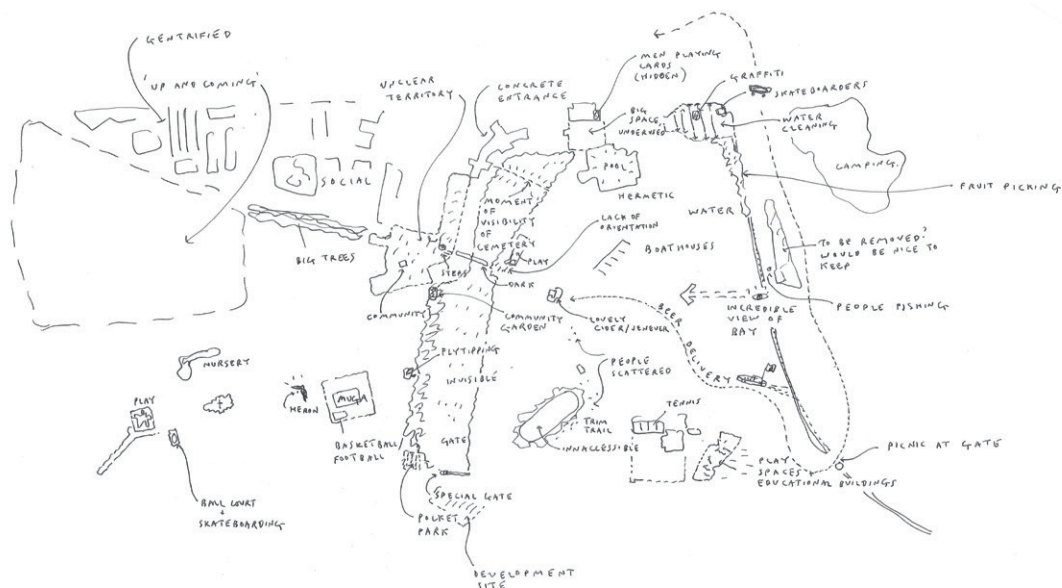


# Drawing the Urban

Zoom  
Webinar Link  
Passcode  
161123

## Symposium



16-17  
November  
2023

Accademia  
di  
architettura

Mendrisio  
Palazzo Canavée  
Hall C 0.61



Istituto  
di  
studi urbani  
e del  
paesaggio

# Organizing institutions



Accademia  
di  
architettura



Istituto  
di  
studi urbani  
e del  
paesaggio

**ETH** zürich

Chair of the History and Theory of Urban Design  
Prof. Dr. Tom Avermaete

**gta** Archiv

**In the last decades, the notion of the city as a definable entity has been increasingly contested and reframed in relation to fluid and heterogenous urbanization processes. If the term still retains a collective intelligibility, this is because the urban imaginary is deeply rooted in individual lived experiences.**

**A key role in defining and reiterating urban imaginaries can be understood in relation to the way the city is depicted. The representation of the urban is not merely a descriptive operation, but one that deals with the epistemological challenges of how to know, understand, and study urban processes and conditions. At the same time, drawings are the instruments that allow urbanists, architects, and designers to envision and steer spatial and social transformations. This symposium will investigate the multiple ways in which recent and current urban conditions are represented, analysed, and informed, through drawings. Among the multiplicity of urban processes constantly and simultaneously shaping the built environment, we are particularly interested in dynamics of urban expansion and densification (whether top-down and bottom-up), as well as shrinkage, exclusion, land speculation, and gentrification. We are similarly interested in the material and graphical analyses of social phenomena such as migration, demographic shifting, and intensive commuting.**

**We welcome contributions that investigate existing forms of urban representation – for example, institutional and administrative documentation, urban codes, maps, and construction drawings – as well as creative, subjective, situated, and propositional ways of visually depicting urban processes and conditions.**

**Scientific  
Committee**

Tom Avermaete, ETH Zurich  
Irina Davidovici, gta Archive, ETH Zurich  
Sanna Kattenbeck, ETH Zurich  
Giulia Scotti, Accademia di architettura Mendrisio  
Jonathan Sergison, Accademia di architettura Mendrisio  
Miriam Stierle, Accademia di architettura Mendrisio

**Programme**  
**16–17 November 2023**

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<b>14.00 - 14.10</b>	Institutional welcome, Jonathan Sergison
<b>14.10 - 14.20</b>	Introduction to the symposium, Tom Avermaete and Giulia Scottò
<b>14.20 – 16.40</b>	<b>Session I</b> <b>Drawing urban Conditions and Processes</b> Introduction, Jonathan Sergison
<b>14.30–14.50</b>	<b>Hugh Campbell and Plattenbaustudio</b> Drawing Dublin Port and All That it Currently Contains
<b>14.50–15.10</b>	<b>Fatima Zahra Benhamza</b> HETEROTOPIA[S]_Casablanca Layers of Love
<b>15.10–15.30</b>	<b>Cheng-Chun Patrick HWANG and Peter W. Ferretto</b> The Thick and Thin of Fragrant Harbor
<b>15.30–15.50</b>	<b>Elsa Despoix</b> The Logbook Project. A Window into Hand Drawing by 'Next-Generation Architects'
<b>15.50–16.10</b>	<b>Dennis Häusler and Mathias Vollmer</b> Drawing the Urban – Complexity and Specificity
<b>16.10–16.40</b>	Discussion, moderated by Jonathan Sergison and Miriam Stierle
<b>16.40–17.00</b>	Coffee break
<b>17.00–18.00</b>	<b>Keynote by Julian Lewis</b> East architecture, landscape urban design ltd. Reality Sandwiches

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Friday  
17 November 2023  
Morning

