ANALOGOUS SPACES

Architecture and the Space of Information, Intellect and Action

Analogous Spaces refers to the fact that every science or knowledge,
every thought, every memory, every action creates its own space and that
these spaces are organised according to a similar structure or architecture.

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Abstract Booklet

ABSTRACTS

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Floris Alkemade
Rolf Hughes

OMAMO: The Black Box
The Parallel Life of Analogous Spaces in the Work of OMA/AMO
The Architecture of the Diagram and Metaphor

lecture by Floris Alkemade and comment by Rolf Hughes

Biography

Prof. ir.-arch. **Floris Alkemade** is a Dutch architect, urban designer, and one of the directors/partners of the Office for Metropolitan Architecture (OMA), Rotterdam. Floris Alkemade joined OMA in 1989 and has worked as a project director for architecture and urban planning since 1996. He is now one of the directors/partners of the office. As project architect and project leader he completed several master plans, such as the Euralille master plan and the master plan project for the City Center of Almere (currently under construction). Floris Alkemade has acted as project leader for several urban projects in Europe and Asia and the competition for Les Halles in the center of Paris. Currently he is working on projects such as the master plan study for Gent (Belgium), the master plan for the area around the former Olympic Stadium in Amsterdam, a shopping mall in Ostrava (Tjech Republic), the Coolsingel in Rotterdam (Netherlands) and the KJ Plein tower (The Hague, The Netherlands). Floris Alkemade is a guest-professor at Ghent University in Belgium and a member of the architecture selection committee at a renowned national art foundation.

Prof. dr. **Rolf Hughes** is a British writer, critic and researcher based at the School of Architecture within the Royal Institute of Technology (KTH), Stockholm. He holds a PhD in Creative and Critical Writing from the University of East Anglia, UK, and is currently researching genealogies of authorship, judgment and representation as part of the collaborative research project Architecture and its Mythologies with Timothy Anstey and Katja Grillner.

Patrick Bergmans

The new document: digital, polymorphic, ubiquitous and actionable

Biography

Patrick Bergmans graduated as Electronics Engineer in 1968 and as Engineer in Physics in 1969, from the University of Gent. A fellow of the Belgian American Educational Foundation, he obtained a Ph.D, in Electrical Engineering from Stanford University in 1972. He has been an Assistant Professor of Electrical Engineering at Cornell University, a docent at the University of Gent, a Visiting Professor at the University of Louvain, and a Visiting Professor in the "First in Class" program at the Rochester Institute of Technology.
Outside academic environments, he has occupied the positions of Senior Vice-President of Barco and General Manager of Barco Graphics; Director of Xerox Research Center Europe, and Vice-President , Strategy Planning and Innovation, of Xerox Research and Technology.
He is currently Professor Extraordinary of Computer Sciences in the Engineering Faculty of the University of Gent, teaching courses on Document Management and Computer Graphics.

Abstract

Documents have been around for thousands of years. The Bible is a document, and so are the hieroglyphs of the ancient Egypt. For generation after generation, human knowledge has been transmitted partially through unwritten verbal communication, but mostly through the use of documents. But what is a document? *"Document: writing that provides information (especially information of an official nature); anything serving as a representation of a person's thinking by means of symbolic marks."*
This (old-fashioned) dictionary definition is obsolete. Documents have changed. Paper documents were a simple concept, but digital documents are much, very much more complex. A document used to be a set of pages, bundled or bound, into a unique identity. But even with paper documents, it has been difficult to formally define notions such as "copies", "versions", etc.
Since the introduction of digital or electronic documents, these simple notions have been blurred and more sophisticated notions of document representations, versions or histories have been introduced. As a consequence of the invention of hypertext and document linking, documents are not self-contained anymore. And documents links are used for many purposes, one of which, perhaps the most important one, is document "surfing" on the World Wide Web.
The lecture will introduce a modern taxonomy for digital documents, addressing independent documents dimensions such as semantic level and representation (the polymorphic document), networks of documents and the web (the ubiquitous document), and the document as the basis for decision-making, the support of management processes, and a tool for collaborative activities (the actionable document).

Alistair Black, Simon Pepper, Kaye Bagshaw

From Civic Space to Virtual Space: The Past and Future of Early Public Library Buildings in Britain

Biography

Alistair Black is Professor of Professor of Library and Information History, Leeds Metropolitan University, UK. His research interests have included the history of libraries, information management and the information society and the sociology of contemporary public libraries. Simon Pepper is Professor of Architectural History at Liverpool University, UK. His research has ranged from the architecture of late-medieval Italian fortifications to the design of twentieth-century public housing and the architectural history of public libraries in Britain and the USA. Kaye Bagshaw is currently attached to Liverpool University and is research officer for the project that has generated the paper being presented at this conference; she was formerly a librarian in the Royal Institute of British Architects.

Abstract

Inaugurated as, at once, an antidote to the social problems of industrialisation and an educational helpmate to progress in an industrial society, public libraries in Britain first appeared in 1850 and soon became a familiar feature not only of the socio-cultural, but also the urban architectural, landscape. Over the past century and a half, the evolution of the public library built-form has been uneven, closely linked to wider social change and to the non-linear development of the public library movement.
Many of the earliest public libraries were located in adapted premises. A number of new buildings were provided, however, including grand designs like the public libraries in Liverpool and Birmingham. As the public library movement gained momentum, assisted to a large degree by assistance form philanthropists like Andrew Carnegie, purpose-built premises began to appear in large numbers in Britain's towns and cities. Public libraries became civic spaces of great importance, attracting in the decades immediately prior to the First World War, in a way they had not done before, serious interest from the architectural profession.
Despite the limitations imposed by the economic downturn of the inter-war period, these years nonetheless witnessed the appearance of a variety of adventurous public library buildings. These projects, such as the new central library in Manchester (1934) were underpinned by an enlargement of the public library's to fulfil the role of 'national asset'. Henceforth, public libraries became more mindful of their status as local spaces within the larger space of the national library network, or library grid.
The story told in the presentation of these early eras of the public library building is supplemented by thematic perspectives on children's library's, the library as 'monument' and 'machine' and the open access (open shelf) revolution.
Public libraries constructed before the Second World War remain a prominent feature of today's public library system. Questions have arisen, however, as to the appropriateness of historic library buildings in the digital

age. Should historic libraries be replaced by new structures in keeping with the information society? Or should the 'old' be refurbished and updated, thereby reflecting the continuity and accumulation of knowledge that libraries espouse; and if so, what challenges does refurbishment present? In terms of its role as a community resource, is there room today for the library as a physical place, in the tradition of its civic origins, or should greatest emphasis be placed on the library as a virtual space?

This paper reports on a research project, now reaching fruition, conducted jointly between Liverpool University and Leeds metropolitan University, and funded by the Arts and Humanities Research Council (UK). A major feature of the research has been the construction of a database of over a thousand early (pre-1939) public library buildings, whether extant, destroyed or re-cycled for other purposes. A book – *Books, Buildings and Social Engineering: The Past, Present and Future of Early Public Library Buildings* – will be published by Ashgate later this year.

Luciano Boi

Penser par diagrammes et transformations: des nœuds aux espaces

Biography

Luciano Boi is Associate Professor of Geometry, Scientific Theorization and Natural Philosophy at the Ecole des Hautes Etudes en Sciences Sociales, in the Centre de Mathématiques (Paris). He studied mathematics, physics and philosophy at the Universities of Bologna, Paris and Berlin, and received his Doctorate as well as his Habilitation from the EHESS. His main interests include various aspects of mathematics and theoretical physics, the geometric modeling of spatial perception, as well as the history and philosophy of sciences. He is author of numerous books and articles on these subjects.

Abstract

Our world, at different scales, abounds in knotted and linked rings. Qualitative similarities may be observed between forms of the microscopic world, as well as between those of the macroscopic world; and by extracting the structures, it is possible to study their dynamics thanks to topological concepts and methods. The lecture is aimed at showing, first, that knots and links are ubiquitous scale-independent objects carrying an amount of precious information on the emergence of new forms and structures in the mathematical and real world, and secondly, that a rich manifold of interesting spaces can be constructed from knots and braids by applying diagramatic and projection techniques. This will allow us to illustrate some striking relationships and common features between topological, natural and artistic spaces.

Koos Bosma
Jeroen Barendse

In search for Dataspace

Biography

Koos Bosma is holding the chair History of Architecture and Heritage at the VU-University Amsterdam. He published several books in the domains of architecture, housing, urban and infrastructural planning, sheltering and heritage, e.g. the co-edited volume "Mastering the city. North European City Planning 1900-2000" and " Housing for the millions. John Habraken and the SAR (1960-2000)".

Abstract

In the presentation the classical monographic principle for the ordination of knowledge (modular and linear) is left behind. The question whirls up which spatial shape or representation and which architectural spaces have shown themselves already and can soon be expected as living proof of changes in the way we order knowledge; because on the one side modular thinking and linear ordinance has been replaced by binary

ordinances and on the other side the era of the 'original' has been replaced by the document without an origin (the haphazard excrescence of reproduction). Does a fundamentally different technology offer new possibilities for the interpretation of content and does it generate a different architectural space?

The analogous space is denoted as a city of bits and bytes, an analogous urban, wireless space that communicates via satellites. Generally this space is visualised by means of metaphors. The best known is the Electronic Highway, with a junction to another metaphor, the Digital City, which is situated under a dark *DataCloud*. But metaphors are not very helpful, they are soon worn out.

The smallest knowledge module is the byte. The collection of bytes is digitally collected on hard discs, loose transportable discs or sticks, or in 'servers' of big providers. The individual hard discs and servers are hosted in chambers, technical spaces or terminals. The portable computers, the discs and sticks are footloose and are being transported in bags, trouser pockets or hanged on a thread round the neck.

In the presentation LUST offers four experiments with the concept of *DataSpace*, in order to investigate the relation between urban spaces and (temporary) changing processes that are brought about by 'injections' of knowledge based virtuality.

Michael Buckland

Interrogating the Analogy of Spaces

Biography

Michael Buckland is Emeritus Professor, School of Information, and Co-Director of the Electronic Cultural Atlas Initiative, at the University of California, Berkeley. He studied History at Oxford then Librarianship at Sheffield, and worked in libraries in the U.K. and the U.S.A. Past positions included Dean, School of Library and Information Studies at Berkeley and Assistant Vice President for Library Plans and Policies in the University of California Systemwide Administration. Buckland has published on the history of documentation in Europe, including "Emanuel Goldberg and his Knowledge Machine" (Libraries Unlimited, 2006) and bio-bibliographical material in the English translation of Suzanne Briet's 1951 classic, "What is Documentation?" (Scarecrow Press, 2007). He was President of the American Society for Information Science in 1998 and maintains a small website on the history of documentation
http://people.ischool.berkeley.edu/~buckland/history.html.

Abstract

Spatial analogues for the organization of intellectual resources are ancient: Circles (e.g. encyclopedias), trees (for positioning hierarchical and chronological relationships), and places (heavenly city, memory palace) have a long history. The practical and figurative aspects of space during early twentieth century modernism need to be considered in relation to their context, which including rapid technological innovation, a strong culture of improvement, and a fundamental shift was towards a notion of machines. In the early twentieth century, machines implied standards, systems, networks, flexibility, efficiency, dynamism, progress, and even an ethical imperative. Issues of space, place, position, and movement in both practice and imagery are revealed in the work of theorists and designers of information services, including Martin Schrettinger (Germany), Melvil Dewey (USA), Wilhelm Ostwald (Germany), Paul Otlet (Belgium), and Suzanne Briet (France). The underlying sense of a machine was commonly expressed in visual and more-or-less spatial metaphors and analogues, such as an artificial brain, printing type, an electrical battery, and architectural designs.

Pierre Chabard (Chair)

Biography

Pierre Chabard is an architect, critic and historian of architecture and urbanism. Doctor in architecture, he wrote a thesis entitled '*Cities in exhibition : Patrick Geddes (1854-1932) and the Town planning movement* (Université Paris 8 / Ecole d'architecture de Paris-Belleville). Teaching since 2000 in various schools of architecture in Paris, he is currently senior lecturer in the Ecole Nationale Supérieure d'Architecture de

Marne-la-Vallée, where he teaches history of architecture and urbanism and is a member of the research laboratory *Observatoire de la condition suburbaine*. He also teaches architectural criticism at the Ecole Spéciale d'Architecture. Writing as a critic in various architectural magazine (*L'Architecture d'Aujourd'hui, AMC, D'A, A+*, etc.), he was member of the editorial board of *Le Visiteur* (2001-2003) and recently co-founded the review *Criticat*.

Philippe Colombet

Google Books: this would have kept Otlet awake!

