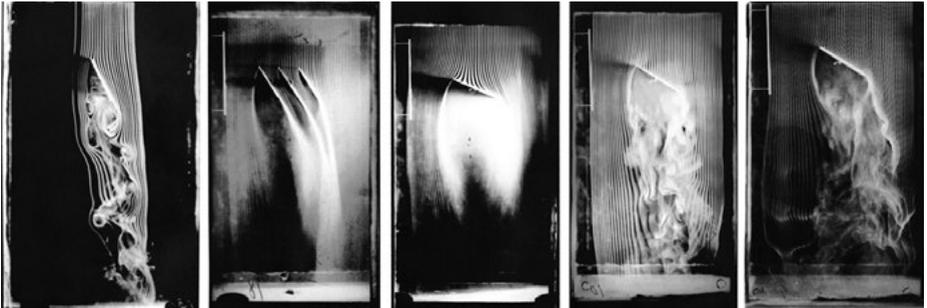


Moved:  
On Atmospheres and Affects  
2013 Interstices Under Construction Symposium

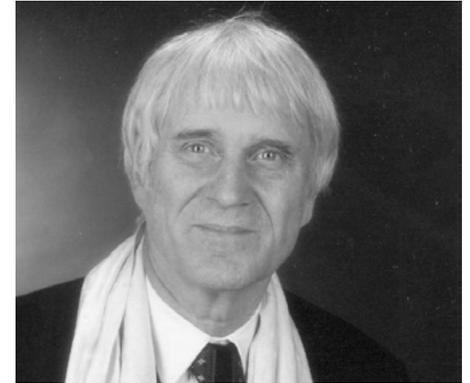


Etienne-Jules Marey (1830-1904)

Auckland, Aotearoa/New Zealand  
Friday 22 to Sunday 24 November

## Moved: On Atmospheres and Affects

Considerations of feeling, intensity, affect and immanent experience have gained importance across a range of disciplines over past decades. In architecture and related arts, Peter Zumthor works with atmosphere as the means by which emotional sensibility is registered, and which offers orientation faster than any critical faculty. Olafur Eliasson, James Turrell, Jean-Gilles Decosterd & Philippe Rahm, Herzog & de Meuron, Diller & Scofidio Designers, and theorists as diverse as Juhani Pallasmaa and Tim Ingold find common reference in the thinking of German philosopher Gernot Böhme.



“Moved: Of Atmospheres and Affects” addresses questions such as, what are the roles of emotion and imagination and the immersion in affective states? What is the role, politically, culturally, creatively, of felt or non-conscious states and excesses of affect in our cities? What does *being moved* mean, historically and today, for the thinking of design practices spanning cities, architecture, scenography, interiors, objects? In his keynote address, “The Aesthetics of Atmospheres”, Gernot Böhme will provide an introduction to theories and applications of atmospheres.

*Atmosphere* demands a co-presence that necessary engulfs the terms of any subject/object division; it is this primary reality, where moods and affects play a key role, that aesthetics (understood as a general theory of perception) must deal with. Such a theory must confront with longstanding bifurcation of what the Greeks defined as *physis* and *techné*, or nature and technology, and indeed calls for something like a revision of what mediation as perception entails.

Affective immersion seems to correspond with a double movement in modernity’s technological civilization. This civilization relies on a “decidedly *unemotional* stance” while it fosters the “development of an enormous imaginary domain” nurturing an otherwise truncated emotionality (Böhme 2012). Affectively calibrated environments, then, are inseparable from “invasive technification” and the externalisation of social constraint.

Gernot Böhme, a world-renowned and influential writer, is Emeritus Professor of Philosophy at Darmstadt Technical University (Germany). Böhme has been Guest Professor at many universities in Europe, the USA, Japan, and Australia. In 2003, Böhme received the *Denkbar-Preis für obliques Denken* (*Denkbar* prize for oblique thinking). He has risen to prominence through his work in aesthetics, the philosophy of embodiment and technology, and practical philosophy. His book *Architektur und Atmosphäre* (2006, Architecture and Atmosphere) is increasingly influential in art and design practice internationally.

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*2013 Interstices Under Construction* is jointly organised by the School of Art and Design, AUT University, and the School of Architecture and Planning, The University of Auckland (Andrew Douglas, Tina Engels-Schwarzpaul and Ross Jenner)

## Friday 22 November

Design Theatre, Conference Centre,  
The University of Auckland  
22 Symonds Street.

4:00 - 5:30 pm **Panel discussion**  
"Feeling good: the architecture of ambience"

Chair: John Walsh. Participants: Melanie Lo-  
chore (Lochore Priest Limited), John Coop  
(Warren and Mahoney Architects), Malcolm  
Walker (Malcolm Walker Architects), Pete  
Bossley (Pete Bossley Architects)

5:40 - 6:00 pm **Mihi whakatau,  
Opening address**  
Dr Moana Nepia and Professor Dianne Brand

6:00 - 7:00 pm **Keynote address**  
The Aesthetics of Atmospheres:  
Theory and Applications  
Professor Gernot Böhme

7:00 - 8:00 pm **Drinks & Launch**  
*Interstices 14: Immaterial Materialities*

8:30 pm **Dinner** (optional - registration necessary)

## Saturday 23 November

Design Theatre, Conference Centre,  
The University of Auckland  
22 Symonds Street.

9:00 - 9:30 am **Introduction and overview**  
Tina Engels-Schwarzpaul, Andrew Douglas  
and Ross Jenner

9:30 - 10:30 am **Grounding atmosphere**  
Chair: Ross Jenner

1. Earthquake weather, floating rocks and other  
atmospheric anomalies  
Sarah Treadwell & Laura McLauchlan

2. Reverie  
Michael Tawa

10:30 - 11:00 am **Morning tea**

11:00 - 12:30 pm **Ephemeral materials**  
Chair: Albert Refiti

1. Making Clouds: Rethinking urban contexts as  
differential and participatory fields  
Hannah Hopewell

2. Contingency & experiential solicitation. From  
atmospheric awareness to immersive field of  
experience  
Izabela Wieczorek

3. On Disgust and Odour  
Philippa Nicole Barr

12:45 - 1:30 pm **Lunch**  
Tree House, Level 4, Sir Paul Reeves Building  
AUT University, Governor Fitzroy Place

## Saturday 23 November

Streams 1&2: Level 6, Sir Paul Reeves Building  
AUT University, Governor Fitzroy Place

1:30 - 3:00 pm **Place effects (S 1)**  
Chair: Tina Engels-Schwarzpaul

1. Art into Nature: Elementalism in Contempo-  
rary Public Art and Architecture  
Eu Jin Chua

2. Negotiated Atmospheric  
Anna Boswell

3. Suspension of Place  
Peter Chivers

1:30 - 3:00 pm **Embodying (S 2)**  
Chair: Carl Douglas

1. Impressionable Atmospheres:  
a felt phenomenology  
Anthony Brand

2. Found Subjects: the architectural object  
within a (spatial) knowledge society  
Michael Chapman

3. Pleasure in reading tradition  
Mirjana Lozanovska

3:00 - 3:30 pm **Afternoon tea**

## Saturday 23 November

Streams 1&2: Level 6, Sir Paul Reeves Building  
AUT University  
Conference Dinner: *Vivace's*, 50 High St,  
Auckland (included in full registration)

3:30 - 5:00 pm **Spinozan after-effects (S1)**  
Chair: Andrew Douglas

1. Constructing atmospheres - a Spinozist's drift  
Margit Brünner
2. Designing for affect  
Akari Kidd & Jan Smitheram
3. Strategic Atmospheric: The Built Pedagogy  
of Auckland's 'Learning Quarter'  
Sean Sturm & Stephen Turner

3:30 - 5:00 pm **Performance milieus (S 2)**  
Chair: Rafik Patel

1. Between architecture and its lived experience. The construction of the interior as tableau vivant  
Popi Iacovou (by Skype)
2. Digital Atmospheres: Rethinking public place in light of locative and pervasive communication technologies  
Farzad Gharaghooshi
3. Cadenced Horizons: Adolphe Appia's Scenic Architecture  
Ross Anderson

5:00 - 6:00 pm **Drinks**

7:00 pm **Conference Dinner**

## Sunday 24 November

Streams 1&2: Level 6, Sir Paul Reeves Building  
AUT University

9:00 - 10:30 am **Conducting (S 1)**  
Chair: Hannah Hopewell

1. The Political Aesthetics of Police Kettling  
Scott Sørli (by Skype)
2. Boringness and Boredom: the Political Affections of Modern Architecture  
Christian Parreno
3. Inorganic Collections  
Carl Douglas

9:00 - 10:30 am **End moves (S 2)**  
Chair: Sarah Treadwell

1. On being moved: memorials, affect and activation  
Alison Atkinson-Phillips
2. Black Sun: Postnatural atmospheres  
Stephen Loo
3. Affective remembering  
Luiza Nader

10:30 - 11:00 am **Morning tea**

## Sunday 24 November

## Abstracts

Level 6, Sir Paul Reeves Building,  
AUT University  
Closing address: WG126  
Lunch: Jin Hai Wan Seafood Restaurant  
Pacific Spaces: Outside WG126

11:00 - 12:30 pm

### Rarefaction (S 1)

Chair: Andrew Douglas

1. Drawing of Breath: a provisional diagram for the reciprocal relations between atmospheres and affects  
Chris Cottrell

2. Air and Architecture: everything together and simultaneously nothing  
Ainslie Murray

3. The Cultural Production of Atmospheres  
Tim Adams (Non-Refereed Presentation)

12.30 - 12:50 pm

### Concluding remarks

Gernot Böhme

1:00 - 2:00 pm

**Lunch** (optional - registration required)

2:30 - 5:00 pm

### Pacific Spaces & Sacred Houses

Participants: Albert L. Refiti, Deidre Brown, Tina Engels-Schwarzpaul, Mike Austin, Michael Goldsmith, Jeremy Treadwell, Tēvita Ka'ili, Sean Mallon, Karlo Mila-Schaaf, Hūfanga 'Okusitino Māhina, Moana Nepia, Karamia Muller, Bruce Moea, Athol Greentree, Sēmisi F Potauaine, Raurua Turei & Elisapeta Heta.