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<b>09.00 – 11.20</b>	<b>Session II</b> <b>Drawing Histories</b> Introduction, Tom Avermaete
<b>09.10–09.30</b>	<b>Lorenzo De Chiffre</b> Reading Buildings as Metaspace – Reverse Engineering the Urban Theory of Chora Institute of Architecture and Urbanism.
<b>09.30–09.50</b>	<b>Yosuke Nakamoto</b> From Fisher Villages to the City: Design Surveys by the Kōjiro Laboratory 1967-1976
<b>09.50–10.10</b>	<b>Amir Djalali</b> Making Everything Visible: the Archaeological Plan and the Open Secret of Urban Form
<b>10.10–10.30</b>	<b>Ilaria Maria Zedda</b> The IBA Berlin 1979–87 and Its Rahmenpläne: Drawing the Urban as a Design Tool and a Trigger for Discussions on the City
<b>10.30–10.50</b>	<b>Lola Lozano Lara</b> Withdrawing Land. Graphic Agency and Land Entitlement in Colonial Mexico
<b>10.50–11.20</b>	Discussion, moderated by Tom Avermaete and Sanna Kattenbeck
<b>11.20–11.40</b>	Coffee break
<b>11.40–12.40</b>	<b>Keynote by Kristiaan Borret</b> Bouwmeester-Maitre Architecte of the Brussels-Capital Region Soft Power. The Impact of A Drawing in Urban Policy
<b>12.40–13.40</b>	Lunch break

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Friday  
17 November 2023  
Afternoon

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<b>13.40 – 14.40</b>	<b>Keynote by Huda Tayob</b> Manchester School of Architecture Opaque Architectures: Can Drawing 'Tell' a Different Story?
<b>14.40–15.00</b>	Coffee break
<b>15.00–17:00</b>	<b>Session III</b> <b>Drawing Marginal Spaces and Alternative Agencies</b> Introduction, Irina Davidovici
<b>15.10–15.30</b>	<b>Xiang Ren</b> Drawing Urban Imaginaries of Minorities and Margins
<b>15.30–15.50</b>	<b>Geraldine Borio</b> Looking for the Voids and Drawing the Liminal
<b>15.50–16.10</b>	<b>Elettra Carnelli</b> What the Files Do Not Reveal: Self-Constructed Settlements and Their Drawings in Postwar Milan's Periphery
<b>16.10–16.30</b>	<b>Lukas Fink, Seppe De Blust, Marica Castigliano, and Chloé Nachtergaele</b> A Map of Potentials
<b>16.30–17.00</b>	Discussion, moderated by Irina Davidovici and Giulia Scotto
<b>17.00–17.30</b>	Conclusion Jonathan Sergison, Tom Avermaete and Irina Davidovici

**Session I.**

# **Drawing Urban Conditions and Processes**

Thursday 16 November 2023  
15.20–17.40



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# Drawing Dublin Port and All That It Currently Contains

Thursday 16 November 2023  
14.30-14.50

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**Hugh Campbell  
and  
Plattenbaustudio**

This paper derives from ongoing work in a Design Research Studio looking at introducing new uses to parts of Dublin Port. While the Port continues to operate, expanding its capacity, it will support greater social and cultural activity, and forge stronger connections to the city. Ports are territories unto themselves, governed by processes, frameworks and rhythms which differ significantly from the structures and codes of urban centres. The territory is shaped by statics and dynamics – things being stored and things in motion – producing an environment of vast open spaces which oscillate between being full and empty, with heavily trafficked channels between.

Placing great value on the analytical power of the survey, the studio explores modes of drawing which can reveal, analyse and unlock this territory. It seeks systems of notation which respond to and communicate the machinic quality of the environment and its spatio-temporal character while simultaneously revealing the port's experiential qualities - its texture and fabric, its history and social networks. It is in the interstices of these two 'drawing registers' that possibilities for design interventions and spatial strategies can emerge.

The work of plattenbaustudio uses drawing as a constructive, investigative medium for understanding and acting in the urban realm. This project builds upon a previous collaboration which reconstructed the urban environment within which an iconic 1904 photograph of James Joyce was made, an act of speculative reconstruction which took diverse quantitative historical evidence and synthesised it to convey the full complexity of urban experience. This is the particular agency of drawing.

In an equivalent way, the Dublin Port drawing will make evident the full extent of port activity in a given period. Furthermore, it will set forth the symbiotic interdependent relationship between port and city – the former as the conduit of so much of what the latter needs to function.

The paper will chart the development of the drawing approach, an approach which seeks to combine the distilled abstraction of notational systems used to monitor the movement of goods with pictorial strategies, such as those deployed by Andreas Gursky, which offer a deliberate surfeit of descriptive detail: the port, and all that it currently contains.

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# HETEROTOPIA[S] \_Casablanca Layers of Love

Thursday 16 November 2023  
14.50-15.10

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**Fatima Zahra  
Benhamza**

HETEROTOPIA[S]\_Casablanca Layers of Love is a graphic project that investigates the past, present and future of "Avenue Royale" Project's area, a site that underwent urban redevelopment trauma in Casablanca's historical city center (Morocco). This area was destroyed in 1995 to make way for a redevelopment project (Avenue Royale project) that includes: a large avenue, high rise housing, offices, a theatre and congress. Thirty years later, the project has still not been built leaving a huge vacant space, destroyed houses and families. In 2020, only 6Ha of the 50Ha of the planned area had been removed and only 3000 families from the estimated displaced 12000 families were relocated to new social housing projects on Casablanca's periphery. The project evolution was closely followed by media, and also documented in social research that have been the main references to reconstruct the history of the site. Facing the population's resistance to eviction, because their essential needs have never been heard, this project shows the failure of top-down strategies and forced interventions while dealing with underrepresented population. The aim of this project is to give a voice to the population and to the site by narrating and archiving into drawings their past stories, their current state and by reinventing alternative future(s) according to their desires and needs as [possible] propositions. These voices have been collected through site visits, inhabitants' interviews and organized drawing ateliers. There were recurrent statements, catalogued into 4 main themes: Resignation, resistance, rêverie, change, that have been translated into drawings. The result is a narrative map of the site's current state, urban and architectural characteristics, social interactions and the main past events that shaped its story. It provides a primary structure for the research and a drawing's series of the [IM] possible futures dreamed by the inhabitant population as new stratifications.