Biography

Philippe Colombet has joined Google Europe in 2006 and is responsible for strategic partnerships with publishers and libraries in continental Europe, mainly France, Belgium and Switzerland in the context of Google Book Search, a service launched by Google in 2004.
In 2007, University of Gent Library and Google entered a partnership to digitize 300,000 public domain books from the holdings of the library in the Book Tower.
Prior to Google, Philippe Colombet has worked for 10 years at Hachette Livre, a leading international book publishing group. At Hachette, Philippe Colombet was responsible for building electronic offline multimedia encyclopaedias in the early 1990's.
Born in 1966, Philippe Colombet holds a Master of Business Administration (MBA) from HEC Management School, Paris. He is the author of a business history book, Enterprises en revolution, Editions Jean-Claude Lattés (1990).

Abstract

Paul Otlet, born in Brussels on August 23, 1868, was the founding father of documentation because he created the Universal Decimal Classification.
Although he lived decades before computers and networks emerged, what Paul Otlet discussed predated what ultimately became the World Wide Web. His vision of a great network of knowledge was centered on documents and included the notions of hyperlinks, search engines, remote access, and social networks. We all grew up in a world where we either lacked access to books, or access to them in a timely manner. The founders of Google, Larry Page and Sergei Brin, were no exception. In fact, it was while they were doctoral students at Stanford University that they first imagined Google Book Search. They realized from their own experience as students that 1) the bulk of human knowledge was kept in books, and 2) these books were difficult to find, scattered in various places in the world, and isolated either because people couldn't access them or didn't know they existed. Not only was this a substantial hindrance to their own research, but in the larger scale of things, they realized this was a serious drawback to the free flow of information and knowledge around the world. When they first thought of creating an online search engine to organize the world's information and make it universally accessible and useful, they had books in mind.

Willem de Bruijn

From Text to Theatre.
An Architectural Reading of Heinrich Khunrath's *Amphitheatrum Sapientiae Aeternae* (1595)

Biography

Willem de Bruijn is a PhD candidate at the Bartlett School of Architecture, University College London. He studied architecture at the TU Delft in the Netherlands and at KTH Stockholm in Sweden. His doctoral thesis (in progress) is a historical and theoretical investigation into the relation between alchemy, architecture and the book. The actual making of books forms an integral part of his research.

Abstract

This paper looks into Heinrich Khunrath's *Amphitheatrum Sapientiae Aeternae* (1595) as a product of late Renaissance analogical thinking. The book is a theosophical treatise that is most famous for its circular engravings, combining word and image in unprecedented and highly idiosyncratic ways. The question raised by this particular work concerns the title: Why is it called an 'Amphitheatre'? The paper aims to answer this question by examining the construction of the work or 'the architecture of the book' as well as the historical context in which Khunrath published the *Amphitheatre*. In doing so, the paper shifts attention from the literary qualities of the work to the architectural qualities which define the book in material terms as an 'analogous space' in the medium of print. The paper also speculates on the role of drawing as a means to visualize these qualities that allow the book to be what it claims to be: an Amphitheatre.

Pierre Delsaerdt

Mapping Babel. A Typographical Analysis of Christophe Plantin's Dictionaries

Biography

Pierre Delsaerdt (°1963) studied Modern History at the Katholieke Universiteit Leuven and Library and Information Science at the Universiteit Antwerpen (Belgium). He teaches book and library history at the universities of Antwerp and Leuven. His research focuses on the history of the book trade and on library history, mainly in the Southern Netherlands. He is head of the Library and Information Science program of the University of Antwerp and co-editor of the Antwerp journal *De Gulden Passer.*

Abstract

Book design is often referred to by using architectural metaphors. Before books can be printed and put at the disposal of the reading public, they have to be designed by typographers ('book architects'). When this is applied to printed *reference works*, one could argue that the pages are to be considered as spaces in which knowledge is both stored and organised in order to suit the needs of the reader.
Scrutinizing the ways in which *early printed* reference works were designed is a way of bringing typography and book history into the multidisciplinary domain which is commonly known as Library and Information Science (LIS). The core subject of LIS is the concept of user-oriented organization of knowledge; it has a close connection to information seeking behaviour and retrieval. By studying the typographic arrangement of knowledge in early printed reference works, one can approach the history of the storage, organization and retrieval of scientific information.
The author intends to analyse the typographic 'architecture' of the dictionaries published by the Antwerp printer Christophe Plantin (c.1520–1589), and more specifically the three dictionaries of the Dutch language compiled by Plantin's learned proof-reader Cornelis Kiliaan (c.1530–1607). Kiliaan was one of the first authors to introduce etymology and comparative linguistics into his dictionaries. By analyzing the typographic macro- and microstructures of his works, it is hoped that it will be possible to discover the lines along which they developed into more or less perfect 'machines à savoir'.

Marc De Mey (Chair)

Biography

-Currently director of VLAC (Vlaams Academisch Centrum), the institute for advanced studies of the KVAB (Koninklijke Vlaamse Academie van, België);
-Until 2005: professor cognitive science, Ghent University;
-Fulbright scholar Harvard University 1966-1967 with Frank Boas Award and Fulbright scholarship at Center for Cognitive Studies. Doctoral degree in psychology (1970); Special doctor (habilitation) in cognitive science applied to science studies (1982);
-Visiting professor at the University of California at Berkeley as 1997 Peter Paul Rubens professor of the History and Culture of the Lowlands teaching Cog Sci 191/291 *Perspective and Perception;*

-Best known book: *The Cognitive Paradigm. Cognitive Science, a Newly Explored Approach to the Study of Cognition Applied in an Analysis of Science and Scientific Knowledge*, Dordrecht, Reidel, 1982, Pp xx + 314; *Japanese translation:* Tokyo, Sangyou Tosho, 1990, pp 496;3rd edition in paperback as: *The Cognitive Paradigm. An Integrated Understanding of Scientific Development. With a new introduction*; Chicago, The University of Chicago Press, 1992

Dirk De Meyer (Chair)

Biography

Dirk De Meyer (Antwerp, 1961) is an associate professor at the Department of Architecture and Urban Planning, Ghent University, Belgium. From 2003 till 2005 he was Chief Curator at the Canadian Centre for Architecture, Montréal.
He was trained as an engineer-architect at Ghent University and subsequently studied architectural history at the Istituto Universitario di Venezia. He holds a Ph.D. from the Technical University of Eindhoven, The Netherlands. He held study residencies in Prague and Rome, and was a visiting scholar at CCA.
He is a founder of the interdisciplinary research team GUST (Ghent Urban Studies Team), and was the Director of IRHA, the Institut de Recherche en Histoire de l'Architecture, an interuniversity research organization based in Montréal.
He has published on Baroque architecture in Central Europe, and on 20th-century architecturea and urban condition.

Gita Deneckere (Chair)

Biography

Gita Deneckere (1964) is Associate Professor of Modern History at Ghent University (PhD 1993). She is author of, among others, *Sire, het volk mort. Sociaal protest in België* (1997), *Les turbulences de la Belle Epoque (1878-1905)* (2005), *1900. België op het breukvlak van twee eeuwen* (2006) and editor (with Jeroen Deploige) of *Mystifying the monarch. Studies on discourse, power, and history* (2006). She contributed to the edition of the *Nieuwe geschiedenis van Belgie/Nouvelle histoire de Belgique* (2005) and to the forthcoming volumes on 'lieux de mémoire' in Belgium, *België. Een parcours van herinnering*. She is currently writing a biography of *Leopold I. The melancholy of a prince who became king of the Belgians*.

Guy De Tré

The space of action and decision making
(Conference introduction 17 May)

Biography

Guy De Tré obtained a Ph.D. in Engineering in 2000. Currently he is Associate Professor at the research group Database, Document and Content Management of the department Telecommunications and Information Processing of Ghent University, teaching courses on Databases and Information Management. His scientific interest is focused on data integration, the improvement of database accessibility and flexible database querying, this with special attention to the handling of imperfect information. This research was also the subject of his PhD thesis and has been validated by about 20 publications mentioned in the Science Citation Index, about 20 book chapters, about 40 contributions in the proceedings of international conferences en the editing of 2 books. He is also author of the book "Principes van databases", published by Pearson Education.

Abstract

Adequate decision making requires adequate and correct information and knowledge. Humans nowadays preserve large information sources like libraries, museums, databases and web pages on the World Wide Web. Making these sources up-to-date, consistent and easy accessible is a real challenge. Integrating different kinds of information into one single, logical virtual space is even more challenging and a prerequisite for being as good informed as possible when having to take action or to make a decision.

People like Paul Otlet were fully aware of this and tried to come to an easily accessible source of human knowledge using the resources and technology available at that time. The Mundaneum and Otlet's ideas about networked documents are clear examples of such attempts. Computer science nowadays provides the means to build virtual spaces that consist of (multimedia) information sources connected by the internet. On the other hand, one can also observe a growing interest for using computer technology to maintain social networks.

The introduction will give a non-technical overview of the current state of the art in information management, with focus on action and decision making support. Hereby, some links with Paul Otlet's work and ideas will be provided. The presentation will end by stating some challenges and potential directions for future work

Stephan Drescher

Introduction on my work in the Los Alamos National Laboratory

Biography

Stephan Drescher has joined Herbert van de Sompel's team at the Los Alamos National Laboratory Research Library [US] in 2007, where he currently contributes to the Open Archives Initiative's Object Reuse and Exchange (OAI-ORE) effort to create an international standard for scholarly communication and interoperability.

He finished his study in Architecture and Landscape Architecture at Delft University of Technology [NL] with Alexander Tzonis, Wouter Reh and Carel Weeber.

He was involved with the construction of one of the first Dutch Internet portals "Planet Internet" in 1999, while working for Net effect an Internet startup in the Netherlands. For three years he collaborated with V2_ Institute for the Unstable Media in Rotterdam [NL], where he supported the organization of the Dutch Electronic Art Festival DEAF-03 as well as their New Media Research and Development in Art program (aRt&D). Together with KPN-Research, he then also participated for example in the development of a search engine for visual data sets. Furthermore, he was senior developer of the Danish broadcast archive solution at Denmark's State and University Library between 2005/6.

Abstract

In case you had studied architecture in the 90s, even at a technical university, and finding yourselves 10 years later working as computer scientist for Open Source projects in one of the worlds most advanced scientific environments at the Los Alamos Laboratories, you will be confronted from time to time with this question, why those two places, times and occupations have so few things in common. But then seeing yourself in the middle of this rather inhibiting experience as proof of an obvious linkage between both worlds, you will begin wondering about what distinguishes them from each other. These transitions between professional disciplines, that can render for instance your previous language and tools all of a sudden useless, esoteric, exclusive, or perhaps just too specific.

How there is a choice between languages, corporate cultures and even different life styles, that will apparently shape the way professionals think, interact and which depends on their domains and communication codes they are using.
How many universal, generalized, nonexclusive threads lead through our global, digital connected and growing interdisciplinary community? Is the contemporary virtualization of knowledge and processes of production gearing towards an universal shared platform and its own language or will there be specialized singular units, that relate to a certain but evolving conceptual frame, while they perform a contextually rather unpredictable data knitting?

The goals of Object Reuse and Exchange (ORE) - our current project at Los Alamos Research Library, lead by Herbert van de Sompel, founded by the Andrew W. Mellon Foundation, which is part of the Open Archive Initiative (OAI) and bundles the expertise from parties like e.g. Cornell University, Old Dominion [US] as well as major IT companies like Google and Microsoft, have been inspired by advances in scholarly communication and the growth of scholarly material that is available in scholarly repositories including institutional repositories, discipline-oriented repositories, dataset warehouses, and online journal repositories. It builds upon the experience previously made with the developing of the Protocol for Metadata Harvesting (OAI-PMH) standard, which is widely implemented into educational and commercial applications, today.

The real importance of both OAI-PMH and OAI-ORE lies in the potential for these distributed repositories and their contained objects to act as the foundation of a new digital-based scholarly communication framework augmenting interoperability across scholarly repositories. On this background, the new attempt with ORE would now permit fluid reuse, re-factoring, and aggregation of scholarly digital objects and their constituent parts - including all kind of digital objects like text, images, sensor data sets, and software. Terms like *cyberinfrastructure* [1], *e-scholarship*, and *e-science* all describe a concept of *data-driven scholarship,* where researchers access shared data sets for analysis, reuse, and recombination with other network-available resources. This framework would include new forms of citation, allow the creation of virtual collections of objects regardless of their location, and facilitate new workflows that add value to scholarly objects by distributed registration, certification, peer review, and preservation services.

The objects inside this new ORE frame are aggregations of resources available and identifiable on the Internet. It places the resulting entity back into web space with its own identifier. Hereby the connection and relations between the aggregated resources become a contextualized resource by itself. While these resources have the potential of being joined together with other aggregations or ordinary resources, they can serve as the base for semantically analyses of such a networks.

Although scholarly communication is the motivating application, we imagine that the specifications developed by ORE may extend to other domains.