The abstracts in this brochure are shorter versions of the original, refereed submissions (<http://interstices.ac.nz/wp-content/uploads/2013/11/IUC-2013-Programme-draft-upload.pdf>)

## Cadenced Horizons: Adolphe Appia's Scenic Architecture

**Ross Anderson**

Cadenced Horizons presents a close, historically cognizant reading of Swiss stage designer Adolphe Appia's (1862-1928) scenography, and particularly its primal or elemental atmospheric qualities. Appia created his austere, enigmatic stage designs initially for Richard Wagner's 'word-tone' dramas and the refined them for Emile Jaques-Dalcroze's abstract eurhythmic performances at Hellerau (Germany). Renderings held in the *Swiss Theatre Collection* depict monumental stone block steps, platforms and terraces rising from shadowy chthonic depths towards horizon and luminous sky. Devoid of the pictorial symbolism of traditional stage design, they emerge from the sober minimalist properties of silence and earth. Whether about the vestiges of an ancient, vanquished culture or the anticipation of a new one to come, the designs exemplify modernity's will to absolute newness alongside its nostalgia for a primordial past: "in the absence of an explicit and shared transcendence susceptible to the sort of sustained mediation one sees in such works as Gothic cathedrals ... one is left only with the appeal to the transcendence of the chthonic" – "since the advent of 'space', the principal reference to continuity has been 'ground' or 'earth'" (Carl 1991: 60; 2006: 26).

A possible antecedent to Appia's work are the drawings of German architect Friedrich Gilly: ostensibly passionless demonstrations of perspectival method, they embody a proto-modern *Weltanschauung* in which nature is able to be progressively understood. A collection of differently sized rectangular prisms clutter the foreground as perspectival rays issue towards distant lake shores on a stable horizon. Appia relies equally on perspectival method to

depict his *Rhythmic Spaces* in his renderings and, more importantly, to position actor-dancers on the three dimensional stage and to consider their movements.

The Hellerau theatre employed an innovative apparatus to control and modulate light and walls and ceiling were made of taught, backlit diaphanous screens, fashioning a luminous space around actors and audience. Photographs of Christopher Gluck's performance *Orpheus and Eurydice* (1912) show the fully spatial nature of the stage design, revealing an affinity with later modernist architecture. Appia's atmospheric designs guide the eye from inky depths toward a promising sky, through multiple and shifting cadenced horizons – the domain of human understanding and experience.

## On being moved: memorials, affect and activation

**Alison Atkinson-Phillips**

When visiting the Vietnam Veterans Memorial, "[b]e prepared to weep" (Danto 1985: 155). Creation and release of emotion are intrinsically part of the ritual of mourning, at least in Western cultures, and public memorials play an increasing role in commemorative practices negotiating private emotions and public (national and post-national) identity narratives (Doss 2012). Critiques of memorials and other forms of commemoration tend to fall within two main frameworks: one, informed by psychoanalysis, explores memorials as responses to grief or trauma; the other assumes that memorials are essentially political sites for the contestation of national identity (Ashton and Hamilton 2010: 96). Neither ask what public memorials, as art objects, have to offer that a simple plaque, for example, does not provide. I consider this question with reference to Foucault and Deleuze, via Jill Bennett's work. Bennett regards affect not as opposed to critical thought "but as the means by which a kind of understanding is produced" (2005: 36) in performance, aesthetics and affect.

Public memorials are to move us, to produce affect as an intrinsic part of the creation of meaning. When considering the emerging genre of memorials commemorating traumas of lived history (rape, forced adoption, abuse of children) questions of affect become ever more complex. Unlike traditional memorials (including those using non-traditional forms) designed for mourners left behind, non-death memorials commemorate pasts that continue to make themselves felt in the present. Deborah Britzman's term *difficult knowledge* (from Lehrer et. al., 2011) is a reminder that such memorials bring to the public sphere stories that

have often been purposefully forgotten or considered too private to share. Aiming neither for straightforward, therapeutic story-telling, nor for an 'acting out' which maintains the presence of trauma, contemporary public memorials draw on diverse elements to create affect, rather than simply tell a story. This presentation explores how memorials to difficult knowledge in the Australian context move us in order to create an entry to a journey where affect can lead to activation rather than emotional release and tidy closure.

## On Disgust and Odour

**Philippa Nicole Barr**

Atmosphere is pliable, always becoming, always withdrawing from what it touches. Atmospheres are experienced primarily by the body, they are acknowledged physically and also incorporated. They seem to be constituted particularly by intangible, indivisible things that are inevitably shared: water, light, colour, temperature, and even odour. The intangible is known to us by affect, by the physical reactions it provokes, involving all the senses. This has diverse consequences for all design disciplines.

This paper examines the peculiar nature of disgust in relation to atmospheres produced by sanitation and urban development, and specifically the cross-cultural significance of disgust in a rapidly transforming urban landscape during a disease epidemic in Sydney. The intangibility and permeability of atmospheres are useful for rethinking our notion of the public sphere.

Mary Douglas's analysis of the symbolic value and function of dirt and Julia Kristeva's concept of the abject help to conceive of disgust as experienced physically, before it is given an identity in discourse. The paper will show how this status as an embodied, spontaneous reaction is also judgement of something previously evaluated as disgusting. The paper goes on to look at Norbert Elias' analysis of the spatialisation of this affective regime in urban industrial contexts, and his claim that the expression of repulsion and disgust were harnessed to regulate the pacification of a public space.

One of the most transgressive, potent and diffuse disgust stimuli is odour. An outbreak of the bubonic plague in Sydney, in 1901, prompted a particularly energetic project of sanitation, quarantine and renewal. The removal of slums and the businesses of Chinese immigrants

and the connection of suburbs to the sanitation system forever changed how we come to understand public and private atmospheres. It is thus necessary to account for the intangible and for collective atmosphere, not just in our design practices, but in our very notion of the public sphere. As James Russell Lowell said in his speech *Democracy* in 1884, "Democracy in its best sense is merely the letting in of light and air".

## Negotiated Atmospheric

**Anna Boswell**

In the long history of Aotearoa, the northernmost part of the country, Te Rerenga Wairua (Cape Reinga), holds sacred status as the departure point of the spirits of the dead on their homeward journey to Hawaiki. The shorter history of European settlement in the Far North began in the 1830s. Since this time, settler culture has adopted and reconstructed Te Rerenga Wairua as a place of emotional connectedness and patriotic pilgrimage. Settlers and tourists go there to be 'moved' and to find themselves 'at home'; its angle of access is theatrically orchestrated, its atmosphere felt as enveloping and palpable, and its spiritually sensorial valence unparalleled in this country. While geographically remote from centres of population, this site is affectively 'central' for both settler and indigenous cultures, and it instantiates some publicly shared or collective properties that are key to affective experience.

Beginning in the 1980s, explicit Māori dissent has surged in relation to the site's latter-day architectural and infrastructural accretions. Mounting objections to scarring of the land through tourism developments have forced the un-making of forms of settlement and thus the "voiding", for settler culture, of attendant notions of "narrative, continuity, selfhood, location" (Turner 2010: 2).

This paper takes up Paul Carter's proposal that places ought to be perceived as "dynamic compositions" (2009: 6), crosshatched and written-through in partially recoverable ways. Tracing the recent changes enacted at Te Rerenga Wairua—including tar-sealing of the northernmost stretch of State Highway 1, demolition of existing buildings and facilities, and installation of on-site display and design

features in lieu (or as ghosting) of an absent-present museum, it examines how technological, commercial and sentimental imperatives to make this place over 'in the nation's interest' were thwarted in practice. In particular, the paper meditates on Te Rerenga Wairua's uneasy symbolic function as a shimmering 'space' of settler desire (Muecke 1997: 125), looking at what culturally incompatible structures of affect have rendered materially possible and impossible in this place. 'Attunement' (Stewart 2010: 340) to the negotiated atmospheric of such sites of public pedagogy, I argue, reveals a great deal about compromised modes of being, longing and belonging in a settler colonial context.