# The Thick and Thin of Fragrant Harbor

Thursday 16 November 2023  
15.10-15.30

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**Cheng-Chun Patrick  
and  
Peter W. Ferretto**

Intense phenomenological stimuli uniquely shape the experience of thickness and thinness in Hong Kong. Whether it is the glimmering light along suspended street signs, the dingling of bells from tram cars, the fragrances emanating from food stalls, or the inevitable bodily contact on crowded trains, these elements define the city's character. The thick and thin of Fragrant Harbor are places where culture, identity, and everyday practices meet. It is the starting point of an urban drawing project, where the linearity of Hong Kong phenomenology is explored through the lines of graphite and episodes of architectural students discovering, learning, and drawing together the city they inhabit. It also serves as the conceptual underpinning of their design studio project. In episode one, thin lines of streets were experienced directly and read through the literature, drawing inspiration from different sources. The direct personal experience was crisscrossed with the stories depicted in Lee Ou Fan's "Walking along Kowloon Streets," accounting for the city's histories, literary records, and myths. In episode two, the thick underground train lines and stations served as a means to evoke the issues of masses and individuals by twenty students at a time when freedom, rights, and identity collided in their city after the passing of the National Security Law in 2019. The multi-author drawing series aims to depict and analyze urban conditions and processes. It does so by observing and analyzing the scenes and situations portrayed, as well as by facilitating conversation among students. These dialogues revolve around establishing rules for engaging in drawing, visualizing, and materializing conversations through graphite lines. The result of the production reveals the city's multi-temporal and spatial dimensions. Together the project extends the tradition of collective authorships of Qing Dynasty artists Sun Hu, Jin Kun, and Cheng Zhidao and the contemporary drawing practices of David Gersten and Atelier Bow-wow.

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# The Logbook Project

## A Window into Hand Drawing by Next-Generation Architects

Thursday 16 November 2023  
15.30-15.50

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### Elsa Despoix

Hand drawing has been a fundamental part of architectural education and practice for centuries. The ability to intuitively represent and analyze urban environments through drawings remains a fundamental aspect of teaching and learning. While the advent of computer-aided design has made drafting faster and more precise, there is still an essential place for hand drawing in architecture. This paper is motivated by the Logbook project, a yearly publication initiated by students of the Technical University in Munich. The Logbook Munich serves as a tool for reflection and learning, capturing the understanding and design process of urban environments by architecture students abroad in diverse countries and cultures. It showcases a wide range of projects and research, including drawings of architecture, landscape architecture, and urban planning, complemented by interviews with experts in the field. This paper aims to investigate the relevance of hand drawing in architecture and urban studies within the context of the Logbook project. It sheds light on the current situation by examining the prevalence of hand drawings versus digital drawings in contemporary architectural practice. Furthermore, it explores the personal significance of hand drawing for architects and how it influences their work. To gather quantitative data, a questionnaire is being administered to architecture students from the Technical University in Munich who contributed to Logbook 08. In addition to the quantitative data, qualitative interviews are being conducted with professors who incorporate hand drawing in their teaching and professional practices. By examining the impact of the Logbook project and the role of hand drawing in shaping the work of the next generation of architects, this paper contributes to the broader discussion on the relationship between hand drawing, architectural education, and professional practice and offers a window into the diverse range of projects and research being conducted by the next generation of architects and designers.

# Drawing the Urban Complexity and Specificity

Thursday 16 November 2023  
15.50-16.10

**Dennis Häusler**  
**Matthias Vollmer**

Drawing in the narrow sense is the act of representing or illustrating something, like the city plan representing the built reality of a city. More broadly, drawing is also analyzing, discovering, understanding or even designing. Both the narrow and the broad descriptions apply to a technique that is famous for its mapping capacity. Laser scanning is a contemporary method to measure space and produce a variety of output – the urban plan is one of them. In recent years, point cloud modeling, the product of laser scanning, became more common in architecture and landscape analysis – beyond its core application as a measuring tool – thanks to its potential to represent the urban landscape.

While many other methods, like the production of plans, start with adding details to a blank paper and limit information through abstraction, point cloud modelling starts with recording the complexity of the measured space. Reduction of point cloud data through classification, segmentation or subsampling keeps the complexity and allows to highlight topics without losing the distinct and precise representation of singular elements.

This proposal describes the possibilities of point cloud modeling methods and their significance in the perception of the urban environment. Capturing the urban not only in plan but as a three-dimensional point cloud model allows a multifaceted reproduction. Supplementing vertical layers like underground geometries, including landscape elements such as vegetation and topography or indicate temporal phenomena can visualize a variety of scenarios, taking equally into account the vertical and horizontal, as well as the steady and ephemeral relations in the urban area. Besides its advantages, this method also brings challenges, such as the sheer volume of data generated, the point-based description of information or the underdevelopment of software due to the relative novelty of the method.

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Extension building  
Kunsthaus Zürich, Data by  
Gereon Siévi, Image by  
Dennis Häusler, Gereon  
Siévi, Matthias Vollmer

- 1) View on the new garden  
behind extension building  
Kunsthaus Zürich
- 2) Vertical section through  
historical garden Rechberg
- 3) Top view of urban space  
including both gardens

## ● Keynote Reality Sandwiches\*

Thursday 16 November 2023  
17:00-18:00

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### Julian Lewis

This lecture is about ways to engage with the contemporary European city as architects using the act of drawing. The city is a condition that has undergone constant regeneration and sometimes sudden and dramatic change. But the reality of the city in its complex and imperfect state has been often forgotten and largely undervalued in terms of the present.

Experienced in 'real time' – differently by each observer – the city acts as a vivid and extending public realm, comprising territories of urban fragments; designed and undesigned; creating a whole only able to be completed by the participant.

As part of the process of design architects require specific methods for scoping interest, valuing content, understanding use, anticipating qualities of space and atmosphere, and considering relationships between existing and proposed conditions. At East one of these methods is drawing.

This is not just about picking up a pen to illustrate a form, or scribing digital lines on the desktop screen with a mouse. It's about giving shape to the process of articulating architectural intention. East's drawings are diverse in form and application, and they sometimes ambiguously conflate the present with the propositional. They happen at different speeds and they are not always intended for presentation.