The beta specification of OAI-ORE will be released end of this month, after a very successful public alpha spec release in the UK a month ago.

Steffen Ducheyne

Otlet: Ontology, Epistemology and the Circle of Knowledge

Biography

Dr Steffen Ducheyne is currently Post-doctoral Research Fellow of the Fund for Scientific Research Postdoctoral Research Fellow of the Research Foundation – Flanders. In March 2006 he his PhD (title of the dissertation: *Virtuosi at Work: Historical-philosophical Essays on Causality and Methodology in the Natural Philosophy of Galileo, Huygens and Newton*) at the Centre for Logic and Philosophy of Science (Ghent University). Starting from October 2006 he is working on his three-year post-doctoral project entitled *Scientific and Philosophical Methodologies in a Post-Newtonian World*, where he focuses on J.S. Mill and W. Whewell primarily (but not exclusively). He is also associated with the Centre for History of Science and the Centre for History of Philosophy. His main interests are the History and Philosophy of Science. Further information and references to relevant publications: http://logica.ugent.be/steffen/.

Abstract

After the "Second Scientific Revolution" which occurred during the nineteenth century (often associated with the "Industrial Revolution"), several scientists, social reformers, utopians,

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[1] Atkins, D.E., Droegemeier, K.K., Feldman, S.I., Garcia-Molina, H., Klein, M.L., Messerschmitt, D.G., Messina, P., Ostriker, J.P. and Right, M.H. Revolutionizing Science and Engineering Through Cyberinfrastructure, National Science Foundation Blue-Ribbon Panel on Cyberinfrastructure, 2003.

philosophers and many others felt the ardent necessity for establishing a veritable synthesis, which would harvest the intellectual and practical progress, of the ongoing and ever increasing myriad of scattered scientific material which was produced in several of the meandering branches of scientific inquiry. The call for a unifying synthesis that could guarantee social stability and a prosperous peaceful mondial society was a typical inter-bellum topic.

In this talk, I unravel the underlying epistemological and ontological presuppositions in Otlet's thought and show how these presuppositions emerge in his attempts to represent the world and our knowledge of it. It will be shown that Otlet's metaphysically loaded *Monde* provides us with the underlying theoretical framework of the *Traité de Documentation*. It will be shown Otlet's "equation of the world" consists of the fundamental concepts, i.e. the analytic atoms, which constitute the world and represent the inner essence of things. Otlet thought that the linguistic atoms uniquely correspond to certain discrete and well-defined elements in the world and further combinations of these linguistic atoms can objectively capture "the order of the world". Therefore "documentation" should mirror the elements of the objective world (and, moreover, unravel the essence of such elements) but also the relations visually represented by our scheme should furthermore structurally correspond to the objective relations amongst these entities. The micro-cosmos embodied by the "circle of science" should represent the macro-cosmos. Finally, I shall document Otlet's private drawings and illustrations which are now conserved at the Mundaneum at Mons. These drawings illustrate that Otlet's key-metaphor for representing knowledge was the circle, a traditional symbol for perfection.

Stefan Fisch

Files and Books. Paul Otlet and the Beginnings of the International Institute of Administrative Sciences (IIAS-IISA) at Brussels

Biography

Stefan Fisch (°1952) studied history, economic history, German lingistics and literature, sociology, and political sciences at Munich and Oxford, 1986 doctorate with a book on the origins and development of modern town-planning in Germany, 1994 'Habilitation' with a thesis on the political and administrative problems of the re-integration of former German Alsace into the French III. Republic, 1996 chair of modern and contemporary history, especially constitutional history and history of public administration, at Deutsche Hochschule für Verwaltungswissenschaften Speyer (German University of Administrative Sciences at Speyer)

Special Interests
History of German public administration in an international and comparative perspective (town-planning and administrative practices; international cooperation of public administrations; administrative cultures)
German constitutional history in an international and comparative perspective (transfer of institutions in Alsatian institutions and public administration in the transition from German Empire to French III. Republic; State, economy and social policy; status of public servants)
History of culture (history of universities and scholars; technical progress, nature and modernisation; protestant and catholic manners of life)

Abstract

In its beginnings Paul Otlet played an important rôle in international administrative exchange which is explained with respect to his interventions at the first and second international congresses of administrative sciences 1910 and 1923 in Brussels. With his varied interests and functions, especially at the Brussels 'Palais Mondial', Otlet also was in charge of a now disappeared 'International Museum of Public Administration' which resulted from a Spanish donation during the first congress. From outside, French diplomats remarked in the early 1920s already a sort of 'inflation' of universal concepts at high costs coming from Otlet. In administrative sciences, he lost importance when in the early 1930s the 'International Institute of Administrative Sciences' was established due to a Swiss initiative. Finally, Otlet's achievements and shortcomings are discussed with respect to bibliographical documentation and administrative action.

Ole W. Fischer

The Nietzsche Archive in Weimar. Building the Architecture for the Perceptive

Biography

Ole W. Fischer (*1974) teaches theory of architecture at ETH Zurich since 2002. He studied architecture at the Bauhaus University Weimar and ETH. In his PhD he analyzed the artistic and theoretic work of Henry van de Velde dedicated to Friedrich Nietzsche as an example of philosophical informed design (2002-08). In 2005 he was fellow researcher at the GSD Harvard, in 2004 and 2005 fellow researcher at the Foundation Weimar Classics. In 2008 he will be fellow in resident at Akademie Schloss Solitude, Stuttgart and in fall 2008 he will co-curate the series of symposia "Explorations – Research Design" as part of the Swiss Pavilion of Biennale di Venezia with Reto Geiser. Ole W. Fischer published internationally to questions of contemporary architectural theory (*Werk; JSAH; Thresholds; Archplus; Umeni; GAM*).

Abstract

Reading Friedrich Nietzsche's work was the starting point for Henry van de Velde in his artistic work in the 1880s. His change-over to the applied arts and architecture in the 1890s and subsequent appointment to the Court of Weimar in 1901 coincided with a substantial series of works dedicated to Nietzsche, which van de Velde continued in Holland during the period between the wars and which were one of his most important works until the memoirs written in post-war Switzerland. The focus of my research is the correlation of radical philosophy, aesthetic thought and artistic production. By confronting the aesthetic concepts of Friedrich Nietzsche with the artistic and theoretic work of Henry van de Velde my recherché exemplifies the process of acquiring philosophic concepts and positions to produce meaning and significance in art, design and architecture as a strategy of the avant-gardes of the 20th century.
The focus of this conference paper is put on the translational process from philosophical text to abstract image design, as a special case of an analogous space. The analysis and interpretation of a historic point of a crisis of language and traditional art in early modernity, where the distrust against language, moral and convention was put forward by the philosopher Friedrich Nietzsche, and was answered by his reader Henry van de Velde with the artistic concept of "*transcription ornementale*", which opened the field for formal experimentation of an abstract as well as a philosophical informed design process. A cross reading of van de Velde's own writings with the philosophic notions from Nietzsche on art and architecture and the interpretation of one of van de Veldes mayor works dedicated to Nietzsche – the Nietzsche Archive in Weimar (1902-03) – give an exemplification of the concept of programmatic architecture, adapted by van de Velde from late-romantic music theory of Franz Liszt and Richard Wagner.

Bernd Frohmann (Chair)

Biography

Bernd Frohmann received his doctorate in philosophy from the University of Toronto. He is currently an associate professor in the faculty of information and media studies (FIMS) at the University of Western Ontario in London, Ontario, Canada. Previous to his current position he worked on the Bertrand Russell Editorial Project at McMaster University in Hamilton, Ontario. His current research interests are in the area of documentation. Earlier work applied Foucaultian discourse analysis to problems in information studies. His book *Deflating Information: From Science Studies to Documentation* (2004) applied work in the social studies of science to documentation and information studies.

Joan Greer

Artists' Periodicals: designing idealist spaces of cultural production and exchange

Biography

Joan Greer (Ph.D., Free University of Amsterdam, 2000) is Associate Professor in the History of Art, Design and Visual Culture and Associate Chair of Graduate Studies and Research in the Department of Art & Design at the University of Alberta, Canada. She teaches courses in the History of Art and Design, and is a member of the Religious Studies and Science and Technology in Society Interdisciplinary Programs.

Joan Greer's research concerns late nineteenth and early twentieth-century European visual and material culture with a special focus on the convergences of art and design discourses with those of religion and radical politics. Areas of concentration include constructions of genius and of artistic identity, the relationship between artistic and religious discourses, representations of Christ, the mythologizing and reception of Vincent van Gogh, art and design periodicals and the private press movement, and the history and theory of sustainable design. Professor Greer has co-curated several exhibitions of graduate student exhibitions over the past three years and, in a project in which the University of Alberta worked together with Smithsonian Folkways, co-curated and co-edited the exhibition catalogue for *Seeing the World of Sound: the Cover Art Of Folkways Records* (FAB Gallery, Edmonton, Dec 2005).

Abstract

During the late nineteenth century, artists and designers were turning to book production as a means of exploring and disseminating their work and theories. This included, in some cases, the founding of art periodicals with "art" being used here in the broad sense of the word. Just as Robert Filliou would write in the 1960s on the importance of recognizing artistic activities as being part of a wider network, "la Fête Permanente" (Eternal Network), turn-of-the-century artists were looking to ways of extending artistic connections and modes of communication. The importance of network analyses as an aspect of studying periodicals plays an important role in the increasing recent scholarship on periodicals that is coming to be known as "Periodical Studies". One of the authors who has contributed to this area of enquiry, Remieg Aerts has, in "The Periodical as Cultural Factor and as Historical Source" (1996), conceptualized the periodical spatially. Identifing the key role periodicals have played in the communication of culture and, with a nod toward Habermassian theories of the public sphere, Aerts speaks of them using terms such as "communicatieruimte" (space for communication) and "a public sphere of thought and information exchange".

With the idea of the periodical being a space where meaning is produced and disseminated, I intend to explore the late nineteenth/early twentieth-century Art Periodical. Focusing, in particular, on those periodicals dealing in part or whole with the applied and decorative arts, and making use of a case study of *The Century Guild Hobby Horse* , I will consider in what ways the periodical functions as a space for communication but also as a space for community building and for artistic experimentation.

Underpinning the enquiry will be the premise that the periodical is not only a vehicle used to produce and communicate ideas but that it is, in itself, constructive rather than merely reflective of an external "reality". In relation to the spatial analogy being proposed, structural and stylistic components of the periodical – that is, its materiality and "architectural" and spatial vocabulary -- will be given particular attention.

The period under consideration is one characterized in the art world by tensions arising from the widespread notion of an isolated artistic genius that valorized a model of artistic production that was largely elitist and anti-social coming up against a strong, often radicalized image of an engaged artist – one who was of and for the people. This latter aspect is often related to idealist and utopian conceptions of cultural production. How tensions between these conflicting notions of artistic production play out in the periodical, by nature community building rather than isolationist, will be considered.

In relation to the three themes of this conference, the subject of this paper, in part, fits within the theme of "Spaces of Intellectual Networks" but also deals with that of "Space of Knowledge and Memory". The art periodical, in its serialized bringing together of information and imagery, may be related to the archive as well as to the museum. It is appropriate, in fact, to speak of it as related to an "architecture of accumulation", as well as a "space of knowledge" and "of memory". The way that it relates to these notions as a material and aesthetic object, taking part in current Symbolist, Arts and Crafts and Art Nouveau theory, will provide a focus in the case of this investigation with special attention given to the idea of creating idealist and utopian spaces of cultural production and exchange.

Margaret M. Grubiak

Reassessing Yale's Cathedral Orgy: The Ecclesiastical Metaphor and the Sterling Memorial Library

Biography

Margaret M. Grubiak is an assistant professor of architectural history in the Department of Humanities at Villanova University outside of Philadelphia, Pennsylvania. Grubiak completed her Master of Architectural History and Doctorate of Architectural History at the University of Virginia. Her primary research interest focuses on how the modern American university used architecture and campus planning to negotiate a new role for religion in the twentieth century. She recently published an article on the Illinois Institute of Technology chapel by Ludwig Mies van der Rohe and the Massachusetts Institute of Technology chapel by Eero Saarinen.

Abstract

As the single monumental structure at the center of Yale, the Sterling Memorial Library necessarily engaged the tensions at work in the modern university, articulating them, struggling with them, and ultimately casting religion as an omnipresent background to the modern work at hand. If revealed knowledge was no longer the dominant source of inquiry in the modern university, it remained the sanctifier of and gateway to all knowledge. This paper argues that the significance of the Sterling Memorial Library rests not in its assault on Modernist sensibilities but rather in the struggle of the modern American university to preserve the memory and role of religion and revealed knowledge in an increasingly empirical academic climate.