## Impressionable Atmospheres: a felt phenomenology

**Anthony Brand**

“Architecture is defined by atmosphere” claims Mark Wigley (1998). Indeed, contemporary architectural discourse is littered with allusions to ‘atmosphere’ with seemingly little need for further consideration or explanation of what it is, how it is expressed or, more importantly, how it is perceived. We *feel* it. It *touches* us. This expression of intimate reciprocal contact implies a reflexive exchange – essentially embodied, or *haptic* perception. This paper will explore the perception of atmosphere as a “felt phenomenology” (Paterson, 2007) and the impressionable architecture of the body as the ductus of atmospheric experience.

We have become well versed in atmospheric appreciation of space and place, and can instantly form a lasting impression of how an environment feels, in a visceral ‘gut-reaction’, a kind of tacit knowledge learnt from first-hand experience. Communicating the immersive experience of an artwork or pictorial representation through culturally enforced codes of optical contemplation and concentration (Benjamin 2006), we may say that the viewer is moved by the image, that together they may forge an empathetic relationship (Hill 2006). This is participatory exchange at its most diluted. To appreciate the limitations of visual reception, one only has to close one’s eyes – to shut off the sense of sight – and recognise that the agency of that image has become dulled, if not entirely muted. A *haptic* perception of atmosphere, by contrast, requires the entire body and sensory schema, as an impressionable, thinking-body and is not dependent on direct lines of sight, levels of illumination, or directly tangible or material. It is an embodied experience that actively engages and flows from one atmosphere into another, as

one body among others. The Swiss Architect, Peter Zumthor practices what he preaches: he has written on the subject of navigating the atmospheres of his own designs (2006), and his work is often referenced as an exemplar of atmospheric architecture (Pallasmaa, 2012). I will draw upon my own experience of Zumthor’s Therme Vals, as a vehicle for answering the question – what is a haptic atmosphere, and what is its architectural significance?

## Constructing atmospheres - a Spinozist’s drift

**Margit Brünner**

“... the alchemist works on himself as well as his external materials” – so Neil Spiller defines a new generation of architects who “have no truck with concepts that have defined architecture for millennia” (2010: 50). At the beginning of the twentieth century, Quantum Physics confronted the scientific world with a radical new paradigm, suggesting that the conscious mind plays a role in determining reality. A fundamental participatory reality comes as a shock to perceptive faculties long-conditioned by Aristotelian logic, Euclidian geometry, and Newton’s mechanical universe. Scientific thought struggles to accept states of immersion in spatio-temporal flows (see Hallward 2006: 37) and dualistically tends to dissect the world into opposing pairs, drawing borders between mind and body, inside and outside, material and immaterial, self and ‘other’ – contributing to current global capitalism and the ecological crises attending it.

My practice-based research into atmospheres is concerned with the co-production of collective spatial realities and the material processes that constitute personal perception. Drawing on Baruch Spinoza’s philosophical hypothesis explicated in *Ethics* (1677) and carried forward by Gilles Deleuze, my practice of ‘constructing atmospheres’ puts to the test Spinoza’s fundamental conception of substance as a self-creating universal principle that expresses itself through self-modification (Spinoza 1992: 40, 46/E.I.15, E.I.20). In taking philosophical theory as a base for concrete spatial experimentation, I follow Gilles Deleuze’s prompt to bypass identities and directly spring into “the middle of Spinoza” so as to better install myself as atmospheres within atmospheres (1988: 122-123).

Constructing atmospheres entails spatial immersion – becoming the moving and the moved, the affecting and the affected, the observer and the observed. It means adjusting my perception to an inter-dependent, shared, and malleable spatial reality to bring forth experimental percepts of joy. Spinoza’s alchemical formula of active affect [= joy] implies only two basic movements: towards joy and away from it. The task of composing joyful constellations requires alertness and implies transformation (Deleuze 1992: 309). The presentation will explicate tactics I employ in my apprenticeship as a Spinozist or practitioner of atmospheres. I suggest that to the extent that architecture concerns itself with spatio-temporal relations, it is capable of pursuing active affects, giving rise to an immediate autonomous architecture suited to the slow material self-expressing of joy.

## Found subjects: The architectural object within a (spatial) knowledge society

**Michael Chapman**

Two important features mark opposing corners of Coop Himmelb(l)au's recently completed Busan Cinema Center in Korea. The first, on the south-eastern corner, is a simplified sculptural model of the building that carries a plaque acknowledging the building as the Guinness Book of Records world's largest cantilever roof. A few hundred meters away, at the south-western perimeter of the site, is another circular plaque set into the paving which outlines two feet and which carries the inscription "Take Photo Here". This second plaque marks the vantage point where the jarring spatial composition forms into a recognisable image, one that became known internationally through evocative competition renders well before the building was constructed. Between the two "plaques" a sophisticated fly-through was made in 2009 as part of the winning competition entry that evoked a range of spatial and temporal atmospheres by incorporating night, day, water, land, light and shadow views.

If the first plaque acknowledges the singular uniqueness of the building (its "world" record), the second acknowledges its reduction to an easily reproducible media image eschewing the construction's actual experiential complexity. The notion of atmosphere provides a framework through which to reconceptualise the architectural object staked out between these vantage points. In Gernot Böhme's 2002 essay "A Fourth Basic Cultural Competency", a critical discussion of the knowledge society is undertaken by unpacking the categories of knowledge and information. Böhme makes a distinction between 'objectified' knowledge, which directly participates in reality, and

"second-order" knowledge that builds on "an already objectified" knowledge and therefore has no direct relationship to reality. Böhme's essay argues that this second-order knowledge is now dominant due to the proliferation of digital technologies.

This paper will explore the role of the architectural object in relationship to the various representations of Coop Himmelb(l)au's Busan Cinema Center. Juxtaposing the "real", "virtual", "hypothetical" and "tourist" experiences of the building, the paper will explore the role of knowledge and information within architectural aesthetics and the continually shifting "presence" through which it is represented. The paper will look specifically at the role of atmosphere as a condition of both presence and space and investigate the complexities of this relationship for the architectural object when representations precede experience and experiences, to a large extent, have become homogenous and mass-produced.

## Suspension of Place

**Peter Chivers**

"One cannot speak of beauty, one has to experience it." Gernot Böhme, 2010

Gernot Böhme, in "On Beauty" (Böhme, 2010), draws from two motifs: that "beauty itself" should be treated as atmosphere (Böhme, 2010: 31), and that otherness is atmospheric via excess or remainder (Böhme, 1992: 113). As such, the concept of beauty is tied to experience. Rather than being apprehended as a permanent property of objects, beauty is conceived of as the experience of the indeterminate, yet one given "a sense of being present" (Böhme, 2010: 29). This paper develops the themes of experience, atmosphere, otherness finding them central to the conceptualisation of place.

Böhme is critical of Plato's description, in the *Phaedrus*, of beauty as eros: "for if love is the desire to possess the beautiful, it will only remain alive for as long as its possession is at risk" (Böhme, 2010: 31). But this suspension between the poles of possession and risk is analogous to the atmospherics of place and is developed in my paper by means of a reading of two verses of Walt Whitman's "As I Ebb'd with the Ocean of Life" (Whitman, 2004) and interpretations of otherness and proximity in Levinas (2011), and of risk and experience in Nancy (1993). An understanding of atmosphere as the experience of dislocation and suspension preceding the attention to place is thereby developed. The atmospherics of place are found in a movement across a margin, in the interval between the known and the known not, and the paper connects an experience of dislocation to the moment of the initiation of place. Architectural place-making has commonly been described as the drawing and calling up of place

as chart, as map, as theme, and as a gesture of possession. Atmosphere, understood as the inauguration of place, allows otherness, which in its nature remains essentially hidden and irreducible to the consolidation of things, to be intimated in a way which is an awareness of proximity: not exposed thematically but revealed as the cresting of ephemeral experience.

## Art into Nature: Elementalism in Contemporary Public Art and Architecture

Eu Jin Chua

In the study of ancient or pagan thought, the term “elementalism” is sometimes used to refer to the personification of nature’s elements. Could there be a new elementalism at work in contemporary art? Recent artists have pursued - often in public works - atmospheric manipulations of elemental effects: clouds, sky, air, water, light, or smoke. Common to the recent work of contemporary artists such as Olafur Eliasson, Roni Horn, and Rachel Whiteread, is a reductivist approach that strips aesthetic objects down to phenomenal percepts. A similar tendency can be seen in contemporary architecture, with Diller+Scofidio’s *Blur* (2002) being notable for its reduction of the built in favour of elemental effects.

For Gernot Böhme (1993) the idea of atmosphere can serve to supersede foundational Western conceptions of the aesthetic that are founded in subject/object distinctions (experiencing atmosphere doesn’t require one to be a subject counterpointed against an object). Recent elementalist works could be said to stage precisely such a superseding of classical aesthetics through their dissolution of art or architecture into nothing but atmosphere. Aesthetic objectivity or subjectivity is replaced by the apprehension of fields of affect.