But the thinking that produces them is almost always urgent and quick. Some of this process is difficult to explain, and it often requires elements of instinct and impulse. This is not to reinforce the archetype of the genius designer; rather to celebrate the pleasure of drawing in dialogue. The process of drawing - and thinking - is best made in conversation with people who are interested in finding out how their design relates to the city, and what the city has to teach them.

Some architectural projects by East are used here to illustrate and expand upon how drawings can help frame propositions within the city and clarify architectural intentions.

\* In Allen Ginsburg's book of poetry 'Reality Sandwiches', the title is an attempt at understanding, taking poetry beyond form as an aim, focussing only on the object with 'no symbolic dressing'. This attempt at understanding the 'object' feels instructive when making efforts to make drawings for a city that must be seen and described before changing it.

**Session II.**

# **Drawing Histories**

Friday 17 November 2023  
09.00–11.20

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# Reading Buildings as Metaspace Reverse Engineering the Urban Theory of Chora Institute of Architecture and Urbanism

Friday 17 November 2023  
09.10-09.30

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## Lorenzo De Chiffre

The present study is based on a general interest in the transformational aspect of architecture, based on the idea of the 'building as a moving project' (Latour and Yaneva, 2017).

During the 1990s, Chora Institute of Architecture and Urbanism developed a complex theory and methodology dealing with urban phenomena based on scenarios and prototype institutions formulated through negotiated dialogues. The basis of this theory is that urban phenomena are comparable to the expression of emotions. The city is seen as a sentient entity with a consciousness, and the task of new urban practice, the Urban Curator, is to stir and manage these forces through specific operations and procedures.

The foundation of this abstract urban theory can be tracked back to the architectural practice of Raoul Bunschoten, and it is argued that the conceptual work of Chora rests firmly on the notion of the spatial. This is primarily expressed in their diagrammatic drawings, where the diagrams explaining the theory and those of the Urban Gallery, a central operational tool, can be seen as abstract building structures.

A further point of interest is the Mini-Scenario, the key part of the first step (Database) of the methodology. Here situations found in the field are analysed according to four process categories: Erasure, Origination, Transformation and Migration (EOTM), which form a specific analytical protocol for revealing hidden properties of the urban context, what Chora calls Metaspace.

Combining these two particular aspects of Chora's work, a reverse reading is proposed: If the urban theory is based on a strong spatial idea, where the city is read as a vast fluid building whose workings can be revealed through a specific process analysis (EOTM)—an attempt can be made to read buildings as urban processes governed by hidden forces. This would address transformational properties of buildings, such as former uses, traces of previous inhabitants, and spatial conflicts in daily use, in ways that have not been fully explored yet.



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# From Fisher Villages to the City: Design Surveys by the Kōjiro Laboratory 1967–1976

Friday 17 November 2023  
09.30-09.50

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## Yosuke Nakamoto

In the process of Japan's rapid economic growth from postwar reconstruction in the 1970's, Yūichirō Kōjiro, an architectural educator and historian, raised questions to large architectural planning firms, who were continuously overwriting the urban landscape with skyscrapers in uncritical and violent manners. At that time, Kōjiro, that led a research laboratory at Meiji University, proposed to study the logic of community-based urbanism methods in opposition to the bloated metropolitan development driven by capitalist logic that disregarded the bonds between the common people. He and his students explored the structure of Japan's historical communities and a realm that had not yet been examined academically: traditional fisher villages in the remote and depopulated areas of the Japanese archipelago and the location of the deity and shrine within those settlements. Through the investigation of rituals and festivals, the team sought to understand the reciprocal relationship among human groups and factors of the production that bind them together in order to determine how these interrelate to the spatial organisation of the village. Measured floor plans, mapping of production- and ritual supporting infrastructures were brought together to visualise the structural arrangement of the settlements. In the course of this research, the team defined the smallest unit of local community of approximately 200 houses, 1000 people within 400 meters as an optimum size, in which the basic structure of Japanese communities is composed of. With the findings from the survey, Kōjiro argued against the commercial buildings and public buildings built in Tokyo during that period, stressing the importance of the right scale for places where people can gather and have a sense of participation.

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# Making Everything Visible: the Archaeological Plan and the Open Secret of Urban Form

Friday 17 November 2023  
09.50-10.10

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## Amir Djalali

The “archaeological plan” is a representation in which a neighborhood or an entire city is depicted as a ground floor plan. Contrary to the *poché* technique employed by Nolli in his Map of Rome, the archaeological plan does not establish a distinction between publicly accessible and restricted spaces, monuments, and domestic buildings. Through a single graphical element—the double line of the wall—the archaeological plan presents the city as an open structure in which streets, private rooms and monuments form a continuous structure in which none has primacy over the other.

After the discovery of the fragments of the Severian marble plan of Rome in 1562, generations of architects have explored this representational technique for various purposes. If Giovanni Battista Piranesi employed the archaeological plan as a creative device for the proliferation of architectural form, in the 19th century the same technique was employed to scientifically represent the surveys of large excavation campaigns. In the 20th century, “wall surveys” (*rilievi murari*) were employed for the study and restoration of existing historical cities as in the case of the typo-morphological circle led by Saverio Muratori. In the same period, the rediscovery of urban fabrics—as opposed to the modernist imperative of the isolated building—led the Team X to employ the archeological plan to experiment with physical and social horizontality. More recently, as in the work of DOGMA and SANAA, continuous, horizontal planning was employed not so much to design with patterns and types, but to actively pursue a “non-typological” architecture.

Through an analysis of several key drawings, this presentation is a contribution towards a genealogy of the archaeological plan. At the same time a tool for surveying ancient civilizations or “spontaneous” settlements, an instrument to preserve endangered urban fabrics, as well as a device to unveil the hidden logic of urban form, the total visibility of the architectural plan is an architectural instrument whose political intentionalities are still to be explored.