Elia Guiheux

Using Tacit Knowledge in Decision-Making.
Case of the Town planning in Kyoto Prefecture

Biography

Elia Guiheux is an engineer graduated from the Ecole Centrale de Lille (ECLille). In parallel with her last year of engineering studies, she attended the Information Systems and Conception Engineering master's classes of ECLille and worked on Knowledge Management systems in small and medium-sized companies. She graduated from the Knowledge Engineering and Computer Sciences department of the Doshisha University in Kyoto, Japan, where she oriented her research work towards tacit knowledge in decision-making, and particularly for the town planning department of the Kyoto Prefecture. Within a company, she currently prepares a PhD about knowledge management.

Abstract

The department of Town Planning of the Kyoto Prefecture is organized with a Central Office in Kyoto City and local offices in the prefecture. Since the structure of the department is strongly centralized, the local branches may not make decisions by themselves, without the agreement of the headquarters. The headquarters establish some "global laws", identical for all local branches even if their employees are not confronted to the same situations, the same problems. In this situation, "good decisions" are made by experienced employees who have their own tips, but this procedure cannot be applied to all workers. However its origin, tacit knowledge, may be the source of great improvement for decision-making.
Town planning is characterized by a huge number of heterogeneous data, and decisionmakers search everyday in databases for accurate ones. Then, it would be interesting to create a tool allowing all employees to use tacit knowledge of their colleagues for their own decisions, and to couple it with everyday-used databases and traditional decision-support systems.
We propose to optimize the functioning of this "local procedures" system by coupling a traditional Decision-Support System (DSS) and a Case-Based Reasoning one to obtain an intelligent DSS. This paper presents the context of the town planning in Kyoto Prefecture, the modeling made for the proposed system, and the software created.

Raf Guns

Social networks in Agrippa and Semantic Web technology

Biography

Raf Guns studied Germanic Philology at the University of Leuven and Library and Information Science (IBW) at the University of Antwerp. After working as the coordinator for IBW during one year, he became a PhD student in Library and Information Science in late 2006.

His research interests are diverse, but somehow all revolve around the core of Library and Information Science: information and knowledge organization, or, put even more generically, 'how chaos can turn into order'. His current PhD work is centred around the application of Semantic Web technology as an instrument for studying informetric properties of complex and hybrid networks; the aim is determining whether semantic network

Abstract

Agrippa is the database and catalogue of the Archive and Museum of Flemish Cultural Life. Based on ISAD(G) and ISAAR(CPF), it stores most information as a set of relations between entities (archival material, persons and organizations). It is shown how and why this hybrid network can be converted to RDF, the basis of the Semantic Web. Advantages include automated checking against an ontology and deriving 'secondary' networks that are specifically suited to answering specific questions with the help of the SPARQL query language.

This methodology is illustrated with one particular subnetwork of Agrippa, based on correspondence (letters) between persons and/or organizations. It is shown how this subnetwork's topology can be adequately described using a modified 'corona model'. We present proof that the subnetwork forms a small-world network and that the dialogue-like nature of correspondence has a profound influence on the resulting network's characteristics.

Sonja Hnilica

History or fairytale? Camillo Sitte's metaphor of the urban space as a memory

Biography

Dr. Sonja Hnilica, studied architecture at Vienna Technical University, got her doctoral degree in architectural theory in 2006 at Vienna Technical University. 2002-2006 lecturer and research assistant at the comprehensive edition of the works of Camillo Sitte, Vienna Technical University. Since 2006 teaching assistant at the Institute for History and Theory of Architecture (GTA), Department of Architecture & Civil Engineering, Dortmund University of Technology. Publications on Camillo Sitte and city metaphors, the schoolbench in the 19th century, gender and architecture, media of architecture.

Abstract

The metaphorical analogies between urban spaces and memory have often been stated. The City has been used as a metaphor for the memory since antiquity. The memory as a metaphor for the city on the other hand is a frequently used metaphor even in our days. The focus is on the relevance of the memory-metaphor on urban design. I will analyse examples from Camillo Sitte's writings on urban design, considering not only his famous book Der Städtebau nach seinen künstlerischen Grundsätzen (1889), an early attempt of rethinking urban space in a time of major changes caused by the industrialization and the resulting emergence of large cites, but also Sitte's numerous pointed articles he wrote on Vienna throughout the second half of 19th century. Camillo Sitte's writings offer ambivalent viewpoints on the topic. Selective readings of Sitte reduced his idea to the mere imitation of the historical, irregular street layouts. Some architects might have overlooked, that Sitte strongly advised against metaphorically "writing" an imaginary story into the city. Considering the different notions of the memory-metaphor, this might not necessarily be a dilemma. A close reading of Sitte's use of the memory-metaphor will reconcile at least some of the

contradicting meanings. I will contrast Sitte with other relevant positions to discuss how debates in different fields influenced both concepts likewise. I do understand metaphors not as mere rhetorical ornaments, but as hints on (more or less) hidden structures. Thomas S. Kuhn (1979) and Gorge Lakoff (1980) have shown, how metaphorical relations produce analogies, that structure our realms of experience and hence construct reality. I am going to show, what that could mean for urban design.

Stephen Kite

Building Texts + Reading Fabrics: Metaphor, Memory and Material in John Ruskin's *Stones of Venice*

Biography

Stephen Kite BA BArch PhD RIBA FRSA is a Reader at the Welsh School of Architecture, Cardiff University, Wales, UK. His research explores the history and theory of architecture and its wider connections to visual culture: it has been widely disseminated through key conferences, and published chapters and papers within numerous books and journals including *Architectural Research Quarterly*, *Art History*, *Ptah*, *Paideuma*, *The Journal of Architecture, Word and Image*, and *The Journal of Oman Studies.* Recent publications include a co-authored study of the life, work and theory of the architect of the British Library, London – Colin St John Wilson: Menin, S. and Kite, S. (2005), *An Architecture of Invitation. Colin St John Wilson*. London: Ashgate.

Abstract

We cannot remember without architecture declares John Ruskin (1819-1900) in 'The Lamp of Memory' of his *The Seven Lamps of Architecture* (1849). For Ruskin the city is a space of collective memory, charged with metaphoric import: equally buildings can be analogized as texts – 'the criticism of a building is to be approached precisely on the same principles as that of a book', he contends. In the evangelical tradition of Ruskin's upbringing, there is a strong sense of *lectio divina* in this kind of interpretation. A great building is a sacred palimpsest of many layers: 'the main and leading idea is on its surface', but there are many depths to be plumbed and interpreted to those who can read the fabric with patience and insight.

Reciprocally, a text like the three volumes of his *Stones of Venice* is endowed with a tectonic and a spatiality, in counterform to the city it depicts. The first volume is constructed from quarry to cornice; it demands its readers to roll up their sleeves, gives them 'stones, and bricks, and straw, chisel and trowels, and the ground, and then asks [them] to build'.

In exploring these analogous spaces of text and architecture, this paper operates within the empirical and documentary arena of Ruskinian interpretation, working with the primary notebooks, worksheets and diaries from which the *Stones of Venice* was constructed. It examines the interchange between Ruskin's exhaustive encounter with the *thingness* of the urban fabric, the erection of the manuscript, and the playing out of this intimate physical knowledge of the city in themes of metaphor, memory and material.

Thierry Lagrange

Mental spaces, a design tool seen in historical perspective.
A few considerations

Biography

Thierry Lagrange (°1970, Ghent)
Education: Architecture at the University of Ghent (1993)
Working on a Ph. D. at Sint Lucas & Catholic University of Leuven (2008)

Experience:
Professional architect:
Architettura bvba (1997-2007), owner
ALT, architectenbureau bvba (2007-present), owner
BAT team (2007- present), member

Teaching:
University of Ghent (2000-2006), assistant
Sint Lucas (2006- present), lecturer

Art, photography & publications:
Founding member of Ubicumque vzw
Co-editor of Images/images, Tekst/tekst, Cahier
Curator (in collaboration with Koen Broucke) of exhibitions
Publications as photographer (de Singel, Yearbook of Architecture, …)
Publications (AS, Oase, Reflections, …)

Abstract

As a starting point engravings of architectural theorists of the 15th and 16th centuries are analyzed. This leads to new mental spaces, analogous spaces, generated by the specific construction of those images. This reflection is to be implemented in the actual situation. A three-dimensional matrix is constructed to introduce such mental spaces.

Daniel Laqua

The Transnational as a National Space: Intellectual Cooperation and Concepts of Nationhood, 1905-1939

Biography

Daniel Laqua is currently completing his doctoral thesis on 'European Internationalism(s), 1880-1930: Brussels as a Centre for Transnational Cooperation' at the History Department of University College London (UCL). He holds a BA and an M.St. from the University of Oxford, having also studied in Groningen (Netherlands) and Louvain-la-Neuve (Belgium). Whilst working for UNESCO, he co-edited a conference volume on *New Ignorances, New Literacies: Learning to Live Together in a Globalizing World* (Paris, 2005). Recent articles include 'Transnational Endeavours and the "Totality of Knowledge": Paul Otlet and Henri La Fontaine as Integral Internationalists in Fin-de-Siècle Europe', in *Internationalism and the Arts: Anglo-European Cultural Exchange at the Fin de Siècle*, ed. Grace Brockington (forthcoming: 2008).

Abstract

In the second half of the nineteenth century, international conferences and associations emerged as popular fora for intellectual networks and helped to create transnational spaces where knowledge could be shared, developed and disseminated. By coming together at a conference, participants imagined themselves as members of a transnational community which – depending on the type of event – could define itself in academic, professional or political terms. Nonetheless, concepts of nationhood played a key role in such encounters, as delegates frequently represented their national associations and contributed to the projection of national imagery.

My paper explores the underlying ambiguities of transnational intellectual cooperation by considering the role of nationhood in the activities of the Belgians Paul Otlet and Henri La Fontaine. Through their International Institute of Bibliography, their Union of International Associations as well as their involvement in various international events, the two were key protagonists of cultural internationalism in fin-de-siècle and interwar Europe. Their commitment to the organisation of intellectual relations sustained their campaigns for the creation of specific transnational spaces such as the *Palais Mondial* and the *Cité Mondiale*. At the same time, their *Belgicité* informed their endeavours: in many of their schemes, Otlet and La Fontaine attributed a central role to their own country, with national concepts underpinning their arguments for this. Their case thus illustrates the intertwined nature of 'internationalism' and 'nationalism' and the reliance of transnational communities upon national contexts and categories.

Jesse Lecavalier

Wal-Scrapers. Extra-Medium, Supra-Medium, Infra-Medium

Biography

Jesse LeCavalier holds a Bachelor of Arts from Brown University and a Master of Architecture from the University of California, Berkeley. He is currently pursuing a doctoral degree at the Swiss Federal Institute of Technology Zürich and teaching the 1st Year Design Studio. Before coming to the ETH, he spent two years working at agps architecture in Los Angeles and was primarily involved with the design of the new Children's Museum of Los Angeles. Aside from his current research and teaching, he is also a contributor to different architectural publications including the Swiss journal archithese.

Abstract

Wal-Mart Stores, Inc., the largest company in the world, presents a new species of capitalism characterized by an obsession with information and efficiency. This is coupled with the need to acquire as much information as possible – in fact the company has the largest private database in the world. By mining its vast stores of information and mobilizing its hyper-efficient logistics machine, Wal-Mart is able to maintain unparalleled control over its operations. This paper will focus on the architectural manifestations of these obsessions in an effort to identify the spatial traits of this new species. By examining the architecture of Wal-Mart's retail centers, distribution centers and data centers, it will be argued that each can be understood as a "medium" with its own characteristics and architectural implications. Regarding them as such offers an index for the changing relationship of architecture to information and suggests an eventual sublimation of architecture into logistics. Rather than this posing a threat to architecture, it allows for an expanded notion of how it is constituted and for an expanded arena in which it can act. On one hand, the needs of logistics will serve to increasingly fortify architecture and to "place" it. At the same time, the logistical demands for agility and responsiveness suggest that it is being pushed in the opposite direction toward disappearance and dematerialization – here glimpsed with the examples of the distribution and data centers. In the case of Wal-Mart, logistics produces neutral condition that allows the buildings, having been liberated from their duties as architecture, to do other things and perform different roles.

Stéphanie Manfroid

Le 'système Otlet' du point de vue de l'organisation spatiale

Biography

Stéphanie Manfroid (° 1972, licenciée en histoire 1995)
Responsable des archives au Mundaneum depuis 2002, cette historienne, sortie de l'ULB, se spécialise dans le domaine des archives à partir de 1996. Les archives de Léonie La Fontaine forment le premier sujet de travail qui est publié en 1999. L'organisation d'une formation en classement d'archives complète les activités du Mundaneum à partir de 1999. Les inventaires et la valorisation scientifique comptent parmi ses priorités pour le Mundaneum.