My primary interest in such works, however, is that this dematerialization of the aesthetic object is more than a dissolution into affect - it is also a dissolution into nature. The Art-Nature distinction is - alongside the subject-object distinction - one of the key premises of Western thought. Kant long ago held that, whereas nature is the realm of mere ungoverned effects (*effectus*), art is the deliberate human transformation of such arbitrary effects into determined

objects ensouled by reason and meaning. The Art-Nature distinction therefore endorses the Subject-Object distinction and shores up the supposed superiority of the former over the latter. Recent elementalist works ignore this classical policing of the line between art and nature. Many contemporary artists apparently want their works to approach the ostensible indeterminateness of nonhuman nature. The dissolution of the object into atmosphere and affect thus seems to imply a ‘naturalization’ of art - perhaps a dehumanization, or perhaps a post-humanism?

This paper explores the idea that, in their annulment of the art-nature distinction by means of elemental atmospherics, the new elementalists might also be intuitively conducting an advanced kind of posthumanist *Naturphilosophie*.

## Drawing of Breath: a provisional diagram for the reciprocal relations between atmospheres and affects

Chris Cottrell

From a young age I have always enjoyed exhaling into the cold dry air of wintertime and delimiting in how breath, made visible, dissipates into the wider atmosphere. Evidence of the atmospheric differences within and without gives rise to wonderment, and in turn, a will — to the point of hyperventilation - to create more and more breath—clouds. This play of breath exemplifies the distinctions between affects and atmospheres and their reciprocal folding together. The commonplaceness of breathing offers productive ways of understanding the remaking of self and environment and their ambiguous placement. The act of breathing is an intimate, energetic exchange between the world and our bodies; sustaining us, it is also a distributed act of collective connection. To breathe in is to draw the world inwards, to take in its forces and to draw sustenance from it. To breathe out is to expel something very personal into the public domain, where others may in turn draw it inwards in a constant process of exchange. Absorbing and being affected by diffuse, ephemeral qualities of space, means making sense of atmospheres and affects requires understanding bodily engagement.

Numerous art and architectural projects make specific use of breath as a motif or modus operandi, two of which I will examine in detail. A discussion of Decosterd and Rahm’s *Hormonium* will focus on how the drawing inwards of atmospheres via the respiratory and endocrine systems creates internally registered bodily affects. The second project, Diller Scofidio + Renfro’s extension to the Hirshhorn Museum in Washington, DC, emphasises the registration of breath as a collective act in the public sphere. They see the project as making visible

the “air of democracy,” via an inflatable public space for lectures and discussion. These projects, while using breath in quite different registers, build on an understanding of bodies and environments as being intertwined, if still separable. This condition of being together-but-separable is explored in Ben Anderson’s essay *Affective Atmospheres*. I similarly investigate the always in-process nature of atmospheres in this paper, drawing conscious attention to the process of breathing as a specific mechanism for becoming aware of the interrelationships between affects and atmospheres, bodies and environments.

## Inorganic Collections

**Carl Douglas**

Auckland's suburban streets are only intermittently places of public assembly, personal encounter, or common use. They are primarily part of an infrastructure of mobility and circulation. Pedestrian infrastructure is vestigial; cropped grass verges and trees provide a conventionalised landscape veneer. In planning rhetoric traceable to nineteenth century Europe, streets were reconceived as bundled technical systems that "bind the metropolis into a functioning 'machine' or 'organism'" (Graham and Marvin 2001: 53-55; Kostof 1994: 11). Auckland's streets are formed according to this model; but who and where are we when we're in them?

This paper will approach these spaces of coexistence as what Peter Sloterdijk (2011) calls "atmospheres". He gives the term "atmosphere" a broader sense than Böhme (1993), using it to refer not only to experiential environments, but to "air-conditioned" spaces in which coexisting and fragile subjects form. For Sloterdijk, as for Böhme, atmospheres are affective—"we find ourselves seized" (Böhme 1993: 119) not merely enclosed, by "air conditioning systems in whose construction and calibration it is out of the question not to participate" (Sloterdijk 2011: 46). The technics of the street are no less atmospheric, harbouring a very particular air conditioning that not only produces lived experience, but defines the terms of that experience. To inquire into the atmospheric of suburban streets is not only to describe their ambience, but also to treat them as a growth medium for a particular kind of coexistent urban subject.

This paper observes a suburban street event: inorganic waste collections. Regularly held by the Auckland Council to capture waste

that cannot be robotically whisked away from kerbside plastic bins, inorganic collections entitle households to put out "one small trailer load" of inorganic waste (Auckland Council 2013). Proscribed for collection are car parts, organic matter, building waste, but commonly piles reach monumental proportions, supplemented by illegal dumping. The streets become messy, strange and clogged, and new behaviours emerge. People drive the streets, moving from pile to pile, scavenging (and perhaps re-dumping). Concepts of function are overtaken by practices of making use. Many studies of waste have emphasised its correlation with consumption (Gille 2010), but this is to oversimplify the role of "practices of divestment" (Gregson, Metcalfe and Crewe 2007) in suburban experience. Waste is not simply the husk of use-value, but a vital element in the formation of suburban subjects.

By disturbing the usual air-conditioning of the streets, inorganic collections provide an opportunity to discern its mechanics and conceive of alternatives.

## Digital Atmospheres: Rethinking public place in light of locative and pervasive communication technologies.

**Farzad Gharaghooshi**

Where digital technology is found in architecture it is typically treated as neutral infrastructure, deployed and managed alongside technical instrumental devices and other amenities. Sometimes, it strongly emerges in the architectural materiality exploiting its communicative features in theatrical digital streetscapes, facades and billboards. The resulting digital atmosphere can be interpreted like a desire town, "the town, which is nothing more than an immense script and a perpetual motion picture" (Baudrillard cited in Proto, 2006). Yet, as Baudrillard (2006) critically observed, that desire generates counterfeit realities - like Disneyland - and thereby manipulates the imaginary world of a society.

Architecture has traditionally elaborated poorly the problem underlined by Baudrillard. As a consequence, it now experiences difficulties in interpreting and articulating the changes wrought by digital technology on spatial practices, and in turn, misses the potential in the new imaginary, memory and emotion attending it (Zumthor 2006). Digital atmospheres, in their fusing of physical spaces with virtual ones, emphasises how the public sphere permeates architecture practices. Consequently this paper explores how 'digital atmospheres' constitute public space politically, culturally and emotionally. In particular, the paper considers how digital network potentially offer a democratic atmosphere of freedom and can support a political mechanism that - in a "Baudrillardian" sense - entangles the public and the entire society in a controlled virtual distraction from reality. To develop this point Habermas' (1987) public sphere theory will be utilised as a framework to rethink public place and for analysing

the impact of communication technology on architecture. William Mitchell (1995), Manuel Castells (2000) and Richard Coyne (2010), will similarly be drawn on.

Digital atmospheres are further deepened by mobile devices. The paper will analyse the affect of these atmospheres on sensible qualities of public places such as cafes and public squares. Breaking away from viewing technology as neutral infrastructure or commodified spectacle, this paper will interpret the new dynamics of sociability in light of the impacts of digital technification on the bodily experience of the urbanism and architecture of public place.

## Making Clouds: Rethinking urban contexts as differential and participatory fields.

Hannah Hopewell

This paper asks how can broader registers of thought can be introduced into urban design and its theoretical foundational? It seeks to resituate the much-used operative term *urban context*, as a differential and participatory field of which the designer forms a part. This expands spatial thinking towards *intensive environments* where cognitive and sensorial perceptions meet and raises the role of affect in the production of space.

Two theoretical threads are considered: firstly, the rethinking of *environments* via process philosophy and *new materialism*; and secondly, implications for urban design practice arising from theories of affect. With affective force I suggest the unrecognized, the unthought and unformed begins to find its way into urban analysis beyond acknowledged spatial or social structures. Attention to affect, as a form of thinking, elevates and authorizes sense as a mode of knowledge production that is fruitful for design thinking and the constitution of *urban context* (Deleuze, 1994, 1995; Thrift, 2008).

Atmosphere's pre-exist the designer and offer a vague, spatially discharged context unregistered in design practice. These fields of immersion emerge as quasi-autonomous indeterminate affective excesses, (Bohme, 2004) open to manipulation. As impersonal or transpersonal, (McCormack, 2008), atmosphere provides a sensory impression of situations as a form of unifying coherence and character, (Pallasmaa, 2011). This gestures towards an ephemeral understanding of collective space held by shared experiences rather than defined by Euclidian means.

This paper considers fieldwork on two atmosphere's situated in the city of Auckland

- one triggered by material means and one by immaterial. In the first I locate the issue of atmosphere at Auckland's waterfront, investigating the prevalence of mud at the city's foreshores. The 'urban' subverts the intertidal zone especially where conditions of mud predominate. The presence of mud conditions an in-between threshold state whose presence results in a distinctive range of atmospheres important to place, and therefore place making. In the second example I look to the capacities of planning documents, (The Auckland Plan 2012 and The Unitary Plan 2013) to propagate atmosphere. Here focus is on intensification of waterfronts and the augmentation of atmospheres of desire. Auckland's waterfronts represented by the Plans' as spaces of catalytic salvation are highly affective and demonstrate a palpable relationship between atmosphere and the apprehension of *urban context* in design.