# The IBA Berlin 1979–87 and its *Rahmenpläne*: Drawing the Urban As a Design Tool and a Trigger for Discussions on the City

Friday 17 November 2023  
10.10-10.30

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**Ilaria Maria Zedda**

In the 1970s and 80s, West Berlin's future development was addressed by design proposals that were based on different ideas of the city, ranging from a scattered "green archipelago" to the recovery of the dense 19th-century street layout. These ideas were illustrated by drawings at the urban scale and were subjects of discussion in and beyond Berlin, particularly during the international building exhibition IBA Berlin 1979–87. Among the IBA's tools were also drawings at the urban scale, the so-called *Rahmenpläne*, which illustrated scenarios for urban reconstruction. The IBA's first *Rahmenplan* was published in 1981. Many people skeptically greeted the city of streets and blocks proposed in this plan, which thus triggered discussions that influenced the IBA's later works. In 1984, a second *Rahmenplan* was published, illustrating a proposal that included some outcomes of the discussions. Partly, however, the second *Rahmenplan* was also more idealistic than the previous one.

These plans were not final proposals, they suggested design strategies and represented a snapshot of an ongoing process still open to changes. For instance, they incorporated design proposals for blocks that were either not targeted by such competitions or for which decisions were still pending. The IBA's *Rahmenpläne* have been often published in Germany and abroad, yet several aspects of them are still largely overlooked, including their original purposes and the process underlying their drawings.

This paper describes and compares these *Rahmenpläne*, expanding on their historical context and their methods of representation and preparation. It also addresses how the plans were introduced to the public, the reactions that arose, the outcomes to which they led, and their role in 1980s West Berlin's urban planning. Such insights offer a basis to reflect not only on the relevance of these plans as design tools but also on the ideas of the city discussed in the 1980s and their value for contemporary urban design.

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# Withdrawing Land Graphic Agency and Land Entitlement in Colonial Mexico

Friday 17 November 2023  
10.30-10.50

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**Lola Lozano Lara**

The paper explores the agency of indigenous land representations in colonial New Spain. Pre-Hispanic traditions of graphic land representation were a form of pictographic writing that encompassed descriptions of land, culture, community, history and religion. Such traditions collided with the arrival of cartography as practiced in Europe during the sixteenth century. The European system focused on geometry, mensuration, and abstraction, facilitating the register of unknown territories to quantify potential extraction. Alongside the systematisation of labour and resource mining, the Spanish Crown also had an urgent need to understand the situation of existing urbanised centres, their population sizes, and their social organisation as reflected on the planning of town settlements. Yet, there were not enough European experts in-situ who could remain faithful to the cartographic requirements that would render the surveying required by the Crown. Consequently, the long tradition of map-making by indigenous residents – achieved through the painting of glyphs on large plates of plant-based paper and hides – became the next best vehicle for the immense task of translating their land and values to a distant new ruler.

The indigenous drawings shared some parallels with the interests inscribed upon European maps – there was a concerted effort to assert their identity and lay claim to the territories that they inhabited. Yet, the indigenous tradition was based on values appealing to cultural legacy and historic social hierarchies established by kinship and lineage ties – all of which featured heavily in their maps. These maps were of little utility to the Crown's quantification project, but they eventually became testament to indigenous groups' entitlement to land inhabited since precolonial times. Spanish colleges enrolled indigenous scribes who worked to translate Nahuatl pictographic language into Latin and Castilian. Furthermore, Nahuatl writing was accepted and officialised in many parts of the country in the early colonial period. This colonising instruction allowed the Nahuas to introduce their language and representation methods into legitimised state documents. In the later colonial period, maps produced by indigenous scribes, by then riddled with a mix of Nahuatl and Spanish writing, became legal evidence which was relied upon for claiming indigenous ownership, tenure and land grants that continued to shape the inhabited landscape of Mexico today.

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- **Keynote**  
**Soft Power. The Impact of A Drawing in Urban Policy**

Friday 17 November 2023  
11.40-12.40

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**Kristiaan Borret**

It is usually thought that slick visualizations of spectacular projects have a big impact on political decision makers. This may be possible, but there are other types of drawings that have a significant impact on the urban development choices made by a city administration. Even a simple sketch by a designer can promote an intention about how the future should be. Some intentions do not lead to prompt realization but remain as guiding ideas in the mists of city administration, only to be picked up again years later in another design. In Antwerp, for instance, the key ideas of the Stad aan de Stroom competition (1990) were only implemented by other architects during the 2000s. It is like a kind of reincarnation of brilliant design ideas. On the other hand, an analytical map of building density or unemployment rate in a city district may have been drawn up scientifically and thus without any designer's intention, but this does not mean that it is neutral or has no impact. On the contrary, it acquires its own dynamics within a policy discourse. In Brussels, we see how a paradigm shift is taking place and how, consequently, the meaning of maps is changing, in the context of climate-oriented urbanism. This paper claims that the quality of the urban form should have a place in policy decisions. This is why, since 2016, there has been a team at the bouwmeester maitre architecte in Brussels that uses research by design to feed the debate on spatial quality. The arguments stem from the peculiar cognitions of designers and are expressed in our own medium: the drawing.

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- **Keynote**  
**Opaque Architectures: Can Drawing ‘Tell’ A Different Story?**

Friday 17.11.2023  
13.40-14.40

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**Huda Tayob**

Bellstat Junction and Sekko's Place are two markets in Cape Town established by migrants, refugees and asylum seekers. In adopting drawings as a research method, we begin to see these black markets as existing within a lineage of global black urbanisms, past and future. Adopting the term "black markets" for these sites calls attention to the racialisation of these spaces, and their emergence as sites of possibility, precarity, and care in the face of protracted crises. These sites occupy a slippery legality, sited in the peripheral margins and shadows of the central city of Cape Town. They are sites of and for trade, located in particular discrete buildings, and yet are characterised by their interiority. They operate across grammars of transaction and care, refusing any insistence on categorisation as discrete spatial typology. They hold together opaque infrastructures of services and stories, act as architectures of refuge, and are formed in the wake of violence and displacement experienced generationally and in the immediate urban context. Drawing becomes a means of asking how these sites might enter the architectural archive, while simultaneously enabling a drawing out and stitching together of the constituents of these sites: of site and story, of domesticity and infrastructure, of publicness and transnational networks.