Abstract

Evoquer les dimensions physiques des innovations de Paul Otlet permet de comprendre l'attachement que ce dernier porte à l'architecture. Depuis la création de l'Office International de Bibliographie en 1895, l'organisation de la fiche fait figure de prototype majeur de l'organisation de la connaissance pour les pacifistes. L'organisation du savoir pour Paul Otlet devient une préoccupation constante qui l'amène à en considérer ses différentes dimensions. L'univers de la connaissance s'ouvre alors entièrement à cette utopiste. Les différentes étapes de cette évolution des formes du savoir seront ainsi évoquées dans le contexte de la mutation de Bruxelles depuis la fin du XIXème siècle.

David Monteyne

Civil Defense and the Space of Decision Making

Biography

David Monteyne teaches history and theory of architecture and urbanism in the Faculty of Environmental Design at the University of Calgary, Canada. He holds a master's degree from the University of British Columbia, and completed his doctorate in American Studies at the University of Minnesota. His paper represents a portion of a larger book project on architecture and civil defense during the early Cold War in the United States.

Abstract

In the United States, early Cold War anxieties about what might happen to American spaces in the event of a nuclear war resulted in specific architectural and urban responses. A national fallout shelter survey begun in 1961 ultimately found protective space in over 100 000 existing buildings across the nation. But civil defense planners realized that it would be difficult to match all citizens with shelters. Citizens were mobile and located in different places at different times; and many citizens lived or worked great distances from available shelters. Community Shelter Plans attempted to rationalize the messiness of spatial practice, meshing population data with the results of the survey, and mapping them in relation to movements within the city. When an air raid siren sounded, citizens had to make rapid decisions about where to take shelter. By processing and disseminating information about shelters and the city, civil defense sought to manage the decisions made by citizens in crisis moments. However, the knowledge of both American cities and American citizens assembled by civil defense was inevitably incomplete. This paper proposes civil defense as a spatial iteration of "biopower," Foucault's theory in which the state offers social welfare in exchange for social control. In the end, the manifold failures of civil defense to rationalize space parallel the failure of the state to rationalize subjectivity.

Anne-Françoise Morel
Maarten Delbeke

Metaphors in action: early modern church buildings as spaces of knowledge

Biography

Maarten Delbeke teaches at the department of architecture and urban planning, Ghent University and at the Art History Department of the University of Leiden and is a post-doctoral fellow with the Fund for Scientific Research - Flanders. Formerly a Scott Opler senior research fellow at Worcester College (Oxford) and a visiting scholar at the Canadian centre for Architecture, he is the author of several essays and a forthcoming book on 17th C art and theory. With Evonne Levy and Steven Ostrow he is the editor of *Bernini's biographies. Critical essays* (Penn State UP, 2006). His architectural criticism has appeared in journals and books, and he co-curated the exhibition *Homeward. Contemporary architecture in Flanders*, shown at the 2000 biennial of Venice.

Anne-Françoise Morel is Art Historian. She has written her Master thesis on 'The Architectural Representation of Catholicism: Church Architecture in Brussels, 1918-1940'. Since January 2006 she is a doctoral student at the department for Architecture and Urban Planning, Ghent University. She prepares a dissertation on 'The Construction of Meaning in 17th C and 18th C Church Architecture in England: a Study of Consecration Ceremonials'. She's the author of a forthcoming journal article on liturgy and church-interiors during the interwar in Brussels.

Abstract

Churches incorporate symbolical and historical meaning and, as such, act as analogous spaces. The aim of this paper is to analyse and compare how text and architecture are symbolically connected in the post-

reformation Roman Catholic and Anglican Church. We will draw upon early modern historical texts on early Christianity, religious biographies, sermons and biblical references in order to grasp how complex religious, political and historical meanings were conferred upon church buildings during the post-reformation period Catholicism and anglicanism heavily relied on Biblical and Early Christian 'prototypes' in their discussions of church architecture. Both confessions shared the same referents but employed them to different goals. The Catholic counter-reformation emphasized the existence of a continuous tradition from Biblical times until the present, while the Anglican Church sought to legitimize its rupture with Rome by drawing upon the golden age of Christianity exemplified by the first Christians. In both contexts, archaeological and historiographical arguments became conflated with the symbolical associations of the church building, to establish, by means of text and architecture, a lineage with the true origins.

A comparison of the strategies adopted in the context of the two confessions, as well as their development over time, will allow to propose a preliminary typology of analogous spaces in early modern religious architecture.

Gert Morreel (Chair)

Biography

Gert Morreel received a BA in Germanic Philology and an MA in Literary Theory from the University of Ghent. He also holds an MA and MPhil in English and Comparative Literature from Columbia University and recently completed his PhD at the University of Antwerp, where he teaches British and American literature. His doctoral thesis investigates both the epistemological and political implications of encyclopedism, from a broad historical perspective but with specific attention to utopian encyclopedic projects during the interwar period. He is currently involved in ACUME2, a European collaborative project on interfaces between the sciences and the humanities, while adapting his thesis for publication and preparing a book on Herman Melville and the transatlantic imagination.

Clément Orillard

Mapping the City of Senses and Meanings. The work of three students of Kevin Lynch and its context

Biography

Clément Orillard is an architect, graduated from the School of Architecture of Marseille-Luminy. He is finishing a PhD thesis at the University of Paris VIII. He is also lecturer in urban design and planning at the School of Architecture of Paris-la-Villette and at the Ecole Spéciale d'Architecture in Paris. For an agency of the French Ministry of Equipment, he is coordinating a national Observatory Platform on Urban Projects and Strategies which involves research teams in seven cities. As a researcher, he works on the graphical discourse of architects on the city since WWII. His thesis deals with the work of three groups of authors: Gordon Cullen and other members of Architectural Review, Kevin Lynch and his several collaborators at MIT, and Denise Scott Brown and her partners in teaching and at Venturi & Rauch. He links their representation of the city as visual sequences with two evolutions: the changing boundaries of disciplines with the birth of urban design as a field, and the building of the environment as an object of practices from conservation to design.

Abstract

This paper deals with the colletive production of new mapping systems led by Kevin Lynch during the 1960s at Massachusetts Institute of Technology's School of Architecture and City Planning. The first part shows the work of three students of Kevin Lynch who represent three different kinds of collaboration relationships with him, three different kinds of methodologies of research, and who worked on "three different Boston". The second part proposes to put this production into perspective through an analysis of its historical context. Only the first part will be presented at the conference.

Stefano Perna, Marianna Marra, Pasquale Napolitano

**Making visible social networks. Representation, space
and diagrams in Social Network Analysis**

Biography

Born in 1979, Napoli, Italy, **Stefano Perna** is pursuing a PhD in Communication Sciences at University of Salerno focused on the analysis of the Scopic Regimes of Information Age. His work is about Visual Culture, Information Aesthetics, Digital Design. He published several articles in the field of Visual Studies and New Media Studies. He is author, with Ruben Coen Cagli, of Ber.loose.coin, a digital theory and online project on contemporary politics, now in the Rhizome Art Base.

Abstract

Aim of this paper is to describe, from a theoretical point of view, the main spatial and representational schemata rising in the field of Social Network Analysis (SNA).
One of the theoretical assumptions which drive our work consists in revealing that the very use of concepts like "mapping", "flux" or "network" implies a view of social relationship based on "spatialized" or "topologic" schemata which can be represented by specific visual techniques and languages. Starting from these assumptions, the paper will analyze these issues in two steps: first it describes the rising and the diffusion of some representational models in the field of SNA; second, it considers these representational and spatial models from the point of view of a visual representation and communication theory.

Boyd Rayward

Places, Faces, Networks: Paul Otlet in Brussels, 1890- 1914

Biography

W. Boyd Rayward is Professor Emeritus in the Graduate School of Library and Information Science at the University of Illinois and in the School of Information Systems, Technology and Management at the University of New South Wales, Sydney, Australia. He was educated in Australia and the US. His PhD degree is from the University of Chicago where he was later to become Professor and Dean of the Graduate Library School. He was editor of *the Library Quarterly* from1975-1980. He is currently North American editor of *Library History* and co-editor with John Unsworth of *Library Trends.* He has published a study of the life and work of Paul Otlet (1975) (translated into Russian and Spanish) , a book of translations into English of a selection of Otlet's papers (1990), and a number of articles exploring aspects of Otlet's ideas and work, especially in relation to the advent of the modern communications "revolution." Other studies have been of utopian schemes for knowledge organization (including especially H.G. Wells's ideas about World Brain), and of the history of information science, about the latter of which he has edited special issues of the journals, *IEEE Annals of the History of Computing*, *Information Processing and Management* and *Library Trends.* He edited *European Modernism and the Information Society,* which has recently been published by Ashgate in the U.K.

Abstract

This paper suggests how a special kind of insight may be had on the socio-cultual milieu of Brussels in that period known as the "Belle époque" by tracing the network of personal relationships of an emotionally intense, wealthy, well- connected, highly intellectual young man who was only slowly becoming sure of the direction he wanted his life to take around 1895 when he was in his late 20s. In that year, Paul Otlet (1868-1944) in association with his colleague, Henri LaFontaine (1854-1943), founded the International Institute and Office of Bibliography. The fortunes of these two organizations and those of the pendant organizations that grew rapidly out of them were to determine the number and nature of the relationships which would mediate what Otlet would do and become in the fifty years of life that were left to him. But before this definitive date and the events associated with it, Otlet was to be drawn into a particular building in the center of Brussels, the Hôtel Ravenstein, which had been transformed into a place to house the offices and to provide meeting facilities for Belgian learned and professional associations and societies. Here he was to

become involved with some of the most distinguished senior scholars, political figures and men of affairs of the day and at least two brilliant young lawyers of about his own age who, like himself, were beginning to make their way in life. The trajectories of the careers of Paul Hymans (1865-1941) and Emile Vandervelde (1866-1938) in the Belgian parliament and later on the international stage carried them at once far afield from him but never quite entirely apart. Echoing in this building were lectures and heady discussions on the nature of the social sciences and on the great social and constitutional questions that lay at the base of changes that had begun to shake the foundation of Belgian society. Especially important for Otlet was the relatively short-lived Société des Etudes Sociales et Politiques, founded in 1890 by Auguste Couvreur, and the Institut des Sciences Sociales, founded by in 1893 by Ernest Solvay that in a sense was to replace the Société des Etudes Sociales et Politiques and would become the Institut Solvay de Sociologie. This building was a stage onto which Otlet entered in 1892 as an articled clerk. At least this was how his occupation was described in one of the 1893 draft plans for an International Congress of Sociology to be held in 1895 and for which he was shown as one of several secretaries. And an articled clerk, let it be said, to one of the most prominent lawyers and cultural figures in Brussels, Edmond Picard. But the Hôtel Ravenstein was to see him quite quickly shape for himself a distinctive and leading role in the world of books and bibliography until he and the "documentary" organizations which he created or with which he was associated began to spill outside the confines of the Hôtel Ravenstein in a search for new kinds of spaces for the new kinds intellectual work that characterized these organizations. For a period of fifteen years they were associated with a series of locales, the Maison and Musée du Livre, the Palais des Beaux Arts and the Musées Royaux, for example. But Otlet, beginning in about 1910, sought to abandon these fragmented spaces as he formulated entirely new ideas about a unitary physical expression of the varied intellectual spaces represented by his organizations. He called this the Palais Mondial then Mundaneum. Set up in the Palais du Cinquentenaire a little outside the center of Brussels, he hoped that it might one day be situated as the communications heart and brain of a World City. It never was.

Dominique Rouillard

The Universal University: the architectural future of Otlet's prediction

Biography

Architect, PhD. History of Art, Dominique Rouillard is Professor at the Ecole Nationale Supérieure d'Architecture Paris-Malaquais and director of the research laboratory Infrastructure, Architecture, Territoire (GRAI/LIAT). She is a partner member of the studio Architecture Action, and member of the National Committee of Architectural French Heritage. She wrote several books dealing with the relations between site and architecture in the XIX° and XX° centuries (*Le site balnéaire,* 1984 *; Les monuments de la langue* 1989*, Construire la pente. Los Angeles 1920-1960,* 1984 *(Building the slope,* 1987, 1999*)* ; her last book on that topic : *Architectures contemporaines et monuments historiques,* Le Moniteur, 2006).
Her contributions to several Centre Georges Pompidou's exhibitions (*Les années 50*, *La Ville*, *Archigram*) are part of a research dealing with the architectural and urban utopia and counter-utopia (*Superarchitecture. Le futur de l'architecture 1950-1970*, Éditions de la Villette, 2004). The books she co- edits within the research laboratory consider the relationships between infrastructure, architecture and the growth of contemporary cities (*Mobilité et esthétique. Deux dimensions des infrastructures territoriales*, 2001 *; Echelles et dimensions. Ville, architecture, territoire,* 2003 *; Le temps des infrastructures,* 2007 ; *La métropole des infrastructure*, Picard, 2008).

