hand weaving has remained essentially unchanged to this day. It has survived through the ages as an art form in tapestry. Making as weaving emphasises the mutual relationship between maker and material, where the material can be considered both the subject matter and the fibre itself. For example, for textile artist Magdalena Abakanovich the crumpled surface of the burlap evokes the hardness of tree bark from her childhood forest, which she still considers a magical place. A special attitude to a particular place and landscapes as a fundamental source of imagery can also be found in the oeuvre of Latvian textile artists. The woven landscapes of these artists exemplify how an individual's relationship with a place can be materialised by reproduction in a textile medium.

In the presentation, the focus is on textile artworks representing the landscape as the multisensorial form of the embodied experience of the place. Special attention will be paid to artists whose works continually reveal an explicit connection with a specific setting.

Keywords: [#landscape](#) [#place](#) [#self-identity](#) [#material culture](#) [#textile](#)

Biography:

Rita Broka is a visual artist and researcher who draws on textile material, semantic conventions, and the multiple, complex cultural discourses with which the medium is entangled. She is particularly interested in the multisensorial experience of the natural setting and organic material.

Currently, Rita is working on her PhD Thesis at the Art Academy of Latvia and as a research assistant at the University of Latvia in the State Research program project "Landscapes of Identities: History, Culture, and Environment" (IDEUM).

Kristaps Epnars

We are Just Borrowing Landscape for a While. Latgale Notes

In the presentation Kristaps Epnars will talk about his sources of inspiration and discoveries while working on the *Windows* (2016) and *Maslova* (2022) projects in the region of Latgale. In his work *Windows* the landscape is mediated through images and sound by viewing interior and outside spaces from the perspective of an abandoned house. *Maslova* casts a look at the secret of the saturated emptiness of an Old Believers' community.

Biography:

Artist **Kristaps Epnars** (Riga, Latvia) studied at the Art Academy of Latvia. Ever since his first video installations, he has explored so far little-researched themes of self-discipline, routine and duty. In his works, Epnars creates generalized narratives through the means of detailed and concentrated observation, where every detail or fragment of a process is engrained in the structure of the work. His works were nominated for the Purvītis Prize in 2017 and 2019. During the recent years, he has participated in the 1st RIBOCA biennial in Riga and Narracje #10 festival in Gdańsk, as well as exhibitions at KCCC in Klaipėda, Latvian National Museum of Art in Riga, Akureyri Art Museum, Den Frie Centre of Contemporary Art in Copenhagen, Tartu Art Museum, *Diversity United* exhibition at the Tempelhof airport in Berlin and at the New Tretyakov Gallery in Moscow, Tallinn Art Hall, (AV17) gallery in Vilnius and the Survival Kit 13 festival in Riga.

Andris Eglītis

Jaundūķi. Ode to an Apple Orchard Amphitheater

Andris Eglītis will present a documentary tale about his relation to Jaundūķi, a place that for more than 10 years has been his countryside studio and workshop and for the last three years has hosted the *Savvaļa (Savage)* exhibition.

Biography:

The creative thinking of **Andris Eglītis** is expressed in painting, sculpture and installations. He is fascinated by the relationships between nature and humans, and the perception of the real and material in art. His painting and sculpture usually result in site specific installations as a conjunction between material, tactile and virtual qualities.

Eglītis has studied art at the Art Academy of Latvia, Manchester Metropolitan University, the I. E. Repin State Academic Institute of Painting, Sculpture and Architecture in Saint-Petersburg, and he has completed studies at the Higher Institute of Fine Arts (HISK) in Gent.

Since 2009 Eglītis has held a teaching position at the Art Academy of Latvia. In 2013 he was awarded the Purvītis Prize for the exhibition *Zemes darbi (Earthworks)* at the Mūkusala Art Salon in Riga. Together with artist Katrīna Neiburga, Eglītis realized the installation *Armpit (2015)* for the Latvian pavilion at the 56th International Art Exhibition, La Biennale di Venezia, followed by *Armpit California Edition (2016)* at the Coachella Valley Music and Arts Festival, USA and the *Will to Wish (2016)* installation at the Kochi-Muziris Biennale, India. In the last few years Eglītis has taken part in the organization of the *Savvaļa* exhibition that he initiated in 2018.

Anita Zariņa

Landscape as a Tension of Presence

Landscape is a very complex idea. It is an empirical field to be studied morphologically; it is a way of seeing the world; it is an ensemble of dwelling practices; a set of cultural values and practices. The presentation will briefly introduce these distinct traditions, drawing on historical and contemporary ideas and prospects for landscape. The conclusion will explore John Wylie's and other cultural geographers' idea of landscape as a tension – a tension between distance and proximity, past and future, culture and nature, eye and land – that provokes new agendas for thinking about landscape.

Biography:

Anita Zariņa is an environmental geographer at the University of Latvia whose research examines the landscape of the postproductivist era, focusing on values, practices and environmental knowledge. In her past projects she has studied path dependent landscape change and the modernist transformation of wetlands, as well as the discursive aspects of Latvia's landscapes. Currently her work is related to the shift in nature conservation from species protection to ecological processes at landscape scale, that includes her interest in rewilding and human-animal relations.

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