**Session III.**

# **Drawing Marginal Spaces and Alternative Agencies**

Friday 17 November 2023  
15.00–17.00

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# Drawing Urban Imaginaries of Minorities and Margins

Friday 17.11.2023  
15.10-15.30

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## Xiang Ren

This paper argues that the drawing documentation and representation of multicultural cities should be approached beyond existing homogeneous definitions and taxonomies, by acknowledging the minor traditions, practices, rituals and narratives, particularly from those underrepresented ethnic minorities and their own imaginaries at the margins. This methodological proposition approaches to drawing the urban not only as a creative or scientific practice, but also as a relational and decolonial practice with the alternative agencies and critical capacity of revealing tacit knowledge and complex socio-spatial realities.

Focusing on three ordinary northern English cities -- Bradford, Wakefield and Halifax, this paper provides some preliminary findings of a larger, ongoing research by design and drawing initiative on architecture and minority spaces in contemporary British cities. Based on research by drawing, while supported by oral histories and urban ethnography, this paper attempts to highlight divisions and contingents which have created an urban of the marginalised and excluded minorities in isolated cities of the north of England, drawing archipelagos that see how identity, architecture and urbanism shift within the fabric of a city.

The paper extends to discuss, following a long disciplinary lineage in the histories of architectural survey and urban drawing, that how redrawing these marginal cities of the north of England has the transformative potential and power to record, remake and reimagine the urban conditions and processes, as well as the many worlds around them.



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# Looking for the Voids and Drawing the Liminal

Friday 17.11.2023  
15.30-15.50

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## Géraldine Borio

Behind the 'official city', whose outlines we can easily draw, lies the city of 'in-betweens' – a system of thresholds in a constant state of transformation that oscillates between the classical duo of inside/outside, public/private, and legal/illegal. Because of this ambiguous status, this condition opens up multiple ways of interpreting the physical and metaphorical limits between the solid and the void, allowing the city to breathe.

For an architect, this liminal condition inspires precisely because it contains a set of spatial design strategies that resist a planning attitude trying to fill and control every space it encounters. However, to talk about ambiguity, words are sometimes not enough but drawings can be a precious tool to approach and analyse the 'ineffable'.

"Looking for the Voids and Drawing the Liminal" will retrace fifteen years of my investigation of marginal spaces in Asia through drawings. The in-situ observation conducted on five 'in-between' sites: namely a network of tinny alleyways, a hill, and a small island located within and at the periphery of the dense city of Hong Kong; the residual spaces under Bangkok's expressways; and a system of unbuilt mini-mountains in Seoul, led to the production of a series of analytical drawings that dissect the mechanism of buffer spaces within the city.

I will demonstrate how the crafting of drawing serves as a didactic tool not only to understand those liminal sites about also to explain an architecture of the 'in-between' inspired by the liminal condition in the city. To this end, the work presented argues that the action of reading the city is not merely a passive approach, but rather an active process of constructing a narrative; in other words, reading through drawing is a way of acting.

# What the Files Do Not Reveal: Self-Constructed Settlements and Their Drawings in Postwar Milan's Periphery

Friday 17.11.2023  
15.50-16.10

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## Elettra Carnelli

This paper explores the limits of scaled drawings in depicting intricate urban processes, specifically focusing on the plans of self-constructed settlements known as *coree*. These settlements emerged in the postwar period on the Milanese outskirts, as the city underwent significant economic, social, and territorial transformations that widened the disparity between the center and the outskirts. At that time, peripheral municipalities were left to speculation, rapid urbanization, and high migration rates without adequate planning tools and policies. As a result, *coree* settlements proliferated as agglomerations of self-built houses erected on former farmland, roughly divided into small plots and sold overpriced to migrants from various regions of Italy. Contrary to common belief, *coree* were not illegal, as building applications were required for their construction. The archives of Milan's peripheral municipalities provide substantial documentation on the construction of single- and double-family houses in *coree* settlements in the 1950s, including scaled floorplans, sections, and facades.

This paper investigates the information conveyed by the official plans of *coree* houses and especially their omissions. In fact, these plans do not depict the final construction state and the actual living conditions within these dwellings, characterized by inadequate facilities, overcrowding, and constant modifications by their inhabitants. The paper argues that the official scaled drawings of *coree* houses fall short in representing the conditions and implications of these settlements, which were inherently tied to the political and urban planning debates of that time. Thus, this case study highlights the limitations of official drawings in capturing the complexities of urban processes involving marginalized communities by comparing plans from building applications with other representations of *coree* found in reports, articles, and films. In this way, the paper reconstructs a less known yet crucial moment of Milan's postwar history, while providing historical space and voice to *coree* settlements and their inhabitants.

# A Map of Potentials

Friday 17 November 2023  
16.10-16.30

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**Lukas Fink**  
**Sepe De Blust**  
**Marica Castigliano**  
**Chloé Nachtergaele**

During the last decades Zurich has undergone a massive wave of densification, which often goes along with the destruction and replacement of existing buildings. Beyond the loss of the embodied grey energy, this transformation has an immense effect on the existing social and ecological fabric of the city. One overarching framework that guides these transformations on a city scale is the Kommunalen Richtplan. This plan defines different zones with a high potential for inner city densification: mostly peripheral districts that are perceived as still alleable urban parts, at the margins of the city core. Altstetten is one of these zones expecting major transformation in the near future. Based on the work we developed in a design studio, the Map of Potentials looks at the district through four layers – infrastructures, urban patterns, rooted infrastructures, and ongoing projects. Putting the focus on infrastructures within a process of a real estate driven densification is an attempt to re-discover often overlooked, marginal places as sites of potential and possible backbones of a transformation anchored in the existing. This understanding and representation of the city shows existing qualities across scales and highlights the intermediate scale between the plot and the district. The Map of Potentials starts from the existing and takes shape in dialogue. It acts as a working tool and can serve as an additional planning framework within urban transformation processes. The map took shape through workshops and performances with students, architects, the city administration of Zurich, and citizens engaged in Altstetten. A later version of the map was exhibited and then collectively rethought with guests. An important consequence of our approach is that we shift our focus from objects to relations. We try to reveal and activate the interdependence between things in order to make them "dance" (Easterling, 2021). This implies giving importance to subjectivity and interpretation, combining different worldviews, and finding new languages and tools to co-construct common frameworks for action. As an artifact the map uses modifiable graphic assemblies in its second alteration. This makes it adaptable and open ended. The map as such is not to be seen as a product, but as an inviting context to activate dialogues.