Abstract

In 1935 , Otlet was hatching a total downloading system of the whole earth knowledge without moving from home : a global network of communication. For this reason he is generally considered as a keystone in the history of internet and digital systems. Otlet planned the Mundaneum both as a building and as a « net »: a chain of similar institutions which had « to spread to any place and to deal of any specialty ». Otlet seemed to have been aware of the contradiction between architecture – massive, locally situated – and the very idea of universality, ubiquity : to be informed about anything everywhere. At that time, the multiplication of Mundaneum was the only way he had to contemplate, in a near future, the building of the simultaneity that he needed to embody his ideas.
This paper will consider the architectural future of such a vision. What have been the links (and so analogies) between a total, universal, transnational transmission of knowledge, and « architecture » ? From Vienna, London, Florence, United States, architects drawn up projects totally determined by this topic. Through the

program of a new University, they gave a full expression and a right embodiment of Otlet's thought, and even more, bursting the « building » in an intergalactic world. This was the last and ultimate utopia before the first oil crash, probably the one the present world needs more than ever.

Tamar Sadeh

Multiple Dimensions of Search Results

Biography

Tamar Sadeh, Director of Marketing. Tamar Sadeh brings a computing background to the field of information services for libraries. With a degree in computer science and mathematics, she spent a number of years developing search engines for structured and unstructured data. Working at Ex Libris from 1999, Tamar has taken an active role in the definition and marketing of the MetaLib®, SFX®, Verde®, and Primo® technologies. Tamar is a PhD student at the School of Informatics of City University, London, and the author of several papers on various subjects related to information sciences.

Abstract

The library community—librarians and developers of software for libraries alike—has invested a great deal in organizing and describing scholarly information and in developing searching techniques and query interfaces to enable library users to discover that information. Until recently, little effort had gone into the display and management of search results: these were typically presented in a one-dimensional list, regardless of the number of results in the list. A method of presenting results in a way that is meaningful and useful to searchers is now emerging and beginning to show its impact on scholarly research. By incorporating clustering—the grouping of search results according to the similarity of words and phrases—or faceted categorization—the grouping of results on the basis of predefined, structured metadata that is available for scholarly materials—information systems can render the linear display of results into a multidimensional structure and improve the findability of the content that searchers are seeking.

Andrea Scharnhorst

The evolution of knowledge landscapes – measurement, visualization, models and simulations

Biography

Andrea Scharnhorst is senior research fellow in the group „Virtual Knowledge Studio for the for the Humanities and Social Sciences" at the Royal Netherlands Academy of Arts and Sciences and member of ASCoR, UvA. Starting with her PhD on the application of self-organization and evolution models to the development of science, her research is concentrated around the problem of transferring concepts and methods from natural sciences to complex social phenomena and to re-design them in accordance to requirements coming from social science descriptions. Her areas of expertise entail scientometrics, evolutionary economics and science and technology studies. She has coordinated an EC funded project on Web indicators for science, technology and innovation research - WISER" (2002-2005) (see www.wiserweb.org). Further, she is member of the EC-funded project CREEN (2005-2007) (see www.creen.org). Recently, she has organized an interdisciplinary workshop on "Evolution and Physics" (401. WE Heraeus Seminar). Her current research field includes the simulation of evolutionary search processes in social ensembles, the foundations of web-based science and technology indicators, and the implications of complex network theory for social systems analysis. For her publications in international peer-reviewed journals please consult her webpage.

Abstract

Problems of information retrieval and knowledge management are core for the "information society". Knowledge is not generated in one piece from a single source, but spawned over many, highly differentiated

social layers in a fragmented way. Combining knowledge resources and competencies becomes a prerequisite for adequate problem solving strategies in many complex decision-making processes.

Considering science and technology, we find massive accumulations of data—scientific publications, patents, and technical manuals. In the last decades information science has developed tools to visualize this information in virtual spaces. Recently developed animated 3D representations of "science maps" make the unknown knowledge landscapes visible. They seem to wait to be explored by researchers. The aim of this type of data visualization consists in the strategic use of information as well as in the understanding of the underlying mechanisms of knowledge production. However, large accumulations of data are often confronted with a lack of theoretical understanding of the process of knowledge production creating them.

In this paper, some of the historical roots of the "landscape metaphor" for dynamics and evolution in abstract characteristics or problem spaces are revealed; a specific concept of so-called Geometrically-Oriented Evolutionary THEories (G_O_E_THE) is presented; eventually the use of this concept to structure measurement as well as to interpret measurement and to simulate the "exploration of unknown landscapes" is demonstrated.

Yves Schoonjans (Chair)

Biography

Yves Schoonjans (University of Ghent, Belgium) began in the mid nineties as a scientific scholar. He received his PhD degree (2001) at the Department of Architecture & Urban Planning, University of Ghent, Belgium for the study "The 19th century eclectic discourse - social and architectural strategies to cope with abundance and diversity". He is an associate professor at St Lucas School for Architecture, Brussel/Ghent (Belgium) and at the department of Architectonic Engineering of the Vrije Universiteit Brussel (Belgium) on architectural history and theory. His research focuses on 19th century eclecticism as a theoretical architectural and social notion and 20th century history and theory of architecture. Recently he cofounded at St Lucas School for Architecture within the framework of AR_CHE (Architecture and Cultural Hermeneutics) an interdisciplinary research group on the topic of Transitions in post war architectural culture: Post-war Sacred Architecture. He publishes articles in books and journals. Recently he published the book "Architectuur en Vooruitgang. De cultuur van het eclecticisme in de 19e eeuw" (Architecture and Process-The Culture of Eclecticism in the 19th century) (Ghent: A&S Publishers [Ghent University Academic Press], 2007).

Pieter Uyttenhove

Analogous Spaces: an introduction
(Conference introduction 15 May)

Biography

Pieter Uyttenhove is currently Associate professor in theory and history of urban planning at the Department of Architecture and Urban Planning of Ghent University. He was educated at the University of Leuven and at the Institut d'Urbanisme de Paris, and obtained his PhD at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris. Since 2002 he has been co-director of Ghent Urban Studies Team (GUST). He was also founder and chairman of Studio Open City, a cultural platform for urban design, joint-curator of the drawing collection of the Académie d'Architecture in Paris and co-ordinator of the architectural program of Antwerp European Cultural Capital. He is the author of many articles in international reviews, author of several books and editor of the recently published Recollecting landscapes.

Abstract

What are 'analogous spaces' and why organizing a conference about them? The concept of 'Analogous Spaces' certainly is not a scientific notion, neither does it refer to any specific terminology. If we would try to give an intuitive definition, it would be something like: "Analogous spaces imply that every science, every

thought, every memory, every work creates its own 'space' and that these spaces are often organized in a similar way."

This introduction to the conference will try to give a definition of 'analogous spaces' and to understand the reasons why they interest an interdisciplinary public of scholars. It also goes into the question of 'analogy' and the fundamental role it plays, not only in the organization but also in the creation and communication of knowledge.
Finally, this introductory contribution also explores some possible tracks for further investigation.

Wouter Van Acker

Analogies between Information Practices and Spatial Practices
(Conference introduction 16 May)

Biography

Wouter Van Acker has graduated from Ghent University (Belgium) as civil engineer-architect in 2004. In his last year he studied at the TU Berlin, where he wrote his Master's thesis on the brick sculptures of the Danish artist Per Kirkeby. After his training as an architect he started his PhD in 2006 on the 'Analogous Spaces of Paul Otlet' at Department of Architecture and Urban Planning, Ghent University. His project makes a monographic study of the work of Paul Otlet (1868-1944) and deals with the analogy between the organization of space and the organization of knowledge. During his work as a doctoral researcher he has participated in several international conferences and published in journals such as De Witte Raaf and A+.

Abstract

Currently a whole series of neologisms have been introduced to express the similarity or relationship between the way we deal with space and the way we deal with knowledge: information spaces, virtual spaces, information architecture, information design, cyberspace, information highways, etc. However, despite all the current talk about 'spaces of information' there seems to be hardly anyone addressing this analogy in general.
Starting from definitions of knowledge, memory, information and space, this introduction on the session of 'Spaces of Knowledge and Memory' (16 May 2008) will sketch in broad outlines what information practices are and what spatial practices are, and on which levels they can be said to be similar or analogous. A transdisciplinary approach will be defined to study spaces of knowledge and memory such as libraries, archives, museums, and the space of the book. 'Spaces of Knowledge and Memory' could be defined as spaces where knowledge or memory can be found and which emerge from information practices such as classification, preservation, distribution or activation of information.

Charles van den Heuvel

Urban Grids, Computer Grids and Global Grids.
A historical exploration of analogous architectures of the Information Society

Biography

Charles van den Heuvel (1956) studied art-history (specialization history of town planning and architecture) at the University of Groningen in The Netherlands. He publishes regularly on the history of town planning, fortification and cartography, on the history of science and more recently on the history of information, in particularly on Paul Otlet. At the moment he works as senior researcher at the Virtual Knowledge Studio of the Humanities and Social Scineces of the Royal Netherlands Academy of Art and Sciences. In 2001 he initiated, together with Boyd Rayward (University of Illinois) and Pieter Uyttenhove (University of Ghent) the research project *Architecture of knowledge. European antecedents of the WWW.* In this project he explores European ideas on knowledge organization, visualizations and dissemination on global level in the first half

of the 20th Century. Charles van den Heuvel is particularly interested in the visualizations of knowledge organization and dissemination of Paul Otlet.

Abstract

Grids in cities and in cyberspace lead to associations with both domination and democracy. The urban grid is probably the most defused planned form of cities and is characterized by a great variety from army camps to utopias. We can recognize a similar variety in computer grids from interconnected computers to virtual communities. In this paper we will explore from a historical perspective urban and computer grids and assess such claims. The hypothesis is that grids are in principal are value free, but that external projections on the grid or interrelationships between analogous architectures might add meaning to grids, changing their original architectures, sometimes with serious consequences for society or the Information Society. This exploration follows three paths: the architecture of grids (centralism, hierarchy, connectivity, growth, modularity) the spaces/places within the architecture of grids and the grid as interface between analogous spaces/places and the viewer. Grids sometimes distort geographical reality to accommodate the viewer and sometimes are distorted to enable the most accurate representation of reality possible. In the last part initiatives will be explored that extend urban and computer grids to a global level. In particular we will focus on relations between overlaid, but interconnected grids consisting of real architecture and architectural metaphors. Following the rationale of the conference we conclude with the question how Otlet can be seen as a source of inspiration to study analogous architectures or urban, computer and global grids.

Charles van den Heuvel
Niels Charlier

Simulating Otlet's Interfaces to the "Plan Mondial"

Abstract

A presentation of work in progress by Charles van den Heuvel (VKS-Amsterdam) and Niels Charlier (DDCM - U Gent)
Most research about Otlet's ideas on knowledge organization in order to create a more civilized society is based on his numerous articles and most important publications: *Le Traité de documentation* (1934*)* and *Monde: essai d'universalisme* (1935). However to fully understand Otlet's imagination we need to include his thousands of sketches, diagrams, charts and drawings kept in the Archives of the Mundaneum in Mons. These images reveal his ideas on material and virtual knowledge constructions and his attempt to bring all plans of action together in one complete synthesis in visual form. This synthesis however, was not a utopian imagination of a world community, but rather a compilation of architectural and epistemic design strategies to create interfaces to a civilized world society. Of particular interest are his sketches for his world plan of action: "Le Plan Mondial", described in *Monde*. Otlet was exploring alternative 3d and dynamic interfaces, but was also hindered by the paper format of his designs. However, computer assisted design allows us to simulate the models Otlet had in mind. The Database& Document Content Management Group of Ghent University agreed under the guidance of Guy De Tre to make a simulation within the context of the FWO project: Analogous Spaces. Charles van den Heuvel will discuss the idea behind the simulation, some research questions regarding the reconstruction and future possibilities. Niels Charlier, the maker of the simulation, will present the work in progress.

David Van der Burgh

Alok Nandi

Urban exhibitionism, or representing the recalcitrant city

Biography

Alok b. Nandi is active in cross-media projects, with a focus on interactive mise-en-scène and narrative architecture. Background combines engineering, management and cinema studies. He has conceived "Satyajit Ray at 70" and directed "Les voies de Tagore" with vocalist Sharmila Roy. Japan Foundation fellow in 1996. Awarded for urbicande.be in 1997, selected for Imagina 2000 and 2002. Interventions in Porto 2001, in lille3000. Exhibitions in Cannes Film Festival, London , Paris, "utHOPEia" in Salzburg and Vienna, Panopticon in Ecole du Louvre, MAAD in Lille. Writings in Beaux-Arts Magazine, Cahiers du Cinéma, Inside Internet, Publish, … Invited professor and regular speaker (Interactive Frictions, LA; DAC Georgia Tech and Bergen; CODE 2001 Cambridge; ArtSci 2002 New York; ARCO03 Madrid; transmediale06; MIT; Doors of Perception; ISEA 2008). More info via www .aloknandi.net

David Vanderburgh is Professor of Architecture at the Université catholique de Louvain, where he has taught since 1995. He publishes and speaks regularly on such subjects as architectural competitions, theories of representation and drawing, and the discipline of architecture. In 2007, he was co-curator of a major exhibition on the design of Louvain-la-Neuve, the first Belgian new town to be realized since the 17th century. He co-edited and wrote the introduction to the collective volume, *Tourism Revisited*, published in 2007. In 2006, he held a research fellowship from the Canadian Embassy for the comparative study of Canadian and Belgian architectural competitions. He is currently President of the Architecture, Urbanism and Civil Engineering Department at UCLouvain.