## Between architecture and its lived experience. The construction of the interior as *tableau vivant*.

Popi Iacovou

The gap between architecture and its lived experience is difficult to bridge in design practice and yet is a creative place for architects to occupy. This paper discusses architecture as a *performative field* occupying precisely this gap. Utilising the concept of the performative, I propose that architecture be understood as a stage for everyday life which is constantly informed, transformed and re-performed by the changing needs and desires of users through time.

As example, this paper examines the Casa Malaparte - the house of Italian writer Curzio Malaparte. Built between 1938-1942 at Capri, Italy, the house has been attributed to Italian architect Adalberto Libera. However, recent research by Marida Talamona indicates that Libera was completely uninvolved in the construction, and that Malaparte, along with his master builder Adolfo Amitrano, decisively transformed Libera's proposals. Suggestively, Libera never include Casa Malaparte in his projects' collection, and nor did he ever claim authorship of it; alternatively, Malaparte stated many times that he considered the house his best self-portrait - in fact a "A House Like Me".

Building on my visits to the house, I argue that it stages Malaparte's life and emotions. His life there became the script of the house and the house his living built portrait. As a non-architect, Malaparte, in collaboration with friends, artists and builders, used unconventional methods of building design, something I consider through the performative device of the *tableau vivant* - a genre that became popular in the second half of the eighteenth century. *Tableau vivant* literally means 'living pictures' and began as a genre between art and enter-

tainment (blurring the boundaries between art and life) by enacting themes from literature, painting and sculpture into staged live scenes. Initially, the *tableau vivant* was a type of mime that would animate (bring to life) a scene from history as truthfully as possible by creating direct similarities between the copy and original. In contemporary performance art the *tableau vivant* deviates from its mimetic character by aiming, not to mime a scene from history, but to create a new vision of it.

The *tableau vivant*, used as an interpretative device for considering Malaparte's construction of the interiors, aims to expand understandings of spatial atmospheres in architectural design beyond phenomenological approaches. Rather *tableau vivant* is proposed as a vehicle for discerning the role affect and sensorial engagement in history.

## Designing for Affect

**Akari Kidd & Jan Smitheram**

Discourses on affect, from cultural theory, geography, and social science to architecture, have focused on the question of atmospheres. Drawing on a Spinoza-Nietzsche-Deleuzian lineage, affect can be understood as the varied and transferable capacity to affect and be affected. In modern discourse, affect was predominantly thought to be essentially pre-personal, autonomous, unqualified and imperceptible. Contemporary notions of the space and condition of affect have been explored through the fleeting, formless and immersive ambient qualities of atmosphere. While the strength of the 'autonomy' of affect and the transient nature of atmosphere is acknowledged, it is important to question the assumption that both affect and atmosphere are unlocalizable. This paper argues for a consideration of affect, not strictly as an abstract concept to analyse design, but as a potentially materialized and localizable condition we can design for. Student works from the 'Atmosphere' stream of the fourth year design studio at the Victoria University of Wellington will be explored to argue that paying increased attention to materiality may help in grounding and locating affect in more concrete realities. This requires a more expansive engagement of 'affect': "materiality is always something more than 'mere' matter: an excess, force, vitality, relationality, or difference that renders matter active, self-creative, productive, unpredictable" (Coole and Frost, 2010: 9).

Specifically, this paper seeks to highlight the relation/intersection between affect and matter at two levels – within theoretical discourse and within a design studio. Composed of three sections, the paper will firstly map how affect and the rethinking of matter/materialism

are currently theorized within the humanities and the social sciences. Secondly, the paper will address the implications of these writings for architectural design. Thirdly, moving beyond these theoretical discourses, notions of affect and renewed materialism are then expanded within a design studio context. Here, student's works that activate and capture the spatial condition of affect through the process of dematerializing (through drawing/projecting) and re-materializing (through the built form) of atmospheric qualities are used in order to ground certain claims about materialized and localized affect.

## Black Sun: Postnatural atmospheres

**Stephen Loo**

The impending interplanetary disaster in Lars von Trier's *Melancholia* (2011), the psychological damage inflicted by *Solaris*' ocean in Andrei Tarkovsky's 1972 film, and the black monoliths catastrophically affecting human evolution in Stanley Kubrick's 2001: *A Space Odyssey*, can all be seen as confronting, through cinema as a techno-material practice, crises in human existence meaning associated with impending extinction or the end of time ushered in by natural catastrophes. Cinematic imaginings of catastrophes at the end of human thought – that end human thought – contain within them affects and atmospheres that emerge from a tussle between the 'transhuman' extension of current structures of meaning, and the 'posthuman' eradication of old ones, for the sake of new images of existence (Ashley Woodward, 2012).

This paper reflects on the connections between thought, materiality and existence to posit a way out of the trans/post-human dyad. It posits alternatives to a Western millenarian attitude in which time levers outside forces. Against the notion that nature is something to be controlled because it is something seemingly beyond control, the paper explores modes of thought that combine the human and the non-human in other than a catastrophic framing – an approach, for instance, found in the Latourian imbrication of "nature-culture." To do this, the paper refers to two pieces of writing on disaster: firstly, Lyotard's "solar catastrophe" – the death of our sun in several billion years – that he uses to defend a "rational pluralism" in which aesthetic and ethical thoughts are historically specific, heterogenous to and incommensurable with the cognitive; and secondly, Kristeva's *Black Sun*, a state of narcissistic melancholy in

which the depressive mourns not the object but a kind of archaic, unnameable pre-object.

## Pleasure in reading tradition

**Mirjana Lozanovska**

It is well known that Le Corbusier's travels in the Balkans in 1911 were inspirational and informative for developments in his thinking and practice of architecture. The sensory richness of vernacular building and craft traditions was a key creative source. Of particular note was his interest in Slavic peasant pottery whose forms he found "voluminous and swollen with vitality". With a focus on the relationship between European subjectivity and other non-European subject positions, postcolonial theory has often read such interaction with vernacular and indigenous traditions negatively. Building on an alternative approach, this paper has evolved out of field research of Balkan village life and its vernacular traditions. The paper asks if there are pleasures in reading such traditions that are other than those defined critically by postcolonial theory? What other possible exchanges can there be between subjects and objects in the reading of the vernacular?

The Church of the Holy Mother (Sveta Bogorodica) in the village of Zavoj reveals Byzantine-Orthodox traditions in architecture and liturgical practice. The interior of the church testifies to a merging of ceremony, incense, iconography and architectural geometry to produce a thickly veiled mysticism or 'spiritually aesthetic act' (Serafimova 1995: 110; see also, Ouspensky & Lossky 1952). The viewing of icons generates an inverse perspective with the pictorial space emphasising surface breadth and immensity rather than perspectival penetration (Ouspensky & Lossky 1952: 41; see also, Alpatov 1978). This aesthetic inversion was further emphasised by the habitual and ritual movements of women who dissolved the geometric, architectural fixity by placing food,

flowers and clothing within the church. Everywhere the smell of flowers and food, the heat of burning candles and of bodies breathing, along with the ringing of bells, bodies brushing against iconographic saints and lips touching painterly surfaces erode architectural fixity (Lozanovska 1995).

How can such integral atmospheres and affects be read against architecture's stark materiality? This paper will examine how the church interior, as an embodied place of plenitude, renders architecture immaterial and transcending. It will read, against the backdrop of postcolonial and gender theory, an inherited eroticisation in vernacular architecture.

## Air and Architecture: everything together and simultaneously nothing

**Ainslie Murray**

This paper examines air-related tensions within a range of architectural spaces. Through a consideration of the instability of moving bodies and their relationship with the pervasive air, I will propose a phenomenological sense of architectural space that is constructed from imagining the intangible condensations, stratifications and undulations of air. This sensing will be offered as an alternative mode of 'reading' architectural space and the built environment; it will redirect attention from built fabric to the invisible mass of air in which we reside.

Toyo Ito once remarked that designing architecture is an act of generating vortexes in the currents of air and wind. This notion prompts consideration of how we might actually shape the air not only in our gestures as designers, but actually through our movement as we inhabit the built environment. If air is viewed as the fundamental physical substance of architectural space, then 'architecture' may be formed not through traditional modes of edge-conditioning with built form, but rather through the movement of inhabiting bodies as they stir air masses into states of flux.

Situated broadly within the field of trans-disciplinary art and architecture practice, and drawing on a range of motion-based practices that span conceptual art, land art and performance art, architectural space will be proposed as a spontaneous, temporary condition of the air shaped by inhabitation – a physical doing of breath and body that simultaneously forms and disperses, emanates and agitates. Cecil Balmond's notion of "structure as trace" and Vladimir Krstic's reflections on the "construction of temporariness" will be engaged with to consider how air might be approached in an ar-

chitectural context where space is articulated through the imagining and sensing of ultimately immeasurable atmospheric elements.

The paper will move from Etienne-Jules Marey's studies to the photodynamic techniques of Arturo and Anton Giulio Bragaglia, and expand Paul Souriau's notion of the "visible wake" to better explore how air and architecture are inextricably bound. The spatial echoes evidenced by Marey and the Bragaglia brothers will be linked to the contemporary works of Francis Alÿs, Janet Cardiff, Hamish Fulton, Richard Long and Oscar Muñoz and their investigation of fleeting, impossible and unknowable dimensions of spatial inhabitation. The instability of the body will be shown to affect a corresponding instability of air-filled architectural space, with space emerging not as a silent, pristine stage for action, but rather as a fleeting and turbulent consequence of movement.

