

10th International Bauhaus Colloquium • Weimar 2007

The Reality of the Imaginary

Architecture and the Digital Image

Bauhaus-Universität Weimar

April 19 - 22, 2007

Call for papers

for young scholars and PhD candidates

The Bauhaus Colloquium is an international conference which has been held at regular intervals since 1976. It is devoted to the theoretical, philosophical and historical investigation of contemporary architecture. On the basis of the current debates on the digital media technologies, augmented reality and ubiquitous design the 10th International Bauhaus Colloquium will discuss *The Reality of the Imaginary - Architecture and the Digital Image*. It can be hardly overlooked but the new reality of the digital habitat has been unsettling architecture for quite some time. Steadily and increasingly the new image technologies are shaping the world on their terms. Since the early 1990's architecture theory has been shifting its theoretical focus from the *linguistic sign* to the digital image. For a while it even looked as if spatial imagination might be eventually absorbed by digital media. Some people even believed in a late fulfilment of the post-modern postulate of the end of architecture. But today the digital image techniques can no longer be reduced to a matterless, ephemeral and solely imaginary world. On the contrary, with the growing liquidification of the boundaries between digital images and the world of material objects, digital images do not any longer present an autonomous sphere. The new image techniques not only interpret the world anew but actively interfere with its material and spatial practices, i.e. with its architectural constitution. In the context of today's *digital turn* it seems as if especially today the imaginary digital world and the architectural material world are growing more permeable to each other. Therefore the colloquium proposes to discuss architecture as a cultural practice that is engaged in a permanent process of border crossing between image and space, between sign and material and between the reality of the architectural space and the imaginary world of the digital sphere.

With this call for papers we are asking young scholars and PhD candidates for their application. Four workshops will be offered. The topics of the workshops are the same as in the four plenary sessions:

- **Image and Space**
- **Architecture and the Production of Visibility**
- **Urbane Image - Global Media**
- **Forms of Mobilizing the Gaze**

Please send an abstract of maximum 300 words and indicate the workshop you think appropriate to your work. Please attach a brief CV.

The deadline is **January 12, 2007**. Mail to be sent to: bauhaus-kolloquium@uni-weimar.de

The 10th International Bauhaus Colloquium • Weimar 2007 is supported by the DFG Deutsche Forschungsgemeinschaft (*German Research Foundation*) and the DGÄ Deutsche Gesellschaft für Ästhetik (*German Society for Aesthetics*).

List of participants in the plenary sessions:

| | | |
|------------------------|--------------------------|---------------------------|
| Gerd de Bruyn | Kari Juhani Jormakka | Karl Sierek |
| Mario Carpo | Derrick de Kerckhove | Jun Tanaka |
| Liz Diller (t.b.c.) | Sylvia Lavin (t.b.c.) | Alexander Tzonis (t.b.c.) |
| Kurt W. Forster | Liane Lefaivre | Roemer van Toorn |
| Eduard Führ | Harry Francis Mallgrave | Philipp Ursprung |
| Arie D. Graafland | Marco De Michelis | Anthony Vidler |
| Stephan Günzel | W.J.T. Mitchell (t.b.c.) | Lambert Wiesing |
| K. Michael Hays | Kaichiro Morikawa | Marc Wigley (t.b.c.) |
| Osamu Ishiyama | Klaus Jan Philipp | Frank R. Werner |
| Arata Isozaki (t.b.c.) | Andreas Ruby | Albena Yaneva (t.b.c.) |
| Annemarie Jaeggi | Ullrich Schwarz | Gerd Zimmerman |
| | Martin Seel | |

Organizers

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Prof. Dr. Gerd Zimmermann

Vert.-Prof. Dr. Jörg H. Gleiter M.S.

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Dipl.-Ing. Olaf Pfeifer M.A.

Chris Dähne M.Sc.

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Jun.-Prof. Dr. Oliver Fahle (*Chair of History and Theory of Image Media*)

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Prof. Dr. Lambert Wiesing (*Universität Jena*)

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1st Workshop

Image and Space

Prof. Dr. Lambert Wiesing (Universität Jena)

Assistant: Dr. Sabine Zierold

There is a fundamental kinship between architecture and image: architecture as well as images create spaces, though not exactly in the same way. Similarly to architecture that produces spaces that can be looked at as well as physically entered, in images visual spaces are created that by means of the digital technology can also be navigated. Following this observation the workshop Image and Space is set to discuss the interferences between image and space. Within the broad field of architectural theory, cultural studies, media history, space and image theory the interactions, analogies and differences between the architectural space and the imaginary space in images will be questioned. Historically as well as systematically the workshop will investigate the influence of the digital media on the architectural space as well as the various forms of spatialization in the image media. Which role for instance do the technique of simulation, ubiquitous design and the phenomenon of "augmented reality" play in the spatiality of architecture?

With navigation systems and computer games, it seems as if by means of Head-Mounted Displays or mobile phones more hybrid forms of image and space are entering the everyday life environment. Nevertheless this is not a completely new phenomenon. Historically the various forms of interpenetration between image and space started much earlier. Maybe beginning with the narrative program of the gothic cathedral, followed by the technique of the Renaissance perspective and the trompe l'oeil of the Image-Space-Continuum of the Baroque, from the infinite Euclidian space of the modernist linear city to the fragmented, allegorical space of deconstruction, the interweave between illusionary space and real space is a constant theme in the production of images as well as in architecture.

Exemplary papers that deal with examples of concrete connections between image and space are expected, as well as papers that deal with more basic philosophical reflections on the principal possibilities of a connection between built and displayed spaces.