Abstract

This paper considers an exhibition organized in 2007 about the design of Louvain-la-Neuve, a Belgian New Town and campus, as a case study in the possibilities and limits of representation. The paper will contend that certain characteristics of the object (not only Louvain-la-Neuve itself, but its design – in other words, both acts and products of those acts) constrain its representation in critical ways. The town, its design, the exhibition, and its design may all be understood respectively as "spaces of action and decision" which co-exist in a field of mimetic tensions. In this context, possibilities of *navigation* and *interaction* available to exhibition visitors are of particular importance and will vary according to different sites, users and design decisions.
The paper will evoke four modes of representation used in the exhibition: Reënactment, Reproduction, Analysis, and Critical Judgment. We will explain in what way the first two, which we consider "analogical" modes, are of interest because of a certain rhetorical "nearness" to the object. For the latter two, on the contrary, it is the "distant" or discretizing character of these "logical" modes of representation that will concern us. We consider that this means of understanding representation helps to show the interdependence between objects in general and their representation. By the same token, we hope to contribute to a kind of "poetics" of exhibition-making in architecture and urbanism.

Sylvia Van Peteghem (chair)

Biography

Sylvia van Peteghem has worked at the Ghent University Library since 1983 in a number of different functions. She started in the Ferdinand vander Haeghens ephemera-collection of the Special Collections Department and got fascinated with the 19th Century collection of the library. Later on she became Head of the Cataloguing and Acquisition Department of the Central Library and in October 2000, she became Chief Librarian. The library is part of the research department of the university of Ghent (30.000 students) and its role is fourfold: it is the centre of the library network, it is the digital library in all its aspects, it is the repository library for cultural heritage and "passive" collections and last but not least it offers a working place in its wonderful booktower of Henry van de Velde.
Ghent took an early start in digital libraries, SFX was born in the tower and in 2007 the library became a partner of the Google Book Search Program. This means 300.000 copright free books will be digitised in the

coming years. Ghent is also partner of the DRIVER project trying to build a national repository network for OA and of the BOM project working on a picture and sound database.

For some years now the library and the department of Architecture and urban planning focus together on Architecture in all its aspects: the landmarkbuilding that hosts the library will be restored, and the collections on architecture get a special treatment (lectures, research, digitisation, paper restoration, picture databases etc.).

Christophe Verbruggen
Lewis Pyenson

Intellectual networks as (part of) social movements: a survey of methodological and theoretical approaches. The case of George Sarton and the early years of *Isis*

Biography

Prof. dr. **Lewis Pyenson** is Dean of the Graduate College and Professor of History at Western Michigan University. He is a Fellow of the Royal Society of Canada and a Corresponding Member of the International Academy of History of Science (Paris). A book, *The Passion of George Sarton*, has appeared with the American Philosophical Society in Philadelphia.

Dr. **Christophe Verbruggen** is doctor-assistant at the department of Modern and Contemporary History, Ghent University. He is specialized in the social history of intellectuals and cultural institutions, currently working on transnational dynamics and relationships between intellectuals (1880-1930). For more info and publications see: http://www.nieuwstegeschiedenis.ugent.be/verbruggen

Abstract

In this contribution we will focus upon the possibilities of a relational approach towards social movements and scientific/intellectual movements. After a brief introduction into social network theory and actor-network theory, we will argue that several (transnational) intellectual and scientific networks at the eve of the First World not only coincided with social movements by their goal of fundamental social and cultural change. Although typological distinctions can be made between scientific knowledge networks, intellectual networks and advocacy networks, there are enough parallels to address them equally, also from a heuristical point of view. In practice the boundaries were fluid. The case of George Sarton and his journal *Isis* can illustrate this point. *Isis* (founded in 1913) and by extension the field of history of science as it was conceived by George Sarton were products of intertwining transnational intellectual and social movements including the socialism and pacifism embodied by intellectuals as Paul Otlet and Henri La Fontaine.

Nader Vossoughian

Can public space be downloaded?

Biography

Nader Vossoughian (nvossoug@gmail.com) is a curator, critic and theorist whose research interests center on the relationship between politics, knowledge and the city. He studied philosophy, cultural studies and German literature at Berkeley, Swarthmore, and the Humboldt University (Berlin) before receiving his M.Phil. and Ph.D. in the History and Theory of Architecture from Columbia University. His articles have appeared in *Bidoun*, *Metropolis*, *Design Issues*, *Volume*, the *Journal of the Society of Architectural Historians*, and *Transnational Associations*. He has recently contributed essays to Boyd Rayward (ed.) *European Modernism and the Information Society*, Elisabeth Nemeth, et. al. (eds.) *Otto Neurath's Economic Writings*, and Iris Meder (ed.) *Josef Frank 1885-1967 – Eine Moderne der Unordnung*. His curatorial credits include "Urban Disobedience: The Work of Santiago Cirugeda," and "After Neurath: The Global Polis," the latter of which

took place at Stroom den Haag earlier this year. His first book, *Otto Neurath: The Languge of the Global Polis*, was recently released by NAi Publishers (Rotterdam). Currently, he is a lecturer at the Museum of Modern Art and an assistant professor of architecture at the New York Institute of Technology.

Abstract

For much of the period between the two World Wars, avant-garde artists, planners, and designers were convinced of the emancipatory potential of mass production and the mass media. Laszlo Moholy-Nagy "dictated" painterly compositions over the telephone in an effort to democratize the arts. El Lissitzky hoped to revolutionize capitalist society through the use of photography, photo-collage, and cinema. Otto Neurath hoped to promote civic participation by mass-producing museums and exhibits. He wanted to communicate in ways that virtually anyone could understand; he wanted to develop techniques for describing the world that anyone could learn. He wanted to create the very inverse of a cabinet of curiosity – a system of display, namely, that could be accessible to anyone virtually anywhere.

This talk will highlight some of the installation and communication strategies that Neurath developed; it will also consider the deeper questions that his endeavors as a museum director raised. Can technology foster more inclusive forms of public assembly? Can public space be "downloaded"? Neurath, I hope to show, was not a child of the internet age, but he did espouse a political and social philosophy that strongly prefigures "open source" design and other experiments in interactive and participatory planning. Moreover, his example can serve as a useful reference point for us as we begin to contemplate technology and its role in public life today.

WORKSPACE UNLIMITED

Live presentation of Thomas Soetens and Kora Van den Bulcke in the Common Grounds network of virtual worlds.
Presentation made possible by Workspace Unlimited (www.workspace-unlimited.org) with the support of IBBT (www.ibbt.com)

Biography

Workspace Unlimited (2001) founded in Belgium by Thomas Soetens (1972) and Kora Van den Bulcke (1972) is an international collective that is at the forefront of media art, creating some of today's most compelling virtual worlds and interactive installations. The collective's projects engage with the territories that emerge when physical spaces intersect with the enlarged public sphere of electronic networks and immersive technologies. The collective has been commissioned by leading media art organizations and museums such as the V2_Institute in Rotterdam, EMPAC in New York, Museum of Moving Image in New York, Society for Art & Technology in Montreal, Laboral in Gijon, Nabi Art Center in Seoul, ZKM in Karlsruhe, and NAI in Rotterdam, to create both original large-scale interactive artworks and site-specific installations. Thomas Soetens (1972) and Kora Van den Bulcke (1972) are founders and leading artists of Workspace Unlimited.

Kora Van den Bulcke (1972) graduated from the University of Montreal's program in Architecture and is a recipient of the Gold Medal of the Royal Architecture Institute of Canada. Her vision of architecture is not limited to the design of future physical spaces, but also includes the creation of mixed/augmented environments that coexist within the global culture of the Web. Though conceptually engaged with the materiality of architectural space and urban life, her creative output focuses on immersive technologies and electronic networks that activate a field of relations between people, architecture and the broader environment.

Thomas Soetens (1972) started his career as a visual artist. He is the creator of the conceptual framework entitled Common Grounds: an international hybrid platform that reflects the impact of contemporary technologies through new forms of interactive and participatory artworks. His work currently focuses on the intrusive character of contemporary technologies and the human (un)consciousness of hybrid realities. He develops challenging artworks that speak to the new emotional co-evolutionary relationships between artificial environments and their inhabitants, both virtual and real.

Contact: http://www.workspace-unlimited.org

ABSTRACTS POSTERS

Jeffrey Abt

Wandering Gallery Project (spiritual mobility)

Biography

Jeffrey Abt is an Associate Professor in the Department of Art and Art History, Wayne State University, Detroit, USA. He received his BFA degree from Drake University studied at the Hebrew Union College-Jewish Institute of Religion in Jerusalem, and later completed an MFA degree at Drake. He initially was in curatorial and exhibitions work, first at the Wichita Art Museum, then in the Special Collections Research Center of the University of Chicago, and finally at the University of Chicago's Smart Museum of Art, before coming to Wayne State. Throughout this period he has remained an active artist and exhibited his work widely throughout the United States. His work is in the permanent collections of several museums including the Des Moines Art Center (Iowa), the Minnesota Museum of American Art, and the Nelson-Atkins Museum of Fine Arts (Kansas City), as well as several corporate collections including Dow Automotive and Polk Technologies, and the Federal Reserve Bank of Chicago (Detroit branch). Abt is also a writer and he has published two exhibition catalogues and nearly two dozen articles, most recently focusing on museum history and criticism. His book, *A Museum on the Verge: A Socioeconomic History of the Detroit Institute of Arts, 1882-2000* was published by Wayne State University Press in 2001. His essay, "The Origins of the Public Museum," was published in 2006 in *A Companion to Museum Studies*, issued by Blackwell, UK. Abt's next book, tentatively titled: *Entrepreneurial Egyptologist: James Henry Breasted and His Oriental Institute* will be published by the University of Chicago Press with a projected due date of 2008.

Abstract

This work is one in a series that explores the display, transportation, and storage of art. Because these activities extend beyond the finished products of art objects and exhibitions, the ambition of this piece is to capture their breadth—the space of art in a larger sense, and to do so in the context of an ever more transient culture. Accordingly this work embodies the tasks of packing and shipping art, as well as its display. The mini-exhibit it contains addresses an aspect of display, the uses of a "period room," a chapel interior installed in the Metropolitan Museum of Art in New York.
 Designed to be a self-contained shipping crate, exhibit space, and documentation-collecting device, the work is intended to absorb and show its passage through various settings, the choices made by gallery staff about its display, and responses from viewers. Based on an accordion-fold structure of four hinged panels, it closes into a flat crate for shipping, and opens into one of three setups for display as chosen here. The other alternatives are shown in the ADisplay Options@ diagram. Evidence of this work=s travels is recorded in the travel log and other information is contributed by viewers in remarks written in the comments booklet.
The framed images in the white panel show different views of the same period-room gallery in the Metropolitan Museum of Art, each intended to depict different uses of the space as a display site. The drawing on the left imagines the space installed as an overtly religious setting with a crucifix placed at the visual and, one might say, spiritual center of the room; the painting in the center imagines the same view without any works mounted in that location; and the photograph on the right shows the space as actually installed with a tapestry hanging on that wall. Other changes made in the treatment of wainscoting, placement of chairs and figures, and lighting are intended to explore the vocabulary of spirituality as used in museums where religious content is often present but carefully controlled.
All in all then, the work embodies the space of the art world broadly conceived in order to explore the mobility of a seemingly fixed museum space.

Ioana Ardelean

ANALOGY / ANALOG / MODEL/ SPACE
Understanding analogous spaces

Biography

Ioana Ardelean is student at „Ion Mincu" University of Architecture and Urbanism Bucharest. Her interests are in architecture and urbanism, but also studied ballet. Her professional activity includes working with Dorin Stefan Office of Architecture and Dinoiu-Pop Architecture in Bucharest but also long range practice trips and workshops like Amman-Jordan, Tunis- Tunisia and Ghent- Belgium. Among her projects are Edification des lieux et paysage (project for Rahova site, Bucharest), Uranus-Rahova 24 ("Va Urma " movement for urban and cultural regeneration), The bridge urban room (TransCentral-Urban- Bucharest project). This year she is preparing her diploma work on a subject conected to seeds laboratories and seeds bank spaces on a formal opencast mining communist site, on the northern part of Romania.