## Affective remembering. Władysław Strzemiński's *To my Friends the Jews*.

**Luiza Nader**

Władysław Strzemiński, one of the most prominent Polish avant-garde artists, spent most of his time during World War II in Lodz, next to the Litzmannstadt ghetto. His extraordinary work – the cycle *To my Friends the Jews* – was created just after the end of the war. It consists of ten collages, neither signed nor dated, in which Strzemiński combines drawings, photographs and expressive descriptions. All the photographs document the ghetto and the death camps assuming varying vantage points – victim, bystander or aggressor.

My paper considers Strzemiński's grounding in the specific atmosphere of post war Poland riven by the atrocities of war and a post-war brutality towards Jews. It asks: what the political context and historical atmosphere in post war Poland was?; what type of memory does Strzemiński's work create?; what did it mean in 1945-46 to dedicate an art work "To my Friends the Jews"?; what types of affect operate within this work; and, how are they influential in the remembering of Shoah?

In pursuit of an affective framing of post war Poland – one where a passion for life, and a drive to love and reconstruct was evident in addition to resentment and hate – I will utilise Jan Gross, Helena Datner and Alina Skibińska's valuable research on the brutal anti-Semitism in Poland between 1945-1949. Amongst a range of anti-Jewish incidents, I will rethink Strzemiński's works in relation to such tragic events as the pogroms in Cracow (1945), Kielce (1946). In my analysis I will involve Ruth Leys (2007) divagations on guilt and shame in their biographical, cultural and political dimensions.

My presentation takes affect to mean, intensities as registered on the surface of the body in

its interaction with divergent entities (van Alphen 2008). I assume affects to be both personal and social, and built on a trans-subjective, interactive process that is easily transmittable through inanimate objects such as artworks, texts or environments. Taking Strzemiński's cycle as case study, I will show how a theory of affect can illuminate these events and experiences contrary to the patterns identified by trauma studies, and how certain affects saturate memory. Referencing Susan Sontag's (2004) reflections on photographic representations of war atrocities, my analysis will create a category of "affective remembering" which aims to situate Strzemiński's work as a challenge for the present and an horizon of hope and subjective/political possibility for the future.

## Boringness and boredom: The political affections of modern architecture

**Christian Parreno**

Despite boredom often being defined as a negative reaction, its qualities are not exclusive of the 'boring' object or the 'bored' subject. Boredom constitutes a relation that exposes an involuntary deficit of meaning. Boredom is a state of ambiguity and ambivalence, of idleness and restlessness. Its pervasiveness as a popular affection, from the mid-nineteenth century onwards, has exposed the paradoxes and contradictions of modern experience. The overpowering processes of progress, including capitalism, industrialisation, secularisation, rationalisation and urbanisation, have resulted in an everyday life characterised by monotony and habit. Within this context, boredom arises as an alternative sensibility to the values and visions of modernism.

American political theorist and social critic Russell Kirk (1918–1994) posed boredom as characteristic of post-World War II architecture. In an article published in the conservative journal *Modern Age*, titled "The Architecture of Servitude and Boredom", this condition was identified as a symptom of political and social decadence. The capitalist interests of developers, the ambitions of planners, the annihilation of the past, the incapacity of moral imagination and the dissemination of the architecture of the 'international style' were said to have brought about desolate urban situations that fostered antisocial behaviour and lapsed communities. Pointing to 'bad architecture' as the cause of the 1981 racial riots in Edinburgh, Kirk highlighted similar qualities of boredom in Cleveland, Detroit and London. The adoption of function as prime value in architectural design and urban planning was said to have produced standardised and monotonous everyday life. This,

in turn, prompted the abandonment of public spaces, their civic potential and, by extension, criticality – the lack of social communion entailed servitude. The architecture of boredom was qualified as 'shoddy', 'badly designed', of 'sham', of 'scale previously unparalleled in times of peace', 'featureless', 'grim', 'universalised', 'impoverished', 'grey' and 'unskillfully constructed'. Conversely, Kirk prescribed a built environment that provided security, tradition, a sense of home, individuality and, above all, human scale.

This paper will juxtapose Kirk diagnosis with Martin Heidegger's (1889-1976), philosophical reflection on boredom in his lectures spanning 1929-30 and titled *The Fundamental Concepts of Metaphysics..* Distinguishing 'boringness' as a certain aesthetical quality of buildings, from 'boredom', as a partly objective, partly subjective, precondition of space, the paper investigates two aspects of modern architecture: firstly, how does the subject relate affections to the material and ideological processes involved in the creation, inhabitation and perception of the built environment?; and secondly, can architecture trigger, question or contribute to the existential quest of attaining meaning and significance?

# The Political Aesthetics of Police Kettling: An Architectural Analysis

Scott Sørli

A police kettle is a cordon made into an encirclement. A wall of police bodies with shields, truncheons, and Kevlar, and adjacent fixed urban infrastructures, constitutes such encirclement. In contrast to a cordon aiming to keep people out, a police kettle is designed to keep people in. Three formal characteristics are evident: its relatively small size (anything between 500-1000 people); its relatively long duration (from three to thirteen hours - possibly even longer); and its constant impermeability.

Derived from the German *Polizeikessel*, the term 'police kettle' translates literally as 'police cauldron' (*Polizeikette*, a closer homonym, translates as 'police cordon'). The spatial and linguistic source descends from the specific military use of the term 'encirclement', which comes from *Kesselschlacht* ('cauldron battle'). The metaphor of an impermeable container whose contents are heated up over time by an external source is the precise analogy of a police kettle.

Since the first documented police kettling in Hamburg, 8 May 1986 (on people demonstrating against restrictions to the right to demonstrate), the strategies employed by the police have evolved. Hyper-kettling applies a compressive force on the people within. A mobile *Polizeikessel* is called a *Wanderkessel*. In this development, police arrange themselves along both sides, in front of, and behind the marchers, taking control of the route. Bridge kettling was first deployed on Lyon's Guillotière bridge, 20 October 2010, and utilised the river's water as barriers. In a similar situation, young students protesting tuition fee increases were deployed by the police to Westminster Bridge on 9 December 2010 and made to experience plunging

temperatures as the vote on those very same tuition fee increases passed in the warm House of Commons facing them.

Fauna are amongst the 'materials' contributing to kettling, with attack dogs and police horses contributing to the atmospherics. Phenomenological tools are deployed by the police as well: tear gas and pepperspray are released; high volume sound is transmitted through bullhorns and long range acoustic devices; hunger is manufactured by the withholding of food; washroom breaks are not permitted; tactile sensations are delivered with truncheons. These and other technologies generate affect. Over the time of the kettle, emotional states produced include confusion, anxiety, fear, and despair. This paper will explore such instances where politics is rendered aesthetic.

# Strategic Atmospherics: The Built Pedagogy of Auckland's 'Learning Quarter'

Sean Sturm and Stephen Turner

Progress, potential, openness, discovery: these four "key platforms" (Auckland City 2009: 4) mark the strategy outlined in The Learning Quarter Plan 2009 for the so-called "place of enlightenment" (1) that is Auckland's Learning Quarter, comprising AUT University, The University of Auckland, and environs. The *Plan* is a statement of what we have called elsewhere "built pedagogy" (Sturm & Turner, 2011), one that represents the "entrepreneurial ecosystem" (Barton, 2008) of The University of Auckland's Business School writ large to teach its inhabitants the value(s) of entrepreneurial education.

But what most interests us here is the design-drive through which the affective gamut of this ecosystem — its collective "conatus," to borrow Spinoza's term (2006: 66-67) — is narrowed into an unconditional positivity, never to reach the extremes of joy and sorrow that, for Spinoza, mark bodily encounter (see Deleuze 1988: 19; Deleuze 1997: 140-141). As a result, the Learning Quarter aspires to be a world without accident, a world of what Catherine Malabou calls "constructive plastic[ity]", or gradual, superficial transformation to the mantra of "change" (2012: 38).

Yet what we teach for — and what we see all around us in the Learning Quarter — is a "destructive plasticity" (Malabou 2012: 2), namely the accidents - "happy" or otherwise (Virilio, 2007: 4) - that are all-but-invisible to the entrepreneurial university and that suddenly and deeply transform the university as a collective body of affects (see Sturm & Turner 2013). As Virilio puts it, "the accident is an unconscious oeuvre, an *invention* in the sense of uncovering what was hidden, just waiting to happen"

(2007: 9). What such accidents reveal is that we "cannot be without being affected" (Malabou 2012: 22), or, rather, that the university cannot "be a university" without being affected (Barnett 2011).