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2nd Workshop **Architecture and the Production of Visibility**

Prof. Dr. K. Michael Hays (Harvard University)

Assistant: Dipl.-Ing. Tilo Amhoff M.Sc.

Architecture is a medium for the production of visibility, transgressing the border between image and material, between sign and object. Always thought of from the image, as in the sketches (Scharoun), the storyboard technique (Le Corbusier), the diagram series (Eisenman) or data visualizations (Oosterhuis), architecture is always preceded by graphic design processes. These processes reveal the dialectics of architecture's image practice. On the one hand images are a medium for the enhancement of imagination, of the fantastic as well as the utopian, on the other hand they are a means for the precise definition and specification of architectural thought. The workshop asks how the digital image production intervenes today in the imagination and the design processes and thereby in reality. Do we need a re-conceptualization of the architectural design processes based on image theory?

With Friedrich Nietzsche, the tools of writing such as pen, pencil or typewriter, always participate in the formulation of our thoughts. Also Gottfried Semper stated in his book *Der Stil*, that style is the "congruence of an art form with its history of origin, with all its preconditions and circumstances of becoming". Therefore the question is whether Sebastiano Serlio's "pre-designed" order of columns, Mies van der Rohe's collage technique as well as Peter Eisenman's diagrammatic method can be understood as a response to the latest image techniques of their times - such as the printing press, the perspective, photography or film? After structuralism, post-modernity and deconstruction, how do today the modified methods of digital image production participate in the architectural design?

The workshop asks how the digital image processes inscribe themselves in the architectural design processes and further into the materiality and spatial substance of architecture. What is changing in the design processes, in the processes of the imagination of the real, and in the production of visibility, in the transition from the linguistic turn of the 60s to the digital turn of today?

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3rd Workshop

Global Media – Urban Images

Prof. Dr. Kurt W. Forster (Yale University)

Assistant: Mag. Arch. Eva Maria Froschauer

Spaces and images are always embedded in as well as generated from a social context. Thus spaces and images participate in the constitution of a society. These processes can be understood as historical processes which are condensed in the city. In recent time it can be observed how the all-embracing global mediatization on the one hand and the urbanization of societies on the other hand accelerate the interaction of spatial and image phenomena. Beyond their function of recognition these urban images (emblems, icons, street images, ensembles, schema, grids, and planning programs) show the tendency to become independent models of cognition and interpretation inside the global media systems. What does it mean, if today only those images of urbanity can be mediated that are subjected to the regime of the new internet communication and its codes of transmission? The workshop is dedicated to discuss the transformation processes of the urban reality through the mediated images and its migration processes inside the network of the global communication system.

The boundless digital reproduction procedures call for a critical questioning of the genesis, proliferation and function of the mediated, stereotypical urban image (e.g. the Eiffel Tower in Paris, the Colosseum in Rom, and the Tiananmen Square in Beijing). They contribute to the homogenization of global standards, though at the same time to the improvement in the quality of cities. Ironically it is the universal laws of the media that enter into competition with the more static ideas of urbanity (Piazza Navona, Times Square, Piccadilly Circus, etc.). On the other hand the heterogeneous stream of media images offer themselves as a place for the repressed urban image (i.e. the tanks in Baghdad, the bridge of Mostar, 9/11 etc.).

How do the observable phenomena of convergence and synchronisation between the real urban situations and their media presence actually function? Finally, what is the nature of change from the modern (Bauhaus) to the post-modern global image practices? What does it mean, if today some architects rise to become global players and transform cities into mere recipients of their mediated image practice?

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4th Workshop

Forms of Mobilizing the Gaze

Prof. Dr. Marco De Michelis (Università IUAV di Venezia)

Assistant: Chris Dähne M.Sc.

The gaze plays an important role in the technical image media and in architectural space. The gaze can even be referred to as a kind of common ground between architecture and the various image media. Architectural spaces as well as the several image practices - especially film, the paradigmatic image medium of modernity - apply the techniques of constructing, directing and staging the gaze. One only has to think of the classical forms such as the illusionary spaces of the Baroque, the anamorphosis of Andrea Pozzo or the English landscape gardens of Stourhead or Stowe. But likewise contemporary architectural practice, beginning with the Disneyland, media facades and Japanese theme parks up to shopping malls and event spaces come to mind. All these projects indicate a common understanding of space as multi-perspective, transparent, heterotopic and virtual. The workshop wants to discuss the intermediality particular in regard to the choreography of the gaze. Which role does the new paradigm of the digital play? What does it mean if the means of perception no longer belong to a single medium but rather gather in an inter-medial space as common matrix of spatial imagination?

The gaze usually serves orientation. But in modernity the oscillation between orientation and disorientation, seeing and being seen, presence and absence, transparency and non-transparency is an essential aspect of perception. The invisible is no longer simply the Other of the visible, but rather becomes related in a heterogeneous and fragmented way. If we talk about the Forms of Mobilizing the Gaze we not only address the optical and sensual events, but also the gaze which physiologically and psychologically inscribes itself on the human body. Which role do the spatial-optical Forms of Mobilizing the Gaze play in the information supply for the body and its synaesthetic mobilization?

The various Forms of Mobilizing the Gaze, space and the body need to be traced and described. Thereby the mutual interweave of the filmic imagination of the architectonic - from Fritz Lang's Metropolis to Matrix - as well as the forms of mobilizing the gaze with contemporary architecture - as practiced for instance by SANAA, GRAFT, and Jun Aoki - shall be investigated.

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