Abstract

The aim of this paper is to discover an essential quality of analogous spaces, and to answer the question whether there is a matrix or a specific executable for generating such spaces or not; or if there is at least one quality of these spaces to be identified as major and suit in a matrix.This implies first understanding analogous spaces. If the processes of accumulating, storing, transforming and transferring information stand at the basis of analogous spaces, it is clear that these spaces have to comprise a common set of qualities. As it results from the reference to analog devices seems that ananalogous space could be defined as a continuous field. Any field is the expression of a changing energy state , or as the space where the interaction potential energy between two elements is acting. The notation of a choreograph on the harmonious movement into a space can offer new types of space analysis and space generating mechanisms, if space is the field of the users/generators. The generative elements of the space take particular states, shapes or qualities in order to reach one specific need. A particular situation would be when this space would also fit the harmonic criteria of a space that is both functional and aesthetic.

Thomas Hapke

Combinatorics and order as a foundation of creativity, information organization and art in the work of Wilhelm Ostwald

Biography

Thomas Hapke is subject librarian for chemical engineering at the University Library of the Hamburg University of Technology (TUHH) and deputy university librarian responsible for the customer services of the library. He studied chemistry and mathematics along with philosophy, history of science, and education science in Berlin. He concentrates on digital libraries and the Web 2.0, mediating information literacy, e-learning, chemical information, and the history of scholarly information and communication. Recent papers include the titles "Roots of mediating information : aspects of the German information movement" and "Information literacy 2.0 and the disappearance of the user". More at http://www.tub.tu-harburg.de/192.html . He maintains a weblog "About information literacy, history, philosophy, education and beyond" at http://blog.hapke.de .

Abstract

The physical chemist and 1909 Nobel laureate Wilhelm Ostwald (1853-1932) developed broad and multifaceted interests in philosophy (of nature), history (of science) as well as color theory and the international organization of scholarly work. Applying combinatorics, which grew out of his philosophy of nature and which was viewed by Ostwald as a basis for creativity, Ostwald developed a theory of forms and colors. His work influenced marginally the activities of such movements in art like the German Werkbund, the Dutch De Stijl, and the Bauhaus. This poster supports a today more and more visible connection between "in-formation", education as well as art and design.

Karen Janssens

Lemmas for a community.
Converting an early printed biobibliographical work into a wiki

Biography

Karen Janssens has been a researcher at the Department of Natural Sciences, University of Antwerp from 1998 till 2003, where she is part of the research group 'Theorie van de gecondenseerde materie'. From 2003 till 2004 she was researcher at the Belgisch Instituut voor Ruimte-Aëronomie (BIRA). Since 2004 she teaches sciences at secondary school.

Abstract
This paper discusses how an early printed reference work was converted into a wiki. The aim was to publish the original content of an 18th-century biobibliography online and to allow for an annotation of the original information. Both similarities as well as differences between the analog and digital spaces are discussed. It is demonstrated how the original 'architecture' of the book was used to set up and structure the wiki. Furthermore, we show how the annotated information can be added to the wiki but how we keep it separated from the original information.

Craig Martin

Spaces of action and decision making The 'Routinisation' of Time-Space: Issues of Stability and 'Black-Boxing' in relation to the Shipping Container

Biography

Craig Martin is a Senior Lecturer in Contextual Studies at University College for the Creative Arts, United Kingdom, where his teaching covers issues in design theory and material culture on undergraduate and postgraduate design courses. His research interests are in communicative networks, design and material culture, cultural geography and social theory. Currently these are focussed on issues of mobility and logistical space. He is also currently carrying out research in the Department of Geography at Royal Holloway University of London, where he is investigating the materialities of distributive space and post-Structuralist movement, elaborated, in part, through the work of the philosopher Michel Serres. Conference papers have been delivered on a range of topics including spatial heterotopias, viral communication, logistical space, and Serresian approaches to writing.

Abstract

The primary focus of this text is the means through which the standardizing tendencies of global capitalist time-space reflect a shift in the ordering and standardisation of knowledge, or rather the elimination of difference or multiplicity. It will be argued that the means through which this process of standardization occurs is through a means of 'routinisation'1 of time-space partly inscribed by the twin roles of visibility and invisibility, specifically in terms of the blankness of form that we associate with that 'vehicle' of global capital – the shipping container.
In itself the material form that the shipping container takes is rather innocuous. Its key features are its regularity (it comes in four standard sizes – ten, twenty, thirty and forty foot variations, but most typically the twenty and forty foot sizes dominate) and its ubiquity, the sheer number that proliferate throughout the world – currently some 300 million of them circumvent the globe2 Perhaps its most telling feature is blankness, it is a closed space; there is little to the container in terms of how it confronts the viewer, nothing to identify its contents. As these blank boxes traverse rail and road networks we are left to wonder at what is being carried. We see nothing. The quantity of containers highlights the importance of standardisation, both of the unit itself but also the logistical infrastructure behind their movements. For the operation of global commodity movement is predicated on a highly attuned inter-modal system, one that requires the seamless transference

between different elements of the system, be that from truck to crane to ship, highlighting the specific context of this debate in relation to contemporary questions of mobility. The present paper sets out, with mobility as its ever-present theme, to investigate the relationship between the standardising processes of containerisation, the notion of infrastructural inter-changeability and the twofold role of visibility. These aims are developed by considering the relationship between 'foreground' and 'background', that is, respectively, the standardised form of the container itself and the logistical infrastructure that 'powers' this movement. The opening discussion concerns the role of containerisation, its regularity of form and the move toward a packaging of efficiency through 'black-boxing', before moving on to the importance of 'visibility' outlined in relation to commodity movement and the inter-changeability of time-space, again with reference to the routinisation of 'black-boxing' and the drive toward spatial and temporal stability. A key facet of this text is the way in which these aspects portray the distributive phase of commodity culture as 'natural'.

Paul Nieuwenhuysen, Joni Nieuwenhuysen

Physical architecture and information architecture, NOT

Biography

Paul Nieuwenhysen. Since 1983 full-time member of the academic staff at the Vrije Universiteit Brussel, nowadays as professor. These days his functions include: member of the management board of the University Library, as well as teaching courses on online information retrieval and presentation.
At the University of Antwerp he received the degrees of Licentiaat in Physics, Doctor in Science, the Belgian post-doctoral degree (Geaggregeerde voor het Hoger Onderwijs) and the inter-university postgraduate degree in Documentation and library science.
He organizes international training courses on management of information in science and technology.
He is author or co-author of more than 30 refereed publications in international journals, he is a member of several societies and of the editorial board of journals in the area of information science, and he has been a consultant for various international agencies.

Joni Nieuwenhuysen. Graduated as Architectural Engineer from The Vrije Universiteit Brussel, Belgium. Works as independent architect in Antwerpen, Belgium, with architect's firms.

Abstract

Introduction: Design considerations are applied in physical architecture as well as in more virtual information architecture. An approach that is productive and useful in physical reality may also be applicable in the more virtual reality, in some analogous way. Problem statement: Which elements of reality are NOT well included in mainstream architectural design considerations, while they may nevertheless be quite important for the result of the design process? How can such factors be incorporated in architecture nevertheless?
Results:
A. We found that analogous challenges face the architectural designers working in physical space and information architects working with virtual space, even when we focus on aspects that largely escape the mainstream architectural design process.
B. For an analytical view we have placed the hardly tangible architectural aspects that we have identified in a theoretical model to accommodate 3 dimensions.
C. Further we step from the theoretical considerations to more practical actions and decision making: for challenges that we have identified, we also make a recommendation on how to take them into account in the design process, in spite of their hardly tangible nature.

Marco Quaggiotto

Knowledge Atlas: a cartographic approach to the social structures of knowledge

Biography

Marco Quaggiotto is a PhD student in Industrial Design and Multimedia Communication at the Politecnico of Milano and assistant professor at the Faculty of Industrial Design. His PhD thesis and research is devoted to the study of traditional knowledge images and the exploration of new approaches to knowledge mapping and visualization. He published several journal articles about the narrative aspects of cartography, and their application to territory communication.
Currently he is involved in the design and development of systems and interfaces for the visualization of complex knowledge systems, such as academic research and visual communication archives.

Abstract

This poster aims to visually present the first results of the ongoing research on a cartographic approach to the representation of knowledge in its present configurations by showing some applications of the 'Knowledge Atlas', a software tool developed to explore such approach.The concept of 'atlas' in this context doesn't depict as much a list of maps, but rather a system of representations of space, a communication device aimed at representing complex contexts through the use of many partial overlapping narrations: a network of maps, diagrams, texts and peritexts, combined together to describe the space of research in its multifaceted aspects.

M. David Samson

Academy of the Refused: Patronage and Propaganda Networks of the International Style in New York, 1930-1935

Biography

M. David Samson was educated at the University of Chicago and obtained a doctorate in the History of American Civilization from Harvard University in 1988. He held a 1987 fellowship at the Institute for North American Studies at the (West) Berlin Free University, and a 1990 fellowship at the Buell Center for the Study of American Architecture, Columbia University. He is Associate Professor of Art History at Worcester Polytechnic Institute. He has been at WPI since 1991, and teaches and advises in the fields of art history, the history of architecture, American cultural history, the history of industrial design, and historic preservation. He has written extensively on the world of American architecture between 1910 and 1960, and his study of German-American dialogues in architecture's Modern Movement is in preparation. An essay by Dr. Samson on post-World War II college architecture appeared in the April 2006 Campus Architecture supplement of the *Chronicle of Higher Education.*

Abstract

The idea that modern architecture was an "International Style" was first offered by a group of young critics and historians in New York around 1930. Its members were citizens of overlapping and mutually reinforcing social or intellectual communities. They are seen to advantage in the exhibition of "Rejected Architects" mounted by Philip Johnson in 1931. Central to the communities was the belief that their members were outsiders to their elite social class. Diagramming the "International Style" group as overlapping "spaces" of artistic advocacy avoids the ambiguities encountered when historians apply exclusively biographical models to this group, or attempt narratives of its "impact" on architectural production. The model of a system of mutually reinforcing social and intellectual communities exposes the "International Style" group's commonalities with patrons and educators in architecture, and its tangential but productive relation to that part of American architecture culture concerned with technology and society.

Claudia Scholz

The Network Dependence of Creative Minds

Biography

Claudia Scholz is a research associate at Institute of Economics Research at Lugano University, where she is in charge of the research team "The attractive city". In her research, she aims to develop a new interaction approach to urban planning. In particular, she focuses on small city development and the use of attractiveness in the evaluation of urban environments. Recent studies have concluded in the elaboration of conceptual frameworks for studying the linkages between photography and regional development factors. During 2006/2007, she was a visiting fellow at the Graduate School of Architecture, Planning and Preservation, Columbia University, New York. She studied architecture at the Accademia di architettura, University of Lugano and at the Brandenburg University of Technology (Germany), gained her Diploma of Architecture at the University of Lugano. She has teaching experiences at the Accademia di architettura. Prior to her work in academia, she gained professional experiences as an architect in Paris and Switzerland.

Abstract

The existence of different networks and their intersection in one single person is going to be the base for the definition of new fields of co-existent collaboration. Therefore the key unit of analysis is not the individual work of an artist but his relation to his networks and systems that he is a part of. The British photographer John Donat (1933-2004), a significant example for the tendency of photo-journalism applied in architectural photography during the 1960's, tried everything to expand the influence of architectural photography beyond the narrow borders of the profession. Working actively not only as photographer, but also as an architect, writer, editor, broadcaster and teacher at the same time, his overlapping activities make him particularly interesting as a subject of study. His concern for overcoming the gap between the professional world of architects and the public suggests his consciousness of the importance of a network culture.

Logan Sisley

Ark: Architectures of Knowledge

Biography

Logan Sisley comes from New Zealand where he studied at the University of Otago, Dunedin, and at the University of Auckland. He lived in Scotland for seven years where he worked at the National Galleries of Scotland and Edinburgh College of Art. He is currently living in Ireland where he is Exhibitions Curator at Dublin City Gallery The Hugh Lane and also contributes to the development of studio 468, a community-based artist residency programme in Dublin.

Abstract

Ark is an artist's publication currently in the early stages of development. This ongoing research tool explores how ideas surrounding the structures of knowledge and forms of classification are manifest in architectural forms. For example, are library classification structures and archive cataloguing tools translated into the spaces they occupy? Does digital technology disrupt spatial ordering of texts and how does it offer new possibilities? How are hierarchies of spaces in the city apparent in the built environment? What are the relationships between the architecture of books and the spaces they occupy? Do the architectures of the library and the archive differ? How are structures of knowledge formally expressed in private collections as opposed to public institutions? How do these structures shift over time? The research produced through the development of the journal will lead to the construction of a flexible physical structure which will evolve with the publication. See: http://arkjournal.blogspot.com.