# Reverie

Michael Tawa

If, as etymology suggests, atmosphere is vaporous circumambience, it must be something like the mist that renders a landscape indistinct and evanescent, permeating and liberating form by rendering its contours indeterminate and immanent: or else a sphere of arousal: the 'great trepidation' that blurs the moon's outline and marks its advent as emergent radiance or *parousia*. (Wilkins; Böhme, 2013). Yet atmosphere is not something that 'fills' empty space, nor a quality added to the neutral contours of an object or environment; rather, it is constitutive. It is the halo or emanation of place as it is spatialised and temporalised; it is the palpable manifestation of a medium or situation (Böhme, 2010). Böhme's treatment of atmosphere as an aesthetics of reception (1993: 120) raises a significant difficulty: how can atmosphere be designed as well as apprehended? Böhme's theatrical metaphor of design as "scene-setting" can be problematic since architecture exceeds scenography and *mis-en-scene*.

Architecture works atmospherically to produce frameworks for the reception and conveyance of emergent phenomena, temporalising and mobilising static, material space, and paralleling mnemonic experience. The faculty equal to the perception and production of atmosphere, then, is not ratiocination but reverie. We are captivated into reverie's ambit as into the indeterminate folds and contours of atmosphere, where we lose ourselves in the rhythms and partitions of departure and infinite recommencement. Likewise, design happens in the startle of renewed starting-over and the wonder that transit and transition make possible. The astonishment that breaches the quotidian and habitual releases architecture from aes-

thetics and representation – into reverie, ethics and transactional presence; that is, into a manner of making and inhabiting the space of a world.

# Earthquake weather, floating rocks and other atmospheric anomalies

Sarah Treadwell and Laura McLauchlan

The term 'earthquake weather' has had a fluctuating history, being understood as both an observable event and a recurring fiction. Aristotle is said to have first promoted the idea that winds trapped in underground caves caused earthquakes. Nineteenth century reports on the occurrence of earthquakes in Aotearoa New Zealand frequently linked seismic activity with carefully detailed weather conditions.

The nature of earthquake weather is variable with claims of calm expectancy, hot sultry weather or storms. Earthquake clouds currently have had some technical backing even as scientific reports largely deny associations between weather and earthquakes. The desire for such an association between the two events is of interest to this paper.

Elizabeth Diller writing about the *Blur* project pointed out that "Contemporary culture is addicted to weather information. ... Our cultural anxiety about the weather can be attributed to its unpredictability" (2001). While weather is easily imagined as affective, we seek to illuminate the obdurate material atmosphere associated with earthquakes in an attempt to navigate the indeterminate divide between stability and movement.

Peggy Kamuf, writing on approaches to Hélène Cixous' work, models a potential attitude for such a material writing project. It is necessary to acknowledge gravity. However, Kamuf equally suggests that one's subject not be crushed by the weight of approach but, rather, be permitted to "escape the force of our gravity" (2005: 114). From such an angle, "The most responsible and serious approach advances carefully and slowly, but above all lightly - which may mean obliquely, or imperceptibly, or even

not at all" (2005: 114). Here, as Hiddleston argues, Cixous' works "participate in the genre of theory, but allow the object of their theorising to shift and mutate, in their enjoyment of poetic associations, parallels and allusions" (2010: 51).

Like Kamuf's dilemma of the love note, in which one does not wish to crush one's lover under the weight of one's own desires, Victorian and Edwardian correspondents of earthquakes and weather offer, time and again, paths of escape. Unexpected weathers and seismic activities are delicately laid together, but with a marked silence about the nature of their relationship. In this paper we explore the relationship offered by the correspondents through a tentative poetics of atmosphere consisting of text and accompanying images.

# Contingency and experiential solicitation. From atmospheric awareness to immersive field of experience.

Izabela Wieczorek

According to Mark Wigley, constructing a building also means constructing an atmosphere (Wigley 1998: 18). For Gernot Böhme, the knowledge about the production of atmospheres is very seldom explicit (1993: 123). Taking as an example the *Theorie der Gartenkunst* of Christian Cay Lorenz Hirschfeld, which Böhme uses to illustrate the self-conscious pursuit of atmosphere and which could be understood as its instrumental taxonomy, we might ask then what determines an atmospheric *physiognomy* in architecture? What tools and design methodologies do we have as architects to approach atmosphere consciously?

Böhme sees in the creation of atmospheres a magical materialisation (1995: 42). Alison and Peter Smithson (1979) similarly stress such magical qualities, explaining how architecture can invite affection and stimulate activities. This might provide an insight into the affective qualities of atmosphere – bearing in mind that they evoke not only feelings and emotions, but also responses – bodily action and impulses. Since sensing atmosphere is related to the sense of “whereness”, in the sense of spatial character (Böhme 2005: 402), to design considering an atmospheric approach means to focus on how space is going to appear, to be experienced or to be *felt*. Hermann Schmitz defines atmosphere as a sum of ephemeral occurrences contributing to an integral and synesthetic perception of our surroundings (1995/1980). These assumptions imply shifting attention away from expression towards effects and intensities, enlarging the domain in which architecture manifests itself and revealing that the relation between *the material* and *the immaterial* is not accidental and extrinsic, but internal and mean-

ingful already in the design process. In this context, architectural space is conceived as a contingent construction – a space of engagement that appears to us as a result of continuous and complex interferences revealed through our perception.

Use of the word ‘atmosphere’ in architectural discourse is mainly associated with contemporary examples. There is a need to read back into previous architectural conceptualisations, our contemporary understanding and concern with atmospheres. In this context, Bruno Taut’s belief in the affective capacity of the materials, Gio Ponti’s concern for their performative qualities, Arne Jacobsen’s obsession with ambivalent interiors, Aldo van Eyck’s modes of involving phenomena, or Werner Ruhnu’s notion of ‘scenic qualities’, are to be used – among others – to illustrate this particular projective genealogy, one that builds upon ‘atmospheric awareness’.

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## Biographies:

**Dr Ross Anderson** is senior Lecturer in Architecture: Design, History and Theory at the Faculty of Architecture, Design and Planning at The University of Sydney.

**Alison Atkinson-Phillips** is a first year doctoral student at the University of Technology Sydney, within the Faculty of Arts and Social Science and with a focus on Public History. She is interested in memorials and memorial art work in the public arena, particularly the emerging genre of public memorials which commemorate non-death loss and trauma in the Australian context. Alison completed her BA(Hons) at Curtin University, Perth, during the nineteen nineties, and has spent the last decade working as a communications professional before re-entering academic life.

**Philippa Nicole Barr** is a doctoral candidate in the architecture faculty at the University of Sydney investigating the question of indivisible atmospheres. She holds a Masters in Photography and Visual Design from the Nuova Accademia di Belle Arte, Milan, Italy. And she has produced multimedia related to technology, design and cities for a variety of international platforms including the Economist Intelligence Unit and Domus.

**Anna Boswell** teaches in the Department of English at The University of Auckland where her research interests include critical theory, comparative settler-colonial studies, history and memory, contemporary culture and public pedagogy. She has published widely on New Zealand literature and its cross-cultural implications.

**Anthony Brand** completed his Bachelors and Diploma of Architecture at the University of Nottingham (UK), where his final year thesis work received an honourable mention in a national student design competition - 3DReid (2009). After coming to New Zealand in 2009 and working with Habitat for Humanity, he joined the University of Auckland in 2011, where he is working on his PhD. entitled "Touching Architecture: A Holistic Approach to Leprous Design,". His thesis explores the sense modality of touch (and embodied perception) in the design and experience of contemporary architecture. Anthony has presented at Birkbeck University, London, at the Victorian Tactile Imagination conference. He also teaches architectural design studio part-time at The University of Auckland where he has recently collaborated with Susanne Hoffman (Technical University Berlin), and Peggy Deamer (Yale School of Architecture).

**Margit Brünner** is a performance-based installation artist. Her work explores spatial relations by the means of performative drawing and focuses on the affective character and potential of specific sites. Her research practice has been exhibited in a range of contexts and she holds a MA in architecture and has experience in contemporary dance. Publications include 'The joy of atmospheric manoeuvring' in *Exposure: design practice based research landscape architecture*, Marielise Jonas, Prof. Rosalea Monacella, RMIT University (forthcoming July 2013), 'My experiences as Spinozist constructor' in *Subjectivity, Creativity and the Institution*, ed. Christopher Crouch, Brown Walker, (2009), 'Note from Margit' in *Cinematic Folds: The Furling and Unfurling of Images, Firoza Elavia, Pleasure Dome*, (2008), Let's twist again. Was man nicht denken kann das soll man tanzen, in *Performance in Wien von 1960 bis heute*, Carola Dertnig, Stefanie Seibold (2006). In 2012 she completed her doctorate, titled 'Becoming Joy: experimental construction of atmospheres' at the

School of Art Architecture & Design at the University of South Australia. Since 2012 she is a visiting Research Fellow at the School of Architecture and Built Environment at the University of Adelaide, where she also teaches design.

**Michael Chapman** has taught architectural history and theory, and been a design tutor at the University of Newcastle since 2008. He is the Program Convenor for the Bachelor of Design (Architecture) and the course coordinator for the first year of the Masters of Architecture. His research focuses on the crossovers between art theory and architecture, and he has a particular interest in the historical avant-garde and its ongoing influence. More recently, he has been concerned with the broader issues of industrialisation and its impact on architectural history and theory. The themes of Marxism, autonomy and the philosophy of the Frankfurt School are a central current in his work. Michael's creative work has been exhibited nationally and internationally, including at the Venice Biennale and he is a director of the architectural practice hrmphrd.