# Biographies

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- **Julian Lewis** Julian Lewis is a co-founding architect and director of the award-winning architecture, urban design and landscape practice East. He has extensive experience of developing ideas, design and research as well as teaching, and he has directed and implemented designs for a wide range of building, land–scape and urban design projects.  
Julian is one of the Mayor of London Design Advocates and is a member of several London Design Review Panels. He has been teaching and lecturing since 1992, including as Visiting Professor at the school of architecture in Mendrisio, Switzerland. Julian is an Honorary Fellow at Nottingham University and is regularly invited to lecture nationally and internationally on the work of East.

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  - **Huda Tayob** Huda Tayob is a South African architectural historian and is currently a lecturer at the University of Manchester, having previously taught at the University of Cape Town, University of Johannesburg and the Bartlett School of Architecture. Her research focuses on minor, migrant and subaltern architectures focused on the African continent. She is co-curator of the open-access curriculum [Racespacearchitecture.org](http://Racespacearchitecture.org) and the digital pan-African platform, [Archive of Forgetfulness \(archiveofforgetfulness.com\)](http://ArchiveofForgetfulness.com). She is a participant in the 18th International Architecture exhibition in Venice (2023) with a project titled *Index of Edges*, which traces watery archives along the East African coasts from Cape Town to Port Said.

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  - **Kristiaan Borret** Kristiaan Borret graduated as engineer-architect (KUL, Leuven) and holds an additional diploma in Science politique et affaires publiques (UCL, Louvain-la-Neuve) and a Master in Urbanism (UPC, Barcelona). Since 2015, Kristiaan Borret is bouwmeester – maître architecte (BMA) of Brussels Capital Region. The bouwmeester is a government official who promotes spatial quality in urban development projects in Brussels from an independent position. He previously held the same position in Antwerp (2006–2014) and is currently also working for the City of Amsterdam as quality supervisor for two major urban transformation areas, Oostenburg and Hamerkwartier. Kristiaan Borret is professor of urban design at Ghent University since 2005.

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**Hugh Campbell** is professor of Architecture at UCD, formerly Head of School and Dean. He is author and editor of a number of books and numerous journal articles and book chapters, mostly focussed on urban history and visual culture. His most recent publications include 'Space Framed - Photography, Architecture and the Social Landscape' and, with Igea Troiani, the edited collection 'Architecture Filmmaking'. He has curated exhibitions including the Irish Pavilion at the 2008 Venice Biennale, the Close Encounter section of the 2018 Venice Biennale. He is on the board of Places Journal and the steering committee of AHRA.

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**Plattenbaustudio** is an architecture studio founded by Irish architects Jonathan Janssens and Jennifer O'Donnell in Berlin in 2018. The studio is active in the fields of built works as well as architectural communication and research. Its work, which has a specific emphasis on drawing, has been exhibited internationally. Its focus is on the everyday interaction between people and space, and we believe in designing for the realities of architecture in use.

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**Fatima Zahra Benhamza** is a Moroccan visual artist trained as an architect based in Casablanca. Interested in revealing contemporary urban issues, she observes, questions and reimagines the existing city through architectural drawings, illustrations and collages. She has been the recipient of several artistic and research grants such as the GLTN Arab Land Initiative for « Urban redevelopment project's trauma: The case of Avenue Royale Project in Casablanca – Morocco », the UTI in 2020 for « Heterotopias Casablanca layers of love » with Atelier de l'Observatoire (Casablanca-2019), and for « The library never die » with Andreas Züst Bibliothek (Switzerland, Alpenhof-2021).

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**Patrick Cheng-Chun Hwang** is currently an Associate Professor of Design at the Department of Architecture at National Cheng Kung University. Hwang's teaching and research examines the points of intersection between drawing, architecture, and the politics of the city. Recent writings include "Drawing the Line" in JAE (2022), a micro-narrative that recounts the five-day tug-of-war at the Chinese University of Hong Kong during the 2019 social unrest; and "Inclusive Disegno" in Ardeth (2023), an article based on the

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**Elsa Despoix**

Elsa Despoix was born and raised in Paris and Berlin. Turned to architecture after having finished a degree in Information Management and -technology at the Humboldt University Berlin and having worked in the field. Studying at the Technical University of Munich (TUM), she is currently participating in a one-year exchange program in Mendrisio. Worked as a student assistant at the Chair of Building Construction and Material Science and also as a student assistant at the Institute of Urban and Landscape Studies (ISUP) for Prof. Jonathan Sergison.

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**Dennis Häusler**

Dennis Häusler is an architect, partner at SCANVISION and research associate at the Large-scale Virtualization and Modelling Lab at the ETH Zurich. His research examines architecture, landscape and urban environments through laser scanning and point cloud modeling techniques. In parallel to his academic work, he applies said techniques to architecture and visualization practice.

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**Matthias Vollmer**

Matthias Vollmer is an architect, partner at SCANVISION and research associate at the Large-scale Virtualization and Modelling Lab at ETH Zurich. After completing his degree in film studies at the Zurich University of the Arts (ZHdK), he pursued studies in architecture and a doctoral thesis at ETH. His research examines the relationship between architecture, infrastructure and landscape through point cloud modeling and the interrelationship between human perception and computer vision.