**Peter Chivers** is an architect and principal of architectural practice Assemblage. He has taught at the School of Architecture at UNSW, exhibited at the Venice Biennale and published in Architectural Theory Review. Currently he is a PhD Candidate in Architecture at the University of Sydney undertaking research titled "Architecture: Place and Alterity"

**Eu Jin Chua** is a Lecturer in the history and theory of design and visual arts and postgraduate Programme Leader at UNITEC School of Design and Visual Arts. He has published widely in the areas of moving image and film, cultural studies and visual arts. He has also curated a range of exhibitions on film and video in both the United Kingdom and New Zealand. He is currently completing a PhD at The London Consortium, Birkbeck College, University of London.

**Chris Cottrell's** practice engages in the relationship between our bodies and the spaces we inhabit and move through. Specifically, in how our bodies make unique and personal measures of space and time, and the effects this has on how we experience the world. I use the notion of atmosphere to think and talk about this idea of experienced emotive space. A continual exploration of atmospheric conditions forms the common thread that links my teaching, research, and creative practices.

**Carl Douglas** is a lecturer at AUT University's School of Art and Design and Postgraduate Strand Leader for Spatial Design. Recent work has examined infrastructure as a determinant of public space, made a case study of urban transformations of revolutionary Paris, and researched archaeological sites as scenes of architectural production. Current design research attends to the structuring, or rather the infrastructuring of the city, through speculative project investigations into possible futures and potential reconfigurations of Auckland's Mangere Inlet.

**Farzad Gharaghooshi** is a PhD Candidate in Digital Architecture and Design at The University of Auckland. He received a March in Digital Architecture at the University of Nottingham and a B.Sc. at the Art University of Isfahan, Isfahan, Iran. His current research discusses the impact of digital social spheres on public places. He is concerned with how urban spaces and architectural environments converge with expressions of democracy and citizenry in the information age, for which the social theory of Habermas is a key indicator.

**Hannah Hopewell** is a PhD Candidate and studio tutor in Spatial Design at AUT University having turned to research mid career. With a Bachelor of Landscape Architecture from Unitec Institute of Technology, and a Masters of Urban Design from the University of Auckland, Hannah's professional practice has interdisciplinary foundations. Her research investigates the agency of collective sensorial experience in relation to registers of design thinking in the production of urban space. Hannah's interests collect around indeterminacy corresponding to habits of marking collective space outside the normative boundaries of ownership and architecture. She gives particular regard to the tension of constancy and change in waterfront situations and the contemporary Pacific City.

**Popi Iacovou** is an architect interested in interdisciplinary models of thinking and practicing architecture. She is Associate Lecturer at Central Saint Martins College of Art and Design, at the BA Architecture Spaces and Objects. She is completing her PhD by Architectural Design at the Bartlett School of Architecture, UCL, funded by A.G Leventis Foundation and the FFWG (UK). She holds a Diploma in Architecture from Aristotle University of Thessaloniki and an MPhil in Architecture and the Moving Image from the University of Cambridge. Her films and design work has been shown in various film festivals and exhibitions.

**Akari Kidd** is currently a PhD candidate in the School of Architecture at the Victoria University of Wellington. Her subject of study explores the architectural and theoretical relations that can be drawn out when architectural practices are viewed through the lens of affect. She has experience teaching in the areas of architectural design and architectural criticism and theory at both undergraduate and postgraduate levels at the Victoria University of Wellington. Akari has worked under architect Kengo Kuma in Japan and holds a Bachelor of Architecture from The Cooper Union in New York.

**Stephen Loo** is Professor of Architecture at the University of Tasmania. He writes on instinct, affect, ethics and the biophilosophy of the contemporary subject. Recent publications include Deleuze and Architecture with Hélène Frichot (2013); articles on instinct and ethics in Angelaki (2013) and Parallax (2013). He is currently working on a monograph with Undine Sellbach on psychoanalysis, ethics and the entomological imagination, and an edited volume on Poetic Biopolitics with Peg Rawes (2014).

**Dr. Mirjana Lozanovska** is a Senior Lecturer and leads the Cultural Ecology Research Group at the School of Architecture and Building, Deakin University. Her research has developed multidisciplinary theories of space for the study and interpretation of architecture. These include critical theories on visual representation and psychoanalytic theories of human subjectivity that are drawn upon to examine migrant houses, villages and ethnic aesthetics; war and memory; and the spatial body.

**Laura McLauchlan** has an Honours degree in Social Anthropology and a Masters in Creative Writing, both from the University of Auckland. She is particularly interested, creatively and academically, in the urban as a site of both conservation and multispecies interaction. Starting in 2014, she hopes to be studying towards a PhD in social anthropology at the University of New South Wales, looking at hedgehog conservation in urban Britain. This will include consideration of animal street art as a site of longing and of multispecies inclusion as a growing concern of the built environment.

**Ainslie Murray** is a Lecturer in the Architecture Program of the Faculty of the Built Environment, UNSW, and has exhibited widely in Australia and in Canada. She has also presented and published on walking and place-relations amongst other things. Ainslie received her PhD from the University of Sydney in 2011.

**Luiza Nader** is an art historian and an assistant professor at the Institute of Art History, Warsaw University. Her interests focus on avantgarde and neoavantgarde art (particularly in Eastern Europe), posthumanism, theories of affect, the relations between memory and archive. She is the author of *Konceptualizm w PRL* (Warsaw, 2009) and numerous other texts dedicated to art in Poland after 1945. Currently she is working on her habilitation book dedicated to Władysław Strzemiński's cycle *To My Friends the Jews* and the question of art history and affect.

**Christian Parreno** has practices architecture in London and Ecuador. He has studied at the Architectural Association, the Bartlett School, UCL and is currently a PhD candidate at The Oslo School of Architecture and Design, Norway. He has published on the question of boredom and architecture.

**Jan Smitheram** is a senior lecturer in the School of Architecture at Victoria University of Wellington where she teaches both undergraduate and postgraduate students. Extending work from her Ph.D. she looks at the relationship between performance, performativity and affect within the context of architecture. Her recent research in collaboration with Simon Twose looks at architectural practice through the lens of performativity and affect. Her work is published in international journals and conference proceedings.

**Scott Sørli** is an architect and principal of Sørli Associates. He holds professional degrees in architecture and in process control engineering, and a postgraduate degree in design research from the University of Michigan. His practice is operative across scales and among disciplines. He has exhibited and curated in numerous venues exploring architecture, urban, and civic realms. He is currently an Adjunct Assistant Professor, University of Waterloo School of Architecture.

**Sean Sturm** and **Stephen Turner** teach at the University of Auckland, Stephen in the Department of English and Sean in the Centre for Learning and Research in Higher Education (CLearR). They have co-taught most recently an upper-level undergraduate course on 'Writing Technologies.' They are currently working on a book on the university as it is and as it could be, tentatively titled *The University Beside Itself*. Apart from their joint work, Stephen has published on the relation between law, history and media in the context of the settlement of New Zealand, while Sean has published on settler literature, writing and critical pedagogy.

**Michael Tawa** is an architect and Professor of Architecture at the University of Sydney. Between 2006 and 2009 he was Professor of Architectural Design at the University of Newcastle upon Tyne, UK. He has practiced and taught architecture in Alice Springs, Adelaide and Sydney. Recent publications include *Agencies of the Frame*. *Tectonic Strategies in Cinema and Architecture* (2010) and *Theorising the Project: a Thematic Approach to Architectural Design* (2011), both with Cambridge Scholars Publishing. Current projects include the web-based *Design Lexicon* and research on the concepts of emergence and translation in architectural design. He is currently editing a forthcoming issue of *Architectural Theory Review* on Emergence and Architecture.

**Sarah Treadwell** is an Associate Professor at the School of Architecture and Planning at The University of Auckland. Her research investigates the representation of architecture in colonial and contemporary images. Her work proceeds with both writing and image making and considers representations of motels, suburbs and volcanic conditions of ground. She also has a long-standing interest in gender related issues in architecture. Sarah has published in various books and journals including *Architectural Theory Review*, *Architectural Design*, *Space and Culture* and *Interstices*. Her book *Revisiting Rangiatea* was the outcome of participation in the Gordon H Brown Lecture Series in 2008.

**Izabela Wieczorek** is an architect, and a co-founder of *g +w arquitectura* together with M. Auxiliadora Gálvez. The relationship between atmosphere and materiality provides the framework for her research, teaching and practice. She is a PhD candidate at the ETSAM in Madrid/Spain, and holds an associate professorship at the Aarhus School of Architecture/Denmark, where she staged a pedagogical project called *All Atmospheric Laboratory* within the frame of the Bachelor Program. She has taught and lectured at several universities in Spain and collaborated in *Planeta-BETA*, weekly radio show conceived as a space for debate and dissemination of architecture in the *Radio Círculo* in Madrid.

Notes







Video still from *Kehua Wahangu* by Moana Nepia (detail),  
screening on Level 6 and video wall, entrance level.

[Image: Nepia, 2012]

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