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**Lorenzo De Chiffre**

Lorenzo De Chiffre is a Senior Scientist at TU Wien. He studied architecture at the Royal Danish Academy of Fine Arts and the University of East London. In 2016 he completed his doctoral thesis on the Viennese Terrassenhaus, and in 2017 curated the exhibition “The Terrassenhaus: A Viennese Fetish?” at the Architekturzentrum Wien. His main interests in teaching and research are architectural design strategies. In 2018, he published and co-edited the book “Ikonen. Methodische Experimente im Umgang mit architektonischen Referenzen”. He is currently finalising a research project at the TU Wien on teaching adaptive reuse titled “Learning Transformation / Transforming Learning”.

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**Yosuke Nakamoto**

Yosuke Nakamoto is an architect and researcher based in Zürich. Originally from Tokyo he studied at TU Wien and Accademia di architettura di Mendrisio. Yosuke gained practice experience working for Adolf Krischanitz in Vienna, EMI Architekten in Zürich and Staufer & Hasler Architekten in Frauenfeld. His research evolves around the cross-cultural exchange of ideas in a range of topics such as shifts in societal structures, forms of education, and the implication of rural rituals in urban structures. He recently published his works on Cartha Magazine «Learning Architecture», Oase 114 «Optimism or Bust?» and trans 43 «Silence».

**Amir Djalali**

Amir Djalali (PhD), writes about the politics of the production of architectural knowledge. He worked at the Berlage Institute, TU Delft, the Rotterdam Academy of Architecture, the University of Bologna and Xi'an Jiaotong-Liverpool University. He is co-author of *Tehran: Life Within Walls* (Berlin: Hatje Cantz, 2017). Previously, he was part of Behemoth Press and Matteo Mannini Architects. Currently, he is a member of the research collective CRAC.

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**Ilaria Maria Zedda**

Ilaria Maria Zedda graduated with honors from the Polytechnic University of Turin (Italy) in 2015. She is a Ph.D. candidate at the Department of Spatial Design at RWTH Aachen University (Germany) and the University of Bologna (Italy). Her dissertation, written in cooperation with the FH Potsdam, addresses the typology of the block in the European discourses on urban architecture between the 1970s and the 1980s and focuses on the blocks rebuilt in West Berlin for the IBA Berlin 1979–87. Her research interests are urban design and the housing issue in the 20th century.

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**Lola Lozano Lara**

Lola Lozano Lara is an architect and PhD candidate at the Architectural Association in London, UK. Her doctoral thesis investigates the notion of proximity and redistribution of domestic space in Mexico City, through a typological framework. The thesis traces the genealogy of *vecindades* through pre and postcolonial situated histories, and the agency of traditional legacy in changing political contexts. Alongside this research, Lola is director of design and research platform *Forms of Living*, she is Design Fellow the University of Cambridge, and has taught architectural design and history and theory across various UK universities.

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**Xiang Ren**

Xiang Ren (PhD) is an Assistant Professor in Architecture at The University of Sheffield School of Architecture, and co-founder of RIBA chartered practice *Studio Cloud*. His research, teaching, and practice broadly intersects architecture, city and heritage that is centered around contemporary and comparative East and West contexts. Recent interest lies in the relationship between drawing and dwelling from outside the Eurocentric perspectives, on British Asian minority spaces and ethnic minority settlements in the Global East. On top of research by design, Ren's methodological approach involves an architectural-anthropological close reading and non-canonical interpretation of building, drawing and moving images.

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**Géraldine Borio**

Géraldine Borio (MArch EPFL, PhD RMIT) is a practicing architect and assistant professor at The University of Hong Kong, Department of Architecture. She is the founder of *Borio Lab: Architecture Research Laboratory*. Géraldine Borio is the author of *"Looking for the Voids"* (Park Books, 2023) and co-author of *"Hong Kong In-Between"*, (MCCM Creations & Park Books, 2015). Prior to that, she co-founded *Parallel Lab Architecture & Research* (2010-15) and worked with architecture firms in Tokyo, Beijing and Hong Kong. Her work has been exhibited in various Museums and Biennale in Asia, Europe and the US.



Elettra Carnelli is an architect and researcher, currently pursuing her PhD at the ZHAW (University of Applied Sciences of Zurich) and the Institute for the History and Theory of Architecture (gta) at ETH Zurich. She studied at the Accademia di Architettura in Mendrisio, Switzerland, where she worked as teaching assistant in 2016. She was research associate at the Professorship of Urban Design at TU Munich from 2018 to 2022, combining practical work with teaching and research. Her current research tackles professionalism, architectural practice and its organizational aspects, with a focus on Italian postwar architecture.

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**Lukas Fink**

Lukas Fink is an educator and researcher at the Newrope Chair of Architecture and Urban Transformation at ETHZ. He has a specific interest in the intersections between academic work and practice. As an architect he is part of the architecture cooperative ARGE.CO and the collective ANA. He works on architectural projects, publications and on site actions and is trying to find out what an architectural practice can be today.

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**Sepe De Blust**

Sepe De Blust is a post-doctoral researcher at Newrope and practitioner at 51N4E. As a sociologist and urban designer, he tends to believe in the potential of things and in our ability as a society to creatively respond to the conditions we find ourselves in – sometimes through bold moves, often from a humble and entangled understanding of our human condition. His research focusses on adaptive infrastructure and the position of critical spatial practitioners in processes of urban transformation.

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**Marica Castigliano**

Marica Castigliano is Assistant Professor in Urban and Landscape Planning at the Department of Architecture, University of Naples Federico II. Until recently, she was Postdoc Researcher at NEWROPE, Chair of Architecture and Urban Transformation, ETHZ, where she still collaborates with the NEWROPE team. Her research deals with socio-spatial transformations and regenerative design approaches.

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**Chloé Nachtergaele**

Chloé Nachtergaele works as a project lead at 51N4E and often collaborates with the Newrope chair. In practice she is involved in complex infrastructure projects. In her research activities she is investigating the medium of drawing as a tool to interpret, to handle complexity, to imagine, discuss and